

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

VISUAL ARTS

Length of Course: Year

Elective/Required: Elective

School: Middle

Student Eligibility: Grades 6 & 7

Credit Value: NA

Date Approved: September 19, 2011

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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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Unit Title: Exploring Line

Targeted Standards: NJ Standard 1.1 (The Creative Process) – *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art.*

Unit Objectives/Conceptual Understandings: Students will develop an understanding of the characteristics of the element of line and create works of art that are guided by thoughtfully planned use of a variety of line types.

Essential Questions: How can the element of line help an artist guide the viewer through a work of art?
 How has the use of line in works of art changed throughout the course of art history?
 How can we compare the use of line in two dimensional vs. three dimensional works of art?

Unit Assessment: Individual/Group visual artwork evaluated by teacher-created rubric (see appendix for rubric example)

| 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 |
| 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.8.D.3 Identify genres of art within various contexts using appropriate art vocabulary and solve visual problems using a variety of genre styles. | Students will know: ...that the element of line can be used to create a range of feeling and emotion within a work of art. ...that artists often use the concept of line to arrange a work of art even without an actual marked line. | Students will be able to: ...identify the use of line in various works of art throughout art history. ...manipulate line in their own works to elicit a specific intended response. | ..review and discuss the use of line in various masterworks ...create line drawings while listening to a wide range of musical selections ...find examples of line in the natural and manmade environment ...create a daily journal using only non-objective line drawing | Individual visual artwork Class participation through question and answer |
| Resources: Essential Materials, Supplementary Materials, Links to Best Practices | | | Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | |

Unit Title: Creating with Color

Targeted Standards: NJ Standard 1.3 (Performing) – *All students will synthesize media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art.*

Unit Objectives/Conceptual Understandings: Students will understand that, throughout art history, artists have used color with a range of intentions – from recreating the world around them to eliciting emotions from a viewer.

Essential Questions: How can color be used to create a distinct aesthetic experience for a viewer?

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 |
| <p>1.3.8.D.1 Incorporate various art elements in the creation of two dimensional artworks to enhance the expression of creative ideas.</p> <p>1.3.8.D.5 Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultures and use as inspiration for original artworks.</p> | <p>Students will know:</p> <ol style="list-style-type: none"> 1. That color can be used to create a unique visual experience for a viewer. 2. That color has symbolic meaning that can vary among several cultures. 3. That the use of color (pigments) originated from the objects in the natural world. | <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Create a work of art that uses color as its primary/ focal element. 2. Produce mixed colors with a variety of color mediums. 3. Identify primary, secondary, intermediate colors along with all major color schemes and relationships (complementary, analogous, triadic, monochromatic) | <ol style="list-style-type: none"> 1. Create a color wheel/color blending exercise with chosen medium. 2. Complete a still-life drawing using selected color schemes and describe possible effects that scheme may have on viewer. 3. Recreate a masterpiece in a different color scheme and discuss the role color plays in the work. | <ol style="list-style-type: none"> 1. Individual visual artwork 2. Class participation through question and answer |
| <p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> | | | <p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | |

Unit Title: Illusion of Form and Rendering Realism

Targeted Standards: NJ Standard 1.1 (The Creative Process) – All students will demonstrate an understanding of the elements and principles that govern the creation of works of art.

Unit Objectives/Conceptual Understandings: Artists must learn how to create an illusion of three-dimensional form on a two-dimensional surface because they so often strive for realistic depiction of the world around them.

Essential Questions: Why might it be so important for a current artist to be able to realistically render the world around them? How has the development of photography changed the way artists approach realism?

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 |
| <p>1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.</p> <p>1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures and identify elements of the works that relate to specific cultural heritages.</p> | <p>Students will know:</p> <ol style="list-style-type: none"> Artists use a variety of techniques to achieve a high level of realism in their works. The use of realism in works of art has changed over the course of art history. Artists study light and shadow in order to render objects with an illusion of form. | <p>Students will be able to:</p> <ol style="list-style-type: none"> Recognize and identify general time periods based on viewing and discussing works of art. render a realistic work of art by creating the illusion of form (3-D shape) from observational drawing studies. Critique the technical success of a realistic work of art. | <ol style="list-style-type: none"> Discuss/practice use of digital photography to achieve/alter realism in modern works of art. Draw on Social Studies connections using still-life masterworks throughout art history. Make connections to Mathematics through use of proportion/ratio and measuring instruments or gridding method. | <ol style="list-style-type: none"> Individual visual artwork Class participation through question and answer |
| Resources: Essential Materials, Supplementary Materials, Links to Best Practices | | | Instructional Adjustments: Modifications, student difficulties, possible misunderstandings | |
| | | | <ul style="list-style-type: none"> Cultural Selection related to secular/seasonal demands Immersion for ESL students IEP adjustments as needed per student | |

Unit Title: Ceramics and Sculpture

Targeted Standards: NJ Standard 1.3 (Performance) – All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: The artist creating three-dimensional work is governed by the same design elements and principles as the two-dimensional artist. Ceramicists face an added challenge of often creating artwork that must address form as well as function.

Essential Questions: How can we use two-dimensional media to help us understand three-dimensional work? And vice-versa? What are the primary similarities and differences between different types of three-dimensional media?

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 |
| 1.3.8.D.2 Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals. 1.3.8.D.6 Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks. | Students will know: 1. Creating artwork with 3-D media involves a unique set of vocabulary but is guided by the same principles as 2-D. 2. Incorporating form as well as function is a unique characteristic of creating some sculptural works. | Students will be able to: 1. Effectively plan and create a sculpture in chosen media. 2. Discuss three-dimensional media using proper vocabulary. 3. Discuss and identify the works of prominent sculptural artists. | 1. Practicing ceramic basics (pinch pot, coil pot, slab construction) 2. Paper sculpture exercises (papier mache, origami, paper cut sculpture, pop-out book) 3. Found object sculpture exercises. 4. Teacher alternatives. | 1. Individual visual artwork 2. Class participation through question and answer |
| Resources: Essential Materials, Supplementary Materials, Links to Best Practices | | | Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | |

Unit Title: Art History

Targeted Standards: NJ Standard 1.2 (History of the Arts and Culture) *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Unit Objectives/Conceptual Understandings: Art has evolved throughout history as a result of cultural demands and human desire for self-expression. Artists of different cultures and time periods have worked under very different circumstances and the understanding of their lives and cultures adds greatly to the appreciation of any work of art.

Essential Questions: How has the meaning and intended experience of visual art changed over the course of history? What is the meaning of art today?

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 | |
| 1.2.8.A.1 Map historical innovations in visual art that were caused by the creation of new technologies. 1.2.8.A.2 Differentiate past and contemporary works of visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures. 1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts. | Students will know: 1. Artists and their culture shape each other to create the characteristics of a time period. 2. The concept of “the artist” has changed dramatically throughout history. 3. While there were some recent dramatic advancements in digital technology, fine artists generally work with the same materials now that they did centuries ago. | Students will be able to: 1. Identify and categorize artworks based on time period, medium, content, and aesthetic characteristics. 2. Create works of art in a chosen style with a chosen medium to reflect the influence of an artist or culture. 3. Discuss what a work of art may or may not say about the culture/artist that produced it. | 1. Create an art time line as a group project. 2. Create a painting in the style of an individual artist. 3. Create a slideshow presentation of some iconic works of art and conduct a mock auction. | 1. Individual visual artwork 2. Class participation through question and answer | |
| Resources: Essential Materials, Supplementary Materials, Links to Best Practices | | | Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | | |

Unit Title: Digital Design

Targeted Standards: NJ Standard 1.3 (Performance) – All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Technological developments have always pushed artists to embrace new media. Modern digital artists are creating art with a new set of physical/digital tools and vocabulary.

Essential Questions: How do technological advancements affect how we view previous achievements in art?

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 | |
| <p>1.3.8.D.2 Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.</p> <p>1.3.8.D.6 Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.</p> | <p>Students will know:</p> <ol style="list-style-type: none"> 1. Modern digital media includes digital photography, computer generated art/animation, digital video art. 2. There is a distinct vocabulary for creating artwork with digital media. 3. The aesthetic experience of digital art is still controlled by the basic elements of art and principles of design. | <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Identify, categorize and describe the various types of digital media in the visual arts. 2. Create a work of art using digital media. 3. Evaluate and critique the success of visual art created primarily with digital media. | <ol style="list-style-type: none"> 1. Take photographs with a digital camera and edit using a computer. 2. Use the internet to search for digital photos and edit to use as a basis for a traditional media project. 3. Create a simple animation using digital stop-motion techniques. 4. Research and present the development of a specific type of digital media. | <ol style="list-style-type: none"> 1. Individual visual artwork 2. Class participation through question and answer | |
| <p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> | | | <p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | | |

Unit Title: Identity in Self-Portraiture

Targeted Standards: NJ Standard 1.2 (History of the Arts and Culture) – All students will understand the role, development, and influence of the arts throughout history and across cultures.

Unit Objectives/Conceptual Understandings: Artists across cultures and time periods have always sought to explore the idea of identity. The field of self-portraiture is a unique way for an artist to express views and emotions. The traditional “self-portrait” has given way to an array of interpretations spanning several art movements.

Essential Questions: What can we learn from an artist by viewing his/her self-portrait? How has the idea of self-portraiture evolved over the course of art history?

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 | |
| <p>1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> | <p>Students will know:</p> <p>a. Self-portraiture can be traced back to pre-Renaissance artists but gradually became a highly expressive artform.</p> <p>b. Self-portraiture can reveal details about the artist through facial expression, clothing, setting, pose, and other symbolism.</p> <p>c. Creating a self-portrait need not rely on an artist’s photographic realism, but can use abstract imagery as well.</p> | <p>Students will be able to:</p> <p>1. Create a highly realistic self-portrait using a mirror for observational drawing.</p> <p>2. Incorporate details and symbolic imagery to generate meaning.</p> <p>3. Discuss and analyze a selection of landmark self-portraits created throughout art history.</p> | <p>1. Use a computer and digital image editing to analyze facial proportions.</p> <p>2. Discuss the relationship of the artist to his/her culture or society.</p> <p>3. Reference a selection of poetry that can also be viewed as a type of self-portrait.</p> | <p>1. Individual visual artwork</p> <p>2. Class participation through question and answer</p> | |
| <p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> | | | <p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | | |

Unit Title: Identity in Sculpture

Targeted Standards: NJ Standard 1.2 (History of the Arts and Culture) – All students will understand the role, development, and influence of the arts throughout history and across cultures.

Unit Objectives/Conceptual Understandings: Sculpture has been used by all cultures – from ancient to current – as a means of conveying stories and passing down legends and history from generation to generation. Artists using the medium of sculpture often help play the role of storyteller in creating a cultural identity.

Essential Questions: How has the role of storytelling through sculpture changed over the course of art history? What are some advantages and disadvantages of storytelling through a visual medium rather than words?

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 |
| <p>1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> | <p>Students will know:</p> <ol style="list-style-type: none"> 1. Artwork often has narrative qualities, and sculpture allows for a unique viewing experience. 2. Ancient cultures often relied on artists to be storytellers and record cultural history. 3. Some modern sculptors still produce narrative works which help convey identity – personal or sociocultural. | <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Plan out and create a sculpture that conveys a message which reveals something about their personal identity. 2. Discuss and analyze the “identity” sculptures of their classmates. 3. Identify and discuss “identity” sculptures throughout art history. | <ol style="list-style-type: none"> 1. Connect to Social Studies lessons (esp. ancient cultures: Egypt, Greek, Roman) 2. Use folklore and Native American storyteller sculptures as inspiration for possible sculptures. 3. Implement writing exercises for students to discuss the “identity” that their sculpture expresses. | <ol style="list-style-type: none"> 1. Individual visual artwork 2. Class participation through question and answer |
| <p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> | | | <p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student | |

SAMPLE VISUAL ARTS RUBRIC

| Criteria | — A — Superior | — B — Above Average | — C — Average | — D — Weak | — F — Criteria Not Met |
|---|--|---|---|---|---|
| Composition and elements and principles of design: - color - unity - balance - texture | Well Composed Incorporates elements and principles in a creative way. | Shows Compositional Awareness Uses one or more of elements and principles creatively. | Acceptable composition Shows awareness of elements and principles, but not used creatively. | Not Composed Shows effort, but little or no use, or unsuccessful use, of elements and principles. | Unsuccessful Composition No evidence of use of elements and principles. |
| Technical proficiency | Superior Use of Materials Shows control and understanding of use of materials and techniques. | Good Use of Materials Use of materials and techniques is generally well executed; may lack finishing touches. | Adequate Use of Materials Use of materials and techniques is adequate, but no evidence of exploration. | Weak Use of Materials Use of materials and techniques is weak; lack of control. | Unresolved/ Unfinished Use of materials and techniques is careless or disregarded. |
| Creativity and originality | High Degree of Invention Successfully shows new and unique solutions. | Pushes Existing Ideas May successfully show one or more new and unique solutions, but the effort may be incomplete. | Solves Problems Conventionally Solutions are conventional; relies on the tried and true or the ideas of others. | Basic Aesthetic Organization w/o Creativity Attempts conventional solutions, but shows some confusion of ideas. | No Evidence of Original Thought Attempts execution without thought. |
| Work habits and effort (includes clean-up) | Superior Use of Time Met deadline, exceeded requirements, excellent time management. | Worked Effectively to Meet Deadlines Met deadline and requirements, good time management. | Met Deadline Met deadline and most requirements, adequate time management. | Did Not Meet Deadline Completed work shortly after deadline, met some requirements, weak time management. | Did Not Meet Deadline Handed work in very late or not at all, disregarded most or all requirements, little or no time management. |
| Critique and response to criticism | Uses Critique Well Communicates concepts clearly; uses critique to improve work in significant ways. | Uses Critique Effectively Communicates some concepts clearly; uses critique effectively to make some improvements. | Uses Critique Adequately Communicates concepts adequately; uses critique to improve one element of work. | Resists Using Critique Communicates concepts with difficulty; resists critique as a means of improving work. | Ignores Relevance of Critique Critiques without regard to concepts; ignores critique as a means of improving work. |
| Points | 20 - 18 | 17 - 16 | 15 | 14 | 13 - below |

Instructional Pacing Chart

| | |
|--|---------|
| Exploring with Line | 6 weeks |
| Creating with Color | 6 weeks |
| Illusion of Form and Rendering Realism | 6 weeks |
| Art History | 5 weeks |
| Digital Design | 5 weeks |
| Identity: Self-Portraits | 6 weeks |
| Identity: Sculpture | 6 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 The Creative Process – All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual art.
- 1.2 History of the Arts and Culture – All students will understand the role, development, and influence of the arts throughout history and across cultures.
- 1.3 Performing – All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.
- 1.4 Aesthetic Responses and Critique Methodologies – All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theater, and visual art.

VISUAL AND PERFORMING ARTS STANDARDS AND PROGRESS INDICATORS

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual art.

Cumulative Progress Indicators

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

4. Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.
5. Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.

STANDARD 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Cumulative Progress Indicators

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

4. Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
5. Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
6. Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

Cumulative Progress Indicators

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

1. Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
2. Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.
3. Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
4. Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
5. Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
6. Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.

STANDARD 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Cumulative Progress Indicators

Strand A: Aesthetic Responses

By the end of **Grade 8**, students:

5. Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
6. Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
7. Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
8. Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
9. Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
10. Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
11. Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

Strand B: Critique Methodologies

By the end of **Grade 8**, students:

- a. Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
- b. Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
- c. Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

**Public Schools of Edison Township
Divisions of Curriculum and Instruction**

Essential Instructional Behaviors

Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment

Does the planning show evidence of:

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement

Does the lesson show evidence of:

- a. learners actively engaged throughout the lesson in on-task learning activities?
- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

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, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?

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.

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 _____
- thick _____
- jagged _____
- heavy _____
- choppy _____
- vertical _____
- diagonal _____
- fuzzy _____
- thin _____
- curved _____
- graceful _____
- smooth _____
- horizontal _____
- straight _____

2. SHAPES

What kind of shapes do you see?

- circles _____
- rectangles _____
- curved _____
- soft-edged _____
- squares _____
- triangles _____
- angular _____
- hard-edged _____

3. TEXTURES

What kinds of textures do you see?

- rough _____
- smooth _____
- shiny _____
- soft _____
- hard _____
- dull _____

4. COLORS

What kinds of colors do you see?

- bright _____
- soft _____
- dark _____
- 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 _____
- old people _____
- buildings _____
- boats _____
- animals _____
- musical instrument _____
- there are no objects _____
- trees _____
- sky _____
- rocks _____
- water _____
- food _____

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 _____
- bottom _____
- middle _____
- left side _____
- top _____
- _____

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

- abstract** - shapes, forms and colors having no counterpart in nature
- acrylics** - plastic-based paints
- analogous** - next to each other on color wheel
- architecture** - the art of designing and constructing buildings
- armature** - basic skeletal form which will support, paper mache, plaster or any of the other modeling or sculpturing media.
- asymmetric** - other than formal; irregular or disproportioned
- balance** - there are basically three kinds of balance in the rendering of designs:
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.
 2. radial - purposeful equalization of attraction from a central point as in a wheel.
 3. symmetrical - purposeful visual equilibrium of parts of a design through like distribution of weight around a central axis, formal in character.
- basic elements** - line, color, texture, space, form, tone, value
- bas relief** - design raised from background; no part of projection, entirely detached
- bleeding** - when two or more colors run together in general planes in shapes onto a background or base
- block print** - print made from engraved block (usually linoleum)
- bogus paper**- rough-surfaced, heavy gray paper
- brayer** - rubber roller attached to handle; used to apply ink in design for printing
- calligraphy** - relates to beautiful writing and fine brush work
- cartoon** - comical drawings
- center of interest** - 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)
- ceramic** - articles such as pottery, tiles, figures made of baked clay
- collage** - design made by mounting different materials

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

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

- mosaic** - small pieces of various materials placed side by side to create a picture (tiles, paper, pebbles, etc.)
- motif** - theme of central dominant feature expressed in pattern or design by use of lines or shapes
- mural** - large painting on wall that usually tells a story
- naturalistic** - resembling nature
- neutral color** – goes with other colors, e.g., gray and beige; color mixed with other colors
- oil painting** - medium using oil as base, composed of various pigments
- overlapping** – one object partially covering another, giving illusion of space
- palette** – range of colors; surface on which to mix pigments
- paper sculpture** – bending, creasing, scoring, and folding various weights of paper to create 3-dimensional form
- papier mache** – cut or mashed paper mixed with wheat paste (wallpaper paste)
- pastels** - light-valued chalk of varying degrees of hardness; medium of painting
- patterns** - repetition of a design or a motif
- perspective** - objects on flat surface as they appear to the eye; illusion of distance
- plastic** - material capable of being molded or modeled (clay, plaster)
- plasticine** - non-hardening oil or synthetic base clay
- poster** - notice that attracts attention, creates interest, incurs desire and leads toward action
- primary colors** – three basic colors (red, yellow, blue) from which all other colors can be made
- proportion** - comparative relations to size and degree
- puppet** - form with jointed limbs that is moved by hand, strings or wire
- relief** - relates to two areas – sculpture and printmaking
- render** - represent or depict by drawing or painting
- repousse** - similar to bas relief; raising and indenting or surface, usually metal, to create semi 3-dimensional effect
- resist** - effect when 2 medium repel each other (wax crayon/water colors)
- rhythm** - lines, shapes and forms, colors and values in regular measures
- rubblings** - visual texture copied from tactile surface

scratchboard – scratched-out design or picture on crayon or ink surface of heavy paper

sculpture - art of creating three-dimensional forms in relief, in-the-round (freestanding), or in moving sculpture as in the mobile

secondary color – mixture of two primary colors

shade - dark value of hue, such as dark red or maroon

shadow - area blocked off by an object in the way of light source

silhouette - outline or general shape of object filled in with solid color and placed on contrasting background

silk screen - method of printing using silk screen and resist material to block off parts of design

stable - opposed to be mobile. Form of sculpture which has the quality of being light in feeling yet firm in placement

stenciling - applying paint, pastels, crayons, etc. over paper having cut patterns; medium goes through opening onto other object.

still life - arrangement of inanimate objects

symmetry - beauty in aesthetic balance; parts on one side correspond to parts on the other side

tactile - relating to sense of touch

technique - mechanical mastery of methods and materials

tempera - painting with opaque color with binding medium, e.g., egg white

template - mold or pattern used in making pottery or pattern mask used in painting

tertiary - mixture of one primary and one secondary color (also called intermediate color)

texture - physical characteristics of a surface

tint - degree of a color

tone - value of color

translucent - painting with opaque pigment

transparent - painting with see-through pigment

value - modification of a color

vanishing point - in perspective; all lines of a group as they recede from station

variety - quality which suggests a state of diversity which eliminates sameness or monotony

warm colors - red, yellow, brown

watercolor - paint using water as a solvent

wet media - artist materials: oils, tempera, ink

woodcut - engraving in wood or print from wood engraving

Websites for Art Education

General

- www.artcyclopedia.com
- www.artsednet.getty.edu
- www.artincontext.org
- www.artnet.com
- www.artconnected.org
- www.inspire.net
- www.britannica.com
- www.glencoe.com/sec/art/index.html
- www.askart.com

Artists

- www.artchive.com
- www.artinaclick.com
- www.ibiblio.org/wm/paint
- www.loyno.edu/~artis/index.html
- www.theartcanvas.com/ai.htm
- www.the-artists.org

Skills/Vocabulary

- www.artlex.com
- www.sanford-artedventures.com

Museums

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

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|----------------------------|-----------------------------|
| Title: | Course: |
| Desired Results | |
| Content Standards: | |
| Enduring Understandings: | |
| Essential Questions: | |
| Students will know... | Students will be able to... |
| Assessment Evidence | |
| Performance Tasks: | |
| Key Criteria: | |

Other Evidence:

Learning Plan

Learning Activities:

Materials/Preparation: