

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**VISUAL ARTS**

Length of Course:	<u>Year</u>
Elective/Required:	<u>Elective</u>
School:	<u>Middle</u>
Student Eligibility:	<u>Grades 8</u>
Credit Value:	<u>NA</u>
Date Approved:	<u>12/22/08</u>

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

## **Introduction**

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

## **The Edison Township School District Curriculum Template**

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring *understandings/essential questions, unit assessments, and instructional activities*. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

## **Guiding Principles: What is Backward Design? What is Understanding by Design?**

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum\design, development, and implementation hinges upon the integration of the following three stages.

*Stage I: Identifying Desired Results:* Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “*stuff*” upon which the understandings are built.

*Stage II: Determining Acceptable Evidence:* Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

*Stage III: Designing Learning Activities:* Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

## STATEMENT OF PURPOSE

The purpose of the middle school visual-arts program is to enhance young people's intellectual, personal, and social development. The visual arts provide a rich and engaging curriculum that develops students' abilities to think, reason, and understand the world and its cultures. A comprehensive visual arts education encompasses such areas as the history of the arts, the honing of critical-analysis skills, the re-creation of classic as well as contemporary works of art, and the expression of students' ideas and feelings through the creation of their own works. It provides an opportunity to improve self-concept and increase self-esteem through competency over methods, tools and materials. Through the visual-art curriculum students should have opportunities to respond, perform, and create in the arts. In addition, the visual arts program can also provide a vehicle by which associated disciplines are enhanced and supported.

This curriculum guide was revised by:

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## **Basic Arts and Painting**

### **Unit Overview**

Students taking Basic Arts and Painting will explore a variety of two-dimensional media and techniques. Media such as pencil, chalk, pastels, charcoal, watercolor, tempera, acrylics and mixed media will be used. Students will create drawings utilizing processes such as sketching, rendering, contour, gesture and perspective drawings. Students will create abstract and realistic drawings and paintings, reflect upon the outcome of these experiences, explore historical connections, write about the process, make presentations about their progress at regular intervals, work individually and in groups, and explore direct correlations to other disciplines. Students will engage in experiences that encompass art history, art appreciation, art criticism, aesthetics, and production.

### Responding to Art History

**Targeted Standards:** NJ 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.

**Unit Objectives/Conceptual Understandings:** Students will understand that responding to art history allows students to make connections to different cultures and time periods.

**Essential Questions:**  
 What is the relationship of art to the historical, environmental, technological, and political contexts of the culture in which it was created?  
 How has the function of art changed in society over time?  
 What is style? What are the common stylistic features of different time periods?

**Unit Assessment:** Individual/Group visual artwork evaluated guided by Appendix D (Art Criticism)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> <li>Analyze who, what where, and why a work was made.</li> <li>Identify and be familiar with a range of works from Western and non-Western cultures identifying culture, style, and aspects from the historical context of the work.</li> <li>Identify common stylistic features from art of one culture or time period.</li> </ol>	Students will know: <ol style="list-style-type: none"> <li>How to recognize, classify, and identify works of art based on the artist, time period, style, and geographic origin.</li> </ol>	Students will be able to: <ol style="list-style-type: none"> <li>Identify characteristics of an artist’s style.</li> <li>Identify characteristics of an art movement.</li> <li>Identify characteristics of art from a specific context (location, time period)</li> </ol>	<ol style="list-style-type: none"> <li>Research an artist or style and produce a related work of art.</li> <li>Students will complete a “do now” by choosing one work of art from a group, identifying relevant contextual information, and describe it guided by the elements and principles or design.</li> <li>Students will enhance their production experiences by using characteristics of various styles/movements.</li> <li>Teacher alternative</li> </ol>	<ol style="list-style-type: none"> <li>Individual visual artwork</li> <li>Class participation through question and answer</li> </ol>
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>Cultural Selection related to secular/seasonal demands</li> <li>Immersion for ESL students</li> <li>IEP adjustments as needed per student</li> </ul>	

### Drawing – Elements and Principles of Design

**Targeted Standards:** NJ Standard 1.3 – All students will demonstrate an understanding of the elements and principles of visual arts.

**Unit Objectives/Conceptual Understandings:** Students will understand that creating art involves a variety of strategies that will be used to communicate personal meaning and self-expression.

**Essential Questions:** How can an artist creatively combine the elements and principles of design in a particular work?

**Unit Assessment:** Individual/Group visual artwork evaluated guided by Appendix D (Art Criticism)

		Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points	
<ol style="list-style-type: none"> <li>Demonstrate ability to utilize personal interests, current events, experiences, imagery and media as sources for expanding their artwork.</li> <li>Apply the elements and principles of design that effectively communicate ideas.</li> <li>Demonstrate skill in realistic rendering from observation.</li> <li>Demonstrate ability to create depth using linear perspective.</li> </ol>	<p>Students will know:</p> <ol style="list-style-type: none"> <li>How to identify and discriminate between types of shapes, colors, lines, textures, and space.</li> <li>How to recognize and utilize balance, proportion, rhythm, variety, repetition, and movement in works of art.</li> </ol>	<p>Students will be able to:</p> <ol style="list-style-type: none"> <li>Use line, contour, and tone to create drawings with specific emphasis.</li> <li>Use appropriate art terminology.</li> <li>Create works of art based on sensitive observation and personal experience.</li> <li>Solve challenging visual problems and utilize the linear perspective drawing process.</li> </ol>	<ol style="list-style-type: none"> <li>Create both a black-and- white graphite value scale as well as a color scale.</li> <li>Create a variety of drawings based on one object to experiment with various shading techniques.</li> <li>Create a drawing from observation of still-life, figures or portraits using a variety of drawing media.</li> <li>Create a medieval castle using linear perspective to show depth.</li> </ol>	<ol style="list-style-type: none"> <li>Individual visual artwork</li> <li>Class participation through question and answer</li> </ol>	
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>Cultural Selection related to secular/seasonal demands</li> <li>Immersion for ESL students</li> <li>IEP adjustments as needed per student</li> </ul>		



### Painting – Color Theory

**Targeted Standards:** NJ Standard 1.2 – All students will refine perceptual, physical, and technical skills through creating visual arts.

**Unit Objectives/Conceptual Understandings:** Students will understand that painting involves a unique variety of techniques used to communicate personal relevance.

**Essential Questions:** How can we use the unique qualities of a variety of media to convey a particular idea or emotion?

**Unit Assessment:** Individual/Group visual artwork evaluated guided by Appendix D (Art Criticism)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> <li>Identify elements and principles in works that effectively communicate ideas.</li> <li>Discuss the qualities of various types of painting media, techniques and processes (including their formal, technical, sensory, and expressive properties).</li> </ol>	<p>Students will know:</p> <ol style="list-style-type: none"> <li>How to identify and discriminate between types of shapes, colors, lines, textures, and space.</li> <li>How to classify works of art based on the specific type of painting media.</li> </ol>	<p>Students will be able to:</p> <ol style="list-style-type: none"> <li>Create paintings in a variety of techniques and styles using wet media.</li> <li>Recognize and identify different painting techniques, movements, and styles of artists.</li> </ol>	<ol style="list-style-type: none"> <li>Create a black-and-white painting with the focal point in color.</li> <li>Create a color value scale.</li> <li>Students will research a particular artist/style, and create a relevant painting.</li> <li>Complete a pattern painting with a repeated 2” square and painting with a variety of color mixing techniques.</li> <li>Create a painting using a specific color scheme.</li> </ol>	<ol style="list-style-type: none"> <li>Individual visual artwork</li> <li>Class participation through question and answer</li> </ol>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>Cultural Selection related to secular/seasonal demands</li> <li>Immersion for ESL students</li> <li>IEP adjustments as needed per student</li> </ul>	

### Commercial Art

**Targeted Standards: NJ Standard 1.2** - All students will refine perceptual, physical, and technical skills through creating visual arts.

**Unit Objectives/Conceptual Understandings:** Students will understand that technology functions as a creative tool and technology has hanged the way artists create their artwork. Students will recognize a variety of art-related careers and professions.

**Essential Questions:** How do art and technology work together to foster creativity?  
 How are the skills in art applicable to art- and non-art-related professions?  
 How has technology changed the way artists create their artwork?

**Unit Assessment:** Individual/Group visual artwork evaluated guided by Appendix D (Art Criticism)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> <li>Analyze how technology is used to communicate ideas, with specific focus on artistic communication.</li> <li>Identify professions related to art and technology.</li> <li>Demonstrate ability to create works that integrate multi-media processes and concepts.</li> </ol>	Students will know: <ol style="list-style-type: none"> <li>How technology presents a new tool for the artist to help create works of art.</li> </ol>	Students will be able to: <ol style="list-style-type: none"> <li>Effectively communicate ideas in a work of art using computer technology as an expressive tool.</li> </ol>	<ol style="list-style-type: none"> <li>Produce a work of art using photo editing software that will inspire a painting.</li> <li>Create an effective advertisement.</li> <li>Explore the use of computer technology in the field of fashion design.</li> </ol>	<ol style="list-style-type: none"> <li>Individual visual artwork</li> <li>Class participation through question and answer</li> </ol>
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>Cultural Selection related to secular/seasonal demands</li> <li>Immersion for ESL students</li> <li>IEP adjustments as needed per student</li> </ul>	

## **Ceramics and Sculpture**

### **Unit Overview**

Students taking ceramics and sculpture will create works of art in clay exploring the processes of hand-building, slip and glazing, and firing. Students will be using the pinch method, coil method, slab method, and free standing sculpture. Students will learn about different types of glazing technique and how the firing process works. Students will reflect upon the outcome of these experiences, explore historical connections, write about the process, make presentations about their progress at regular intervals, work individually and in groups, and explore direct correlations to other disciplines. Students will engage in experiences that encompass art history, art appreciation, art criticism, aesthetics and production.

### Ceramics and Sculpture

**Targeted Standards:** **NJ Standard 1.1** – All students will acquire knowledge and skills that increase Aesthetic awareness in visual arts.  
**NJ Standard 1.2** - All students will refine perceptual, physical, and technical skills through creating visual arts.  
**NJ 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.

**Unit Objectives/Conceptual Understandings:** Students will understand that the study of ceramics history adds an integral part of a well rounded and contextual understanding of art history.  
 Students will understand the functional, non-functional, historic, and aesthetic influence on ceramic sculpture.  
 Students will understand that the design processes and techniques of ceramic sculpture can be applied to create three-dimensional works of art.

**Essential Questions:** How has the balance of form and function in ceramics evolved over the course of sculptural history?

**Unit Assessment:** Individual/Group visual artwork evaluated guided by Appendix D (Art Criticism)

	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know</i>	<b>Skills</b> <i>What students will be able to do</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
<ol style="list-style-type: none"> <li>1. Identify the function of a work and how it relates to the history, aesthetics and culture of origin.</li> <li>2. Use appropriate terminology when working with tools and techniques.</li> <li>3. Create 3-dimensional works of art that use specific principles to solve visual problems.</li> <li>4. Demonstrate safe and proper use, care and storage of ceramic materials</li> </ol>	<p>Students will know:</p> <ol style="list-style-type: none"> <li>1. The relevant history of ceramic sculpture.</li> <li>2. The proper use of clay bodies.</li> <li>3. Proper ceramic terminology.</li> <li>4. How to use the kiln appropriately.</li> </ol>	<p>Students will be able to:</p> <ol style="list-style-type: none"> <li>1. Properly utilize methods of hand building (pinch, coil, slab construction).</li> <li>2. Create a free-standing, 3-dimensional, functional or non-functional sculpture.</li> </ol>	<ol style="list-style-type: none"> <li>1. Produce a pinch pot, coil pot, slab pot, and draped pot.</li> <li>2. Create a ceramic memorial.</li> <li>3. Research and recreate ancient pottery methods.</li> <li>4. Create a portrait in clay.</li> </ol>	<ol style="list-style-type: none"> <li>1. Individual visual artwork</li> <li>2. Class participation through question and answer</li> </ol>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

### Wheel-Throwing Rubric

You will receive a grade on the following tasks on a scale of 1 – 5. “1” is a grade that needs much more improvement, and “5” is a grade that demonstrates mastery of the skill.

<b>Weight</b>	1	2	3	4	5
<b>Wall Thickness</b>	1	2	3	4	5
<b>Trimming</b>	1	2	3	4	5
<b>Attachments</b>	1	2	3	4	5
<b>Craftsmanship</b>	1	2	3	4	5

#### Description of Terms:

**Weight** – Does the piece feel heavier than it looks? Does the weight of the piece fit with the size of the piece?

**Wall Thickness** – Are all of the sides of the pot equal in thickness? Would the walls of the pot appear the same thickness if it were to be cut in half?

**Trimming** – Is the trimming on the bottom sufficient? Is there a recognizable foot on the bottom of your pot?

**Attachments** – Are the attachment on your project clean and crisp with no pieces falling off? Do the attachments appear to be part of the piece?

**Craftsmanship** – Does the project have sloppy wet clay marks on the side? Does the project appear pleasing without any irregularities?

## Rubric for Ceramic Teapots

TASK		1 – 10 pts.	1 – 5 pts.	1 – 5 pts.
1	Creative			
2	Craftsmanship			
3	Presentation			
4	Functionality			
5	Details			
6	All 3 items			
7	Color			
8	Form			
9	Theme Unity			
10	Finished on time			
Totals				
		100 pts.	50 pts.	50 pts.

### Definition of Terms:

1. **Creative:** Did the person change the teapot to have originality and expressiveness?
2. **Craftsmanship:** Did the person take his/her time and have attachments where everything is smooth?
3. **Presentation:** Is the overall impression effective and successful?
4. **Functionality:** Does the teapot work? Does it leak? Do the cups work or leak?
5. **Details:** Are all the small parts of the piece relevant and essential? Are things falling off or missing?
6. **All 3 items:** Are all three items included in their complete state?
7. **Color:** Is the color relevant to the theme and applied nicely?
8. **Form:** Does it have an interesting shape that makes you want to view it from all sides?
9. **Theme Unity:** Do all the pieces have a common theme and tie together well?
10. **Finished on time:** Was the piece completely finished in all 3 forms by the deadlines?

**Instructional Pacing Chart**

Basic Arts and Painting

Responding to Art History -----	5 weeks
Elements and Principles of Design -----	5 weeks
Color Theory -----	5 weeks
Commercial Art -----	5 weeks

Ceramics and Sculpture

Pinch Pot Construction -----	5 weeks
Coil Pot Construction -----	5 weeks
Slab Construction -----	5 weeks
Draped Pot Construction -----	5 weeks

**APPENDICES**



# **The Arts (Visual and Performing)**

## **Standards 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 form of dance, music, theater, and 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.

**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
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**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 the 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, 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 ARTISITC 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 multi-sensory 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 work 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 artist and cultural resources influence student work.
10. Create works of art that communicate significant personal opinions, thoughts, and ideas.

**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 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 planning show evidence of:***

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

**2. Productive Learning Climate & Classroom Management*****Does the student-teacher interaction and the classroom show evidence of:***

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction, lesson objectives and learning activities.

**3. Teaching & Learning*****Does the instruction show evidence of:***

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

**4. Professional Responsibilities & Characteristics*****Does the teacher show evidence of:***

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

## THE LANGUAGE OF ART

The common threads that run through art on all levels and in all areas, are the elements and principles of composition and design which provide the language of art.

### I. DESIGN ELEMENTS

#### A. Line:

A line is a distinct mark made by pen, pencil, chalk or tool having length but little breadth.

The basic element in creating a good design is the line that delineates shapes, encloses space, adds texture, and value. Lines have values from light to dark and qualities such as: thick, thin, jagged, wavy, and so on.

Line also has the power to convey emotion by combining qualities, value and placement in the composition. For example, horizontal lines are considered to be restful, vertical lines inspirational, and diagonal lines dynamic.

Line is often used in a larger sense when describing the essence of a work with an implication of rhythm, unity, and balance. For example, one may speak of the lines of a building, the flowing lines of a dress, or the lines of a sculpture.

#### B. Shape:

Shape is an enclosed area defined two dimensionally by boundaries. Shape can be geometric or organic, positive or negative, simple or complex.

#### C. Mass:

Mass is the existence of matter or objects in three dimensional space. The draftsman and painter can create the illusion of mass while the sculptor, architect, industrial designer and craftsman work directly with mass. Artists must consider the relationships of height, width and depth relative to the media with which they work.

#### D. Space:

Space, the intervening expanse or interval between areas or masses, exists in its two dimensional or three dimensional aspects, flowing through and around mass, forms and shapes. On a flat picture plane, illusions of space and depth are created by a placement of positive and negative shapes, by overlapping and by varying the size of shapes, by using value and color contrast, and by creating linear perspective. When working with three dimensional forms, space, and mass are interdependent, each delineating the other. Study of space as a design element can also deal with problems of open and congested space, deep and shallow space, personal space and space used to express subjective fantasy and optical illusion.

**E. Value:**

Value is gradation of light. It enhances the quality as well as reveals the pattern or designing a work of art. It helps to create the mood and expression of a subject.

**F. Color:**

Color is the visual property dependent upon a response to light, including the attributes of the, brightness and saturation. Colors are sensations are the results of a sequence of processes including: the production of light by some source and the modification of the light by the illumination object, the optics and physiology of the central nervous system.

There are two ways of forming color: (1) the fundamental mixing of colored light, (2) light absorption as controlled by the mixing reflect cultural differences.

**G. Texture:**

Texture is the surface quality, real or implied, which helps to identify or describe something.

Texture is known actually through touch and visually through sight.

Textures can be soothing, pleasant and draw us to them. Others can be abrasive, unpleasant, and repelling. Pronounced textures attract attention. Subtle and smooth textures are quieter and more reserved.

The artist creates texture by the manipulation of lights and darks, choice of media, use of lines and colors. He used it to convey the characteristic surfaces of the subject matter and to create interest by variety, contrast and accent.

The artist incorporates the many possibilities for achieving difference textural qualities with materials to clarify and enhance a visual statement.

**II. DESIGN PRINCIPLES****A. Unity:**

Unity is the arrangement of individual parts or segments into a whole or complete design which achieves an effect of wholeness of completeness.

**B. Variety:**

Variety is defined as diversity or assortment. It is the contrast between things or qualities that are similar in some aspects but different in others.

In art, variety is used to hold the attention of the spectator and to add interest, excitement and vividness to the creation.

Variety is created through differences, either bold or subtle, in line, mass, space, value, color, texture and media.

An excess of variety may cause confusion and lack of variety may cause monotony.

**C. Contrast:**

Contrast is the way in which things differ. It is used in such a way that the effect of the total is heightened. Contrast may be natural or man-made; it is present in materials, in space and balance, time and motion, light and dark.

**D. Balance:**

Balance is equalizing the weight, number or position of shapes or forms in two dimensional or three dimensional composition.

The balanced arrangement and placement of the visual elements in a work of art establish a harmonious relationship of these elements within a given space. Three types of balance used in creating works of art are: formal or symmetrical balance, informal or asymmetrical balance and radial balance.

**E. Rhythm:**

Rhythm is movement. It is continuous yet is not monotonous. It is carried through the composition in a series of steps by means of lines, forms, values, hues, and intensities.

**F. Emphasis:**

Emphasis is the forcefulness of expression that gives special importance to certain aspects of objects, ideas or situations.

In art, emphasis is achieved by accentuating the various art elements in combination or alone.

## ART CRITICISM

Art criticism is an important component of art education. It provides a way to talk about art and should be kept simple at the elementary level. These art criticism checklists are only two samples (there is no required form to follow) and can provide a starting point for student discussion of art.

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This sample contains open-ended questions.

### GENERAL REACTION:

1. What is your first response to this work?
2. How does it make you feel?
3. What does it make you think of?
4. What does it remind you of?

### DESCRIPTION:

1. What images do you see?
2. What colors, shapes, textures, etc., are there?
3. Are there any outstanding features that you see?
4. Are there light/dark areas? Rough, unisexual textures? Large or small shapes?
5. How do you think this work was made?
6. What colors, shapes, textures, lines dominate the image? Why?
7. Are there any significant negative spaces in this work?
8. Is there movement? What causes it?
9. Do you see contrast? What causes it?
10. Where are the figures looking/pointing?
11. What is the focal point in this work? What causes you to look there?
12. What mood is expressed?
13. Is this work realistic? abstract? Expressionistic?
14. Who is the artist of this work?
15. What is the title?
16. What was the artist's intention?
17. When and where was this work done?
18. What style is it?
19. What does the work tell us about the people who originally made and used it?

### INTERPRETATION:

1. What do you think this work means?
2. What does it remind you of?

### EVALUATION:

1. Do you think the work is good?
2. Is the work well made?
3. Is it clear? Does it do what it is trying to do?
4. Was the work worth making?
5. Was it worth examining?

The following sample provides a checklist for evaluating art.

**ART CRITICISM CHECK SHEET**

Name: \_\_\_\_\_ Grade: \_\_\_\_\_ School: \_\_\_\_\_ Teacher: \_\_\_\_\_

Name of the painting: \_\_\_\_\_

**Step 1: THE FACTS – Describe what you see in the painting**

**1. LINES**

What kinds of lines do you see?

sharp \_\_\_\_\_ fuzzy \_\_\_\_\_  
 thick \_\_\_\_\_ thin \_\_\_\_\_  
 jagged \_\_\_\_\_ curved \_\_\_\_\_  
 heavy \_\_\_\_\_ graceful \_\_\_\_\_  
 choppy \_\_\_\_\_ smooth \_\_\_\_\_  
 vertical \_\_\_\_\_ horizontal \_\_\_\_\_  
 diagonal \_\_\_\_\_ straight \_\_\_\_\_

**2. SHAPES**

What kind of shapes do you see?

circles \_\_\_\_\_ squares \_\_\_\_\_  
 rectangles \_\_\_\_\_ triangles \_\_\_\_\_  
 curved \_\_\_\_\_ angular \_\_\_\_\_  
 soft-edged \_\_\_\_\_ hard-edged \_\_\_\_\_

**3. TEXTURES**

What kinds of textures do you see?

rough \_\_\_\_\_ soft \_\_\_\_\_  
 smooth \_\_\_\_\_ hard \_\_\_\_\_  
 shiny \_\_\_\_\_ dull \_\_\_\_\_

**4. COLORS**

What kinds of colors do you see?

bright \_\_\_\_\_ dark \_\_\_\_\_  
 soft \_\_\_\_\_ strong \_\_\_\_\_

WARM COLORS:

reds \_\_\_\_\_  
 oranges \_\_\_\_\_  
 yellows \_\_\_\_\_

COOL COLORS:

blues \_\_\_\_\_  
 greens \_\_\_\_\_

OPPOSITE COLORS:

blues and oranges \_\_\_\_\_  
 reds and greens \_\_\_\_\_  
 yellows and purples \_\_\_\_\_

NEUTRAL COLORS:

browns \_\_\_\_\_ grays \_\_\_\_\_ whites \_\_\_\_\_

**5. OBJECTS**

What kinds of objects do you see?

young people \_\_\_\_\_ trees \_\_\_\_\_  
 old people \_\_\_\_\_ sky \_\_\_\_\_  
 buildings \_\_\_\_\_ rocks \_\_\_\_\_  
 boats \_\_\_\_\_ water \_\_\_\_\_  
 animals \_\_\_\_\_ food \_\_\_\_\_  
 musical instrument \_\_\_\_\_  
 there are no objects \_\_\_\_\_

**STEP 2: THE DESIGN – Look at the way the facts are put together (designed)**

**6. BALANCE**

What kind of balance is used?

- asymmetrical (each side of the painting is different) \_\_\_\_\_
- symmetrical (each side of the painting is similar) \_\_\_\_\_
- a bit symmetrical (each side of the painting is a little drawing) \_\_\_\_\_

**7. LIGHT AREAS**

Squirt your eyes and look at the painting. Where do you see the most light areas?

right side \_\_\_\_\_ left side \_\_\_\_\_  
 bottom \_\_\_\_\_ top \_\_\_\_\_  
 middle \_\_\_\_\_ \_\_\_\_\_

**8. FOCAL POINT**

What is the first thing you see when you look at the painting?

\_\_\_\_\_

**9. ILLUSION OF SPACE**

What kind of space is used?

- deep space (painting looks like you can see for miles) \_\_\_\_\_
- shallow space (you cannot see very far) \_\_\_\_\_
- flat space (things do not seem very 3-dimensional) \_\_\_\_\_



**ART CRITICISM CHECK SHEET**

**10. DARK AREAS**

Squint your eyes and look at the painting. Where do you see the most dark areas?

right side \_\_\_\_\_ left side \_\_\_\_\_  
 bottom \_\_\_\_\_ top \_\_\_\_\_  
 middle \_\_\_\_\_

**11. RHYTHM CREATED BY REPETITION**

What do you see repeated in the painting?

lines \_\_\_\_\_ Draw the kind you see repeated the most

\_\_\_\_\_ Draw the kind you see repeated the most

colors \_\_\_\_\_ What colors are repeated the most?

\_\_\_\_\_

**STEP 3: MEANING –** What is the purpose or meaning of the art work?

Now, go back and reread how you described the facts (Step 1) and how those facts are put together (Step 2). There are the clues to the meaning and purpose of the painting. They will help you answer the following questions.

12. The artist seems to be primarily concerned with limiting nature.

Yes \_\_\_\_\_ No \_\_\_\_\_

13. The artist seems to be mostly interested in expressing a feeling or an emotion.

Yes \_\_\_\_\_ No \_\_\_\_\_

14. The prime concern of this artist seems to be with lines, shapes, colors, and textures and with design or competition. Yes \_\_\_\_\_ No \_\_\_\_\_

15. Does the name of the painting tell you about its meaning or purpose?

Yes \_\_\_\_\_ No \_\_\_\_\_

16. Which of the following words best describe what you think is the meaning of this art work (you may use as many words as you need and add some of your own):

strength _____	fear _____	loneliness _____	mystery _____
beauty _____	hope _____	peace _____	war _____
love _____	hate _____	sadness _____	happiness _____
madness _____	anger _____	death _____	old age _____
excitement _____	adventure _____	enjoyment of work _____	fun _____
courage _____	interest in lines _____	interest in shapes _____	interest in
horror _____	simplicity of	_____	color _____
_____	design _____	_____	_____
_____	complexity of	_____	_____
_____	design _____	_____	_____

**STEP 4: JUDGEMENT –** Judge the painting

17. This painting is an excellent \_\_\_\_\_ good \_\_\_\_\_ bad \_\_\_\_\_ example of:

- imitationism (imitating nature) \_\_\_\_\_
- emotionalism (showing a feeling or emotion) \_\_\_\_\_
- formalism (making the viewer aware of lines, shapes, colors or design) \_\_\_\_\_

18. I like \_\_\_\_\_ don't like \_\_\_\_\_ this art work.

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**GLOSSARY**

<b>abstract -</b>	(Basic Arts and Painting) shapes, forms and colors having no counterpart in nature
<b>acrylics -</b>	(Basic Arts and Painting) plastic-based paints
<b>analogous -</b>	(Basic Arts and Painting) next to each other on color wheel
<b>architecture -</b>	(Basic Arts and Painting) the art of designing and constructing buildings
<b>armature -</b>	(Ceramics and Sculpture) basic skeletal form which will support, paper mache, plaster or any of the other modeling or sculpturing media.
<b>asymmetric -</b>	(Basic Arts and Painting) other than formal; irregular or disproportioned
<b>balance -</b>	(All Units) there are basically three kinds of balance in the rendering of designs: <ol style="list-style-type: none"> <li>1. asymmetrical - unequal distribution of parts of a design around a central axis causing balance to be achieved through skillful manipulation of the elements and tension, informal in character.</li> <li>2. radial - purposeful equalization of attraction from a central point as in a wheel.</li> <li>3. symmetrical - purposeful visual equilibrium of parts of a design through like distribution of weight around a central axis, formal in character.</li> </ol>
<b>basic elements -</b>	(Basic Arts and Painting) line, color, texture, space, form, tone, value
<b>bas relief -</b>	(Ceramics and Sculpture) design raised from background; no part of projection, entirely detached
<b>bleeding -</b>	(Basic Arts and Painting) when two or more colors run together in general planes in shapes onto a background or base
<b>block print -</b>	(Basic Arts and Painting) print made from engraved block (usually linoleum)
<b>bogus paper-</b>	(Basic Arts and Painting) rough-surfaced, heavy gray paper
<b>brayer -</b>	(Basic Arts and Painting) rubber roller attached to handle; used to apply ink in design for printing
<b>calligraphy -</b>	(Basic Arts and Painting) relates to beautiful writing and fine brush work
<b>cartoon -</b>	(Basic Arts and Painting) comical drawings
<b>center of interest -</b>	(Basic Arts and Painting) part of composition used to attract attention; point of design which eye first views before traveling to other parts of composition (achieved through color, lightness or darkness, design, size, arrangement and line)
<b>ceramic -</b>	(Ceramics and Sculpture) articles such as pottery, tiles, figures made of baked clay

<b>collage -</b>	(Basic Arts and Painting) design made by mounting different materials
<b>color wheel -</b>	(Basic Arts and Painting) colors arranged in wheel form to see relationships
<b>complementary colors -</b>	(Basic Arts and Painting) opposite colors on color wheel, e.g., red and green, blue and orange, yellow and violet
<b>composition –</b>	(All Units) organization and arrangement of shapes, forms, masses
<b>contour line –</b>	(Basic Arts and Painting) outline of a form
<b>contrast -</b>	(All Units) sharp comparable difference, e.g., black and white, rough and smooth
<b>cool colors -</b>	(Basic Arts and Painting) green, blue, purple
<b>creative -</b>	(All Units) using imagination to express self
<b>design -</b>	(All Units) organizing elements of art (line, color, value, form, shape, space, texture) to bring about an organized arrangement
<b>dimension -</b>	(All Units) art forms are either two-dimensional or three dimensional 2-D forms relate to height and width; with <u>depth</u> as an <u>illusion</u> 3-D forms relate to height, width and depth as an <u>actuality</u> .
<b>dominance -</b>	(Basic Arts and Painting) emphasis of some important part of a composition
<b>dominant color harmony –</b>	(Basic Arts and Painting) use of more of one color, less of other colors
<b>dry media -</b>	(Basic Arts and Painting) artist materials: chalk, charcoal
<b>etching -</b>	(Basic Arts and Painting) outline/sketch by scratching lines with pointed instrument; cut or corrode with acid to form a design
<b>eye level -</b>	(Basic Arts and Painting) point parallel to the eye (when a curved object is held at eye level, it appears as a straight line)
<b>fixative -</b>	(Basic Arts and Painting) alcohol-based liquid sprayed over charcoal, pastel or chalk to help retard rubbing off
<b>form -</b>	(Ceramics and Sculpture) shape or structure (mass) of an object
<b>formal balance –</b>	(All Units) lines, space, forms, colors and values used equally on either side of a central point
<b>fresco -</b>	(Basic Arts and Painting) painting on freshly spread plaster; using wet paint mixed with oil (used in mural wall or ceiling painting)
<b>frieze -</b>	(All Units) continuous pattern, usually repeating itself; ornamental band of trimming
<b>frottage -</b>	(Basic Arts and Painting) technique of creating a design by rubbing (with chalk, pencil or crayon) over an object placed underneath the paper
<b>geometric form –</b>	(All Units) using relationship of line, angle, plane, solid (mass)

<b>glaze -</b>	(Ceramics and Sculpture) transparent film or color applied over a light color
<b>graphics -</b>	(Basic Arts and Painting) technique by which copies of original design are printed (engraving, etching, wood cut, block print, etc.)
<b>grout -</b>	(Ceramics and Sculpture) plaster-like material; mixed with water, used to fill in cracks between tiles (as in mosaics)
<b>harmony -</b>	(Basic Arts and Painting) agreement between parts of design or composition
<b>highlights -</b>	(Basic Arts and Painting) lighted spots in painting or drawing
<b>hue -</b>	(Basic Arts and Painting) name of a true color
<b>impasto -</b>	(Basic Arts and Painting) thick, heavy application of paint
<b>incise -</b>	(Ceramics and Sculpture) cut into; carved, engraved; marks made by indenting a surface with tools
<b>informal balance –</b>	(All Units) object, shape, line, color or value balanced unevenly; division of design not equally balanced
<b>intaglio -</b>	(Basic Arts and Painting) incised or sunken design as opposed to raised surface relief; engraving printmaking process
<b>intensity -</b>	(Basic Arts and Painting) brightness of a color
<b>kiln -</b>	(Ceramics and Sculpture) oven or furnace for baking pottery, bricks, etc.
<b>layout -</b>	(Basic Arts and Painting) plan of a design or an arrangement
<b>line -</b>	(Basic Arts and Painting) most important of graphic elements; used to divide, contain, describe or express; distinct mark or group of marks
<b>mallet -</b>	(Ceramics and Sculpture) hammer of wood for pounding shapes
<b>manila -</b>	(Basic Arts and Painting) cream-colored all-purpose paper with medium rough texture
<b>marionette -</b>	(Ceramics and Sculpture) puppet; same as a string puppet
<b>mass -</b>	(Ceramics and Sculpture) large areas of colors applied before lines or details
<b>medium -</b>	(All Units) any material used for expression, e.g., paint, clay, wood, metal, etc.
<b>melted crayon –</b>	(Basic Arts and Painting) technique involving softening crayons and applying directly to cardboard or paper to create design or picture
<b>mobile -</b>	(Ceramics and Sculpture) suspended design having moveable parts (sculpture)
<b>modeling -</b>	(Ceramics and Sculpture) building a form so it can be changed and rebuilt (materials have changeable, plastic quality, e.g., clay)
<b>monochromatic –</b>	(Basic Arts and Painting) drawing with one color or values of that color

<b>monoprint -</b>	(Basic Arts and Painting) one-of-a-kind print made from a printmaking process
<b>montage -</b>	(Basic Arts and Painting) picture or design using cut-up printed pictures to create theme
<b>mood -</b>	(All Units) style or manner giving overall emotional character of composition
<b>mosaic -</b>	(Ceramics and Sculpture) small pieces of various materials placed side by side to create a picture (tiles, paper, pebbles, etc.)
<b>motif -</b>	(All Units) theme of central dominant feature expressed in pattern or design by use of lines or shapes
<b>mural -</b>	(Basic Arts and Painting) large painting on wall that usually tells a story
<b>naturalistic -</b>	(All Units) resembling nature
<b>neutral color –</b>	(Basic Arts and Painting) goes with other colors, e.g., gray and beige; color mixed with other colors
<b>oil painting -</b>	(Basic Arts and Painting) medium using oil as base, composed of various pigments
<b>overlapping –</b>	(Basic Arts and Painting) one object partially covering another, giving illusion of space
<b>palette –</b>	(Basic Arts and Painting) range of colors; surface on which to mix pigments
<b>paper sculpture –</b>	(Ceramics and Sculpture) bending, creasing, scoring, and folding various weights of paper to create 3-dimensional form
<b>papier mache –</b>	(Ceramics and Sculpture) cut or mashed paper mixed with wheat paste (wallpaper paste)
<b>pastels -</b>	(Basic Arts and Painting) light-valued chalk of varying degrees of hardness; medium of painting
<b>patterns -</b>	(All Units) repetition of a design or a motif
<b>perspective -</b>	(Basic Arts and Painting) objects on flat surface as they appear to the eye; illusion of distance
<b>plastic -</b>	(Ceramics and Sculpture) material capable of being molded or modeled (clay, plaster)
<b>plasticine -</b>	(Ceramics and Sculpture) non-hardening oil or synthetic base clay
<b>poster -</b>	(Basic Arts and Painting) notice that attracts attention, creates interest, incurs desire and leads toward action
<b>primary colors –</b>	(Basic Arts and Painting) three basic colors (red, yellow, blue) from which all other colors can be made
<b>proportion -</b>	(All Units) comparative relations to size and degree

<b>puppet -</b>	(Ceramics and Sculpture) form with jointed limbs that is moved by hand, strings or wire
<b>relief -</b>	(All Units) relates to two areas – sculpture and printmaking
<b>render -</b>	(Basic Arts and Painting) represent or depict by drawing or painting
<b>repousse -</b>	(Ceramics and Sculpture) similar to bas relief; raising and indenting or surface, usually metal, to create semi 3-dimensional effect
<b>resist -</b>	(Basic Arts and Painting) effect when 2 medium repel each other (wax crayon/water colors)
<b>rhythm -</b>	(Basic Arts and Painting) lines, shapes and forms, colors and values in regular measures
<b>rubbings -</b>	(Basic Arts and Painting) visual texture copied from tactile surface
<b>scratchboard –</b>	(Basic Arts and Painting) scratched-out design or picture on crayon or ink surface of heavy paper
<b>sculpture -</b>	(Ceramics and Sculpture) art of creating three-dimensional forms in <u>relief</u> , <u>in-the-round</u> (freestanding), or in <u>movingmsculpture as in the mobile</u>
<b>secondary color –</b>	(Basic Arts and Painting) mixture of two primary colors
<b>shade -</b>	(Basic Arts and Painting) dark value of hue, such as dark red or maroon
<b>shadow -</b>	(Basic Arts and Painting) area blocked off by an object in the way of light source
<b>silhouette -</b>	(Basic Arts and Painting) outline or general shape of object filled in with solid color and placed on contrasting background
<b>silk screen -</b>	(Basic Arts and Painting) method of printing using silk screen and resist material to block off parts of design
<b>stabile -</b>	(Ceramics and Sculpture) opposed to be mobile. Form of sculpture which has the quality of being light in feeling yet firm in placement
<b>stenciling -</b>	(Basic Arts and Painting) applying paint, pastels, crayons, etc. over paper having cut patterns; medium goes through opening onto other object.
<b>still life -</b>	(Basic Arts and Painting) arrangement of inanimate objects
<b>symmetry -</b>	(All Units) beauty in aesthetic balance; parts on one side correspond to parts on the other side
<b>tactile -</b>	(Ceramics and Sculpture) relating to sense of touch
<b>technique -</b>	(All Units) mechanical mastery of methods and materials
<b>tempera -</b>	(Basic Arts and Painting) painting with opaque color with binding medium, e.g., egg white



<b>template -</b>	(Ceramics and Sculpture) mold or pattern used in making pottery or pattern mask used in painting
<b>tertiary -</b>	(Basic Arts and Painting) mixture of one primary and one secondary color (also called intermediate color)
<b>texture -</b>	(Ceramics and Sculpture) physical characteristics of a surface
<b>tint -</b>	(Basic Arts and Painting) degree of a color
<b>tone -</b>	(Basic Arts and Painting) value of color
<b>translucent -</b>	(Basic Arts and Painting) painting with opaque pigment
<b>transparent -</b>	(Basic Arts and Painting) painting with see-through pigment
<b>value -</b>	(Basic Arts and Painting) modification of a color
<b>vanishing point -</b>	(Basic Arts and Painting) in perspective; all lines of a group as they recede from station
<b>variety -</b>	(All Units) quality which suggests a state of diversity which eliminates sameness or monotony
<b>warm colors -</b>	(Basic Arts and Painting) red, yellow, brown
<b>watercolor -</b>	(Basic Arts and Painting) paint using water as a solvent
<b>wet media -</b>	(Basic Arts and Painting) artist materials: oils, tempera, ink
<b>woodcut -</b>	(Basic Arts and Painting) engraving in wood or print from wood engraving

## Websites for Art Education

### General

- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- [www.artsednet.getty.edu](http://www.artsednet.getty.edu)
- [www.artincontext.org](http://www.artincontext.org)
- [www.artnet.com](http://www.artnet.com)
- [www.artconnected.org](http://www.artconnected.org)
- [www.inspire.net](http://www.inspire.net)
- [www.britannica.com](http://www.britannica.com)
- [www.glencoe.com/sec/art/index.html](http://www.glencoe.com/sec/art/index.html)
- [www.askart.com](http://www.askart.com)

### Artists

- [www.artchive.com](http://www.artchive.com)
- [www.artinaclick.com](http://www.artinaclick.com)
- [www.ibiblio.org/wm/paint](http://www.ibiblio.org/wm/paint)
- [www.loyno.edu/~artis/index.html](http://www.loyno.edu/~artis/index.html)
- [www.theartcanvas.com/ai.htm](http://www.theartcanvas.com/ai.htm)
- [www.the-artists.org](http://www.the-artists.org)

### Skills/Vocabulary

- [www.artlex.com](http://www.artlex.com)
- [www.sanford-artedventures.com](http://www.sanford-artedventures.com)

### Museums

- Bowdoin College Museum of Art, [www.academic.bowdoin.edu/artmuseum](http://www.academic.bowdoin.edu/artmuseum)
- Carnegie Museum, [www.cmoa.org](http://www.cmoa.org)
- Cincinnati Art Museum, [www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)
- Cleveland Museum of Art, [www.clevelandart.org](http://www.clevelandart.org)
- Dallas Museum of Art, [www.dmaws.dallasmuseumofart.org](http://www.dmaws.dallasmuseumofart.org)
- Florence, Italy museums, [www.firenzemusei.it/home.html](http://www.firenzemusei.it/home.html)
- Galleria dell'Accademia, [www.polomuseale.firenze.it/accademia](http://www.polomuseale.firenze.it/accademia)
- Guggenheim Museums, [www.guggenheim.org](http://www.guggenheim.org)
- Henry Art Gallery, University of Washington, [www.henryart.org](http://www.henryart.org)
- Indiana University Art Museum, [www.indiana.edu/~iuam](http://www.indiana.edu/~iuam)
- Indianapolis Museum of Art, [www.ima-art.org](http://www.ima-art.org)
- Louvre Museum, [www.louvre.fr/louvre.htm](http://www.louvre.fr/louvre.htm)
- Metropolitan Museum of Art, [www.metmuseum.org](http://www.metmuseum.org)
- Miami Art Museum of Dade County, [www.miamiartmuseum.org](http://www.miamiartmuseum.org)
- Museum of Art, Rhode Island School of Design, [www.risd.edu/museum.cfm](http://www.risd.edu/museum.cfm)
- Museum of Contemporary Art – Chicago, [www.mcachicago.org](http://www.mcachicago.org)
- Museum of Modern Art – New York, [www.moma.org](http://www.moma.org)
- Philadelphia Museum of Art, [www.philamuseum.org/main.asp](http://www.philamuseum.org/main.asp)
- Pompidou, [www.centrepompidou.fr/Pompidou/Accueil.nsf/tunnel?OpenForm](http://www.centrepompidou.fr/Pompidou/Accueil.nsf/tunnel?OpenForm)
- Prado Museum, [museoprado.mcu.es/home.html](http://museoprado.mcu.es/home.html)
- San Francisco Museum of Modern Art, [www.sfmoma.org](http://www.sfmoma.org)
- Savannah College of Art and Design Gallery, [www.thesavannahgallery.com](http://www.thesavannahgallery.com)
- Smithsonian American Art Museum, [www.nmaa.si.edu](http://www.nmaa.si.edu)
- Studio Museum in Harlem, [www.studiomuseuminharlem.org](http://www.studiomuseuminharlem.org)
- Tate Gallery, [www.tate.org.uk/home/default.htm](http://www.tate.org.uk/home/default.htm)
- The Getty Center, [www.getty.edu](http://www.getty.edu)
- The Museum of Contemporary Art – Los Angeles, [www.moca.org](http://www.moca.org)
- Uffizi Gallery, [www.uffizi.firenze.it](http://www.uffizi.firenze.it)
- Vatican Museum, [mv.vatican.va/3\\_EN/pages/MV\\_Home.html](http://mv.vatican.va/3_EN/pages/MV_Home.html)
- Walker Art Museum Minnesota, [www.walkerart.org](http://www.walkerart.org)
- Whitney Museum of American Art, [www.whitney.org](http://www.whitney.org)

Title:	Course:
<b>Desired Results</b>	
Content Standards:	
Enduring Understandings:	
Essential Questions:	
Students will know...	Students will be able to...
<b>Assessment Evidence</b>	
Performance Tasks:	
Key Criteria:	
Other Evidence:	

## Learning Plan

Learning Activities:

Materials/Preparation: