

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**VISUAL ARTS**

Length of Course:	<u>Year</u>
Elective/Required:	<u>Required</u>
School:	<u>Elementary Schools</u>
Student Eligibility:	<u>Grades 3-5</u>
Credit Value:	<u>N/A</u>
Date Approved:	<u>August 22, 2016</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 elementary 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:

Jennifer Nordensvan - Menlo Park School  
Nicholas Mockoviak- James Madison Intermediate

Coordinated by:

Robert Pispecky – District Supervisor of Music/Visual Arts

### Balance

**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 in dance, music, theatre, and visual arts. **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/Enduring Understandings:** Students will be able to understand that the principle of balance creates a unified visual statement.

**Essential Questions:** How does an artist manipulate the elements to create balance?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?) Individual/Group visual artwork

	<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>
<p>1.1.5.D.1 Identify the elements of art and principles of design that are evident in everyday life.</p> <p>1.1.5.D.2 Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.</p> <p>1.3.5.D.2 Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	<p>1. That balance is a principle of design.</p> <p>2. That balance can be either symmetrical or asymmetrical in an artwork.</p> <p>3. How balance can be achieved by using the art elements such as color, shape, texture, etc.</p>	<p>1. Identify whether an artwork has symmetrical or asymmetrical balance especially within multi-cultural art.</p> <p>2. Create a balanced work of two- or three-dimensional art by manipulating the elements of art. (line, shape, color, etc.)</p>	<p>1. Use Google Art &amp; Culture to virtually display examples of artwork which demonstrate effective use of both symmetrical and asymmetrical balance to promote GLOBAL AWARENESS.</p> <p>2. Examine, brainstorm, collaborate and discuss various techniques artist use to create balance in artwork.</p> <p>3. Create visual artwork that demonstrates a composition which has either a symmetrical or asymmetrical balance.</p>	<p>1. Individual and/or incorporation of group feedback for visual artwork.</p> <p>2. Class input through question and answer</p> <p>3. Self-reflection using various tools such as rubrics and journals.</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices                      Google Arts &amp; Culture -Explore stories and collections from around the world.                      Google Maps Treks -Take a virtual global journey to explore how balance is used in architecture.                      Use various digital means to demonstrate mastery of skills and/or curriculum to explore and expand one's own learning and opportunities to gain expertise (p21,org)</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>	

### Movement

**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 is dance, music, theatre, and visual arts. **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/Enduring Understandings:** Students will be able to understand that the principle of movement plays an important role in visual artwork.

**Essential Questions:** How is movement translated from our environment into visual artwork?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?) Individual/Group visual artwork.

	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>1.1.5.D.1 Identify the elements of art and principles of design that are evident in everyday life.</p> <p>1.1.5.D.2 Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.</p> <p>1.3.5.D.2 Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	<p>1. That movement is a principle of design.</p> <p>2. That movement in art can be implied; such as in a painting or actual; such as in a sculptural mobile.</p> <p>3. How artist use the elements of art; line, shapes, texture, etc. to create a sense of motion.</p>	<p>1. Identify movement in both realistic and abstract works of art.</p> <p>2. Produce a 2D or 3D artwork that displays movement.</p> <p>3. Brainstorm how and why artists would want to create movement in their art.</p>	<p>1. Display examples of 2D and 3D artwork which demonstrates effective use of movement.</p> <p>2. Discuss various techniques which artists use, such as repetition of the elements of art to create movement in artwork.</p> <p>3. Create visual artwork that demonstrates a composition with movement.</p> <p>4. Have students collaborate to design an infographic/movie trailer about movement or flip the classroom with useful resources.</p>	<p>1. Individual and/or collaborative critique of visual artwork.</p> <p>2. Class participation through discussion, question and answer.</p> <p>3. Self-reflection using various tools such as rubrics and journals.</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices                      Logo lesson: <a href="http://www.ipadartroom.com/shaping-symbols-constructing-logos-with-apps/">http://www.ipadartroom.com/shaping-symbols-constructing-logos-with-apps/</a>  <a href="http://artedmethods.blogspot.com/2010/05/twenty-first-century-skills-in-art.html">http://artedmethods.blogspot.com/2010/05/twenty-first-century-skills-in-art.html</a></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>	

### Emphasis

**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 is dance, music, theatre, and visual arts. 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/Enduring Understandings:** Students will be able to understand that artists use emphasis to communicate important ideas in their artwork.

**Essential Questions:** How do artists achieve emphasis in artwork?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?) Individual/Group visual artwork

	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>1.1.5.D.1 Identify the elements of art and principles of design that are evident in everyday life.</p> <p>1.1.5.D.2 Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.</p> <p>1.3.5.D.2 Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	<p>1. That emphasis is a principle of design.</p> <p>2. That emphasis is used by artists to create a focal point or center of interest in an artwork's composition.</p> <p>3. How emphasis can be achieved in an artwork by using techniques such as contrasting color, texture, or size.</p>	<p>1. Identify the use of emphasis in artwork.</p> <p>2. Use the elements of art to create a composition which demonstrates a focal point or center of interest.</p> <p>3. Experiment with different methods across mediums that demonstrate emphasis.</p>	<p>1. Display examples of artwork which demonstrate effective use of emphasis.</p> <p>2. Discuss various techniques artist use to create emphasis in artwork.</p> <p>3. Create visual artwork that demonstrates a composition which has a clear focal point.</p> <p>4. Use the app "Assembly" to create a logo by emphasizing simplicity and ease of recognition.</p>	<p>1. Individual and/or collaborative critique of visual artwork.</p> <p>2. Class participation through discussion, question and answer.</p> <p>3. Self-reflection using various tools such as rubrics and journals.</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices                      Logo lesson: <a href="http://www.ipadartroom.com/shaping-symbols-constructing-logos-with-apps/">http://www.ipadartroom.com/shaping-symbols-constructing-logos-with-apps/</a>  <a href="http://artedmethods.blogspot.com/2010/05/twenty-first-century-skills-in-art.html">http://artedmethods.blogspot.com/2010/05/twenty-first-century-skills-in-art.html</a></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>	



### Contrast

**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 is dance, music, theatre, and visual arts. **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/Enduring Understandings:** Students will be able to understand that the principle of contrast has a role in visual artwork.

**Essential Questions:** How do artists create interest in their artwork by adding contrast?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?) Individual/Group visual artwork

	<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>
<p>1.1.5.D.1 Identify the elements of art and principles of design that are evident in everyday life.</p> <p>1.1.5.D.2 Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.</p> <p>1.3.5.D.2 Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	<p>1. That contrast is a principle of design.</p> <p>2. How contrast is achieved by divergent means in the art elements such as: color, shape, texture, etc.</p> <p>3. That contrast is used by artists to create interest in an artwork.</p>	<p>1. Identify the use of different types of contrast in artwork.</p> <p>2. Use differences in colors, shapes, textures, and other elements of art to create a composition which demonstrates contrast.</p> <p>3. Use diverse techniques in traditional and digital media to generate contrast in artwork.</p>	<p>1. Display examples of artwork which demonstrate effective use of contrast.</p> <p>2. Discuss various techniques artists use to create contrast in artwork.</p> <p>3. Create visual artwork that demonstrates a composition which uses contrast to create visual excitement.</p> <p>4. Use Google Draw to create a simple notan design.</p>	<p>1. Individual and/or collaborative critique of visual artwork.</p> <p>2. Class participation through discussion, question and answer.</p> <p>3. Self-reflection using various tools such as rubrics and journals.</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>BRAINSTORM &amp; MERGE IDEAS through <a href="#">padlet</a>, <a href="#">lino</a>, <a href="#">edmodo</a>                      GET VISUAL with <a href="#">Brushes</a>, <a href="#">Paper by FiftyThree</a> and <a href="#">Whiteboard Pro</a>  <a href="#">21st Century Assessment</a></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>	

## Unity

**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 is dance, music, theatre, and visual arts. **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/Enduring Understandings:** Students will be able to understand that when all elements of art work together they create unity in an artwork.

**Conceptual Understandings/Essential Questions:** How is unity achieved in artwork?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?) Individual/Group visual artwork

	<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>
<p>1.1.5.D.1 Identify the elements of art and principles of design that are evident in everyday life.</p> <p>1.1.5.D.2 Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.</p> <p>1.3.5.D.2 Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	<p>1. That unity is a principle of design.</p> <p>2. That unity conveys a feeling of harmony in an artwork.</p> <p>3. How unity is achieved by bringing together the elements and principle of arts to create an ordered whole.</p>	<p>1. Identify unity in artwork.</p> <p>2. Accomplish unity in a composition through effectively using color, texture, shape or other elements and principles of art.</p> <p>3. Use diverse techniques in traditional and digital media to generate UNITY in artwork.</p>	<p>1. Display examples of artwork which demonstrate effective use of unity.</p> <p>2. Discuss various designs which demonstrate unity between all parts of the composition.</p> <p>3. Create visual artwork that demonstrates unity through effective use of the elements.</p>	<p>1. Individual visual artwork.</p> <p>2. Class participation through question and answer.</p> <p>3. Self-reflection using various tools such as rubrics and journals.</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>BRAINSTORM &amp; MERGE IDEAS through <a href="#">padlet</a>, <a href="#">lino</a>, <a href="#">edmodo</a>                      GET VISUAL with <a href="#">Brushes</a>, <a href="#">Paper by FiftyThree</a> and <a href="#">Whiteboard Pro</a>  <a href="#">21st Century Assessment</a></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 demand</li> <li>* IEP adjustments as needed per student</li> <li>* Immersion for ESL students</li> </ul>	

### Instructional Pacing Chart for Visual Arts/Grades 3-5

#### Grade 3

The third grade student will have an understanding of the concept of **Balance** by the end of October.

The third grade student will have an understanding of the concept of **Movement** by the end of December.

The third grade student will have an understanding of the concept of **Emphasis** by the end of January.

The third grade student will have an understanding of the concept of **Contrast** by the end of March.

The third grade student will have an understanding of the concept of **Unity** by the end of June.

#### Grade 4

The fourth grade student will have an understanding of the concept of **Balance** by the end of October.

The fourth grade student will have an understanding of the concept of **Movement** by the end of December.

The fourth grade student will have an understanding of the concept of **Emphasis** by the end of January.

The fourth grade student will have an understanding of the concept of **Contrast** by the end of March.

The fourth grade student will have an understanding of the concept of **Unity** by the end of June.

#### Grade 5

The fifth grade student will have an understanding of the concept of **Balance** by the end of October.

The fifth grade student will have an understanding of the concept of **Movement** by the end of December.

The fifth grade student will have an understanding of the concept of **Emphasis** by the end of January.

The fifth grade student will have an understanding of the concept of **Contrast** by the end of March.

The fifth grade student will have an understanding of the concept of **Unity** by the end of June.

## **APPENDICIES**

### **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 cultures 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.
- 1.6 All students will develop design, artistic, and technological skills for planning the form and function of space, structures, objects, sound, and events.

## **VISUAL AND PERFORMING ARTS STANDARDS AND PROGRESS INDICATORS**

**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.

**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 resulting from 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 reflects 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, and use of lines and colors. It is used 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 different textural qualities with materials to clarify and enhance a visual statement.

**II. DESIGN PRINCIPLES****H. Unity:**

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

**I. 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.

#### **J. 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.

#### **K. 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.

#### **L. 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.

#### **M. 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 _____    | 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**

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

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

**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 \_\_\_\_\_

**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) \_\_\_\_\_

**11. RHYTHM CREATED BY REPETITION**

What do you see repeated in the painting?

lines \_\_\_\_\_

Draw the kind you see repeated the most

\_\_\_\_\_

shapes \_\_\_\_\_

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 imitating 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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\*A series of books, each is titled by the ARTIST represented.

## GLOSSARY

- abstract** - shapes, forms, and colors having no counterpart in nature
- acrylics** - plastic-based paints
- analogous** - next to each other on color wheel
- appliqué** - piece of fabric or paper pasted atop another usually for ornamentation
- architecture** - the art of designing and constructing buildings
- armature** - basic skeletal form which will support, Papier-mâché, 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** - basic components: 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, and figures made of baked clay
- collage** - design made by mounting different materials (sometimes discarded textured pieces)
- 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
- crafts** - refers to art forms having both utilitarian and aesthetic value, including jewelry making and weaving
- creative** - using imagination to express self
- decorative** - ornamental
- design** - organizing elements of art (line, color, value, form, shape, space, texture) to bring about an organized arrangement
- diorama** - 3-dimensional forms arranged in a stage-like manner, sometimes in a box
- 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 corrodes 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 original designs 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
- macramé** - art of knot-tying
- 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-mâché** - 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

**rubbings** - 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

**shuttle** - weaving

- 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 being 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
- stitchery** - using various texture of thread with needle on fabric to create varieties of patterns
- 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
- trapunto** - quilting variation; stuffed design giving relief
- 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

**warp** - threads on loom running through length of material

**watercolor** - paint using water as a solvent

**weft** - threads on loom interlocking with warp of material

**wet media** - artist materials: oils, tempera, ink

**woodcut** - engraving in wood or print from wood engraving

### Websites for Art Education

[www.crayola.com](http://www.crayola.com) – art education ideas, lesson plans, activity pages, and kids' games.

[www.kidzart.com](http://www.kidzart.com) – instructional drawing methods for ages K-12.

[www.kinderart.com](http://www.kinderart.com) – lesson plans from architecture to textiles, art library for research.

[www.sanfordartadventures.com](http://www.sanfordartadventures.com) – art resources, create art, study art, play art games, and tech art.

[www.haringkids.com](http://www.haringkids.com) – lesson plans, interactive coloring book and kid games.

[www.geocities.com/Athens/8020/art.ed.html](http://www.geocities.com/Athens/8020/art.ed.html) - lesson plans, K-12.

[www.folkart.com](http://www.folkart.com) – folk art and crafts from Africa to Venezuela.

[www.ceismc.gatech.edu/busyt/](http://www.ceismc.gatech.edu/busyt/) - information site with lesson plans.

[www.aenj.org](http://www.aenj.org) – Art Educators of New Jersey.

[www.naea-reson.org](http://www.naea-reson.org) – Nation Art Education.

### Museum Websites

American Museum of Natural History – <http://www.amnh.org>

The Art Institute of Chicago – <http://www.artic.edu>

Asian Art Museum of San Francisco – <http://www.asianart.org>

The Baltimore Museum of Art – <http://www.artbma.org>

Brooklyn Museum of Art – <http://www.brooklynart.org>

The Cleveland Museum of Art – <http://clevelandart.org>

The Detroit Institute of Art – <http://www.dia.org>

The Frick Collection – <http://www.frick.org>

Georgia O’Keeffe Museum – <http://www.okeeffemuseum.org>

International Center for Photography – <http://www.icp.org>

The Jewish Museum – <http://www.thejewishmuseum.org>

The Los Angeles County Museum of Art – <http://www.lacma.org>

The Metropolitan Museum of Art – <http://www.metmuseum.org>

Montclair Art Museum – <http://www.montclair-art.org>

The Morgan Library – <http://www.morganlibrary.org>

Museum of American Folk Art – <http://folkartmuseum.org>

The Museum of Modern Art – <http://www.moma.org>

Nassau County Museum of Art – <http://www.nassaumuseum.org>

National Gallery of Art – <http://www.nga.gov>

Neuberger Museum of Art – <http://www.neuberer.org>

The Norman Rockwell Museum – <http://www.nrm.org>

Pennsylvania Academy of the Fine Arts – <http://www.pafa.org>

Philadelphia Museum of Art – <http://www.philamuseum.org>

The Phillips Collection – <http://www.phillipscollection.org>

San Francisco Museum of Modern Art – <http://www.sfmoma.org>

Seattle Art Museum – <http://www.seattleartmuseum.org>

Sterling and Francine Clark Art Institute – <http://www.clarkart.org>

Smithsonian National Museums – <http://www.si.edu:80>

Virginia Museum of Fine Arts – <http://www.vmfa.state.va.us>

Whitney Museum of American Art – <http://www.whitney.org>

Winterthur Museum – <http://www.winterthur.org>

Louvre Museum – <http://paris.org/Musees/Louvre>

**LESSON PLAN TEMPLATE**

Teacher:	School:	Grade or Course:
Unit:	Lesson:	Week of:
Objectives: Students will understand that:		

**Visual Arts****Learner Outcomes, NJCCCS, and Progress Indicators**

**Standard 1.1** All students will acquire knowledge and skills that increase Aesthetic awareness in visual arts.

**Indicator 3:** *Students should be able to communicate about aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

**Indicator 4:** *Demonstrate an understanding of different aesthetic philosophers through the evaluation and analysis of artistic styles, trends and movements in an art form.*

1. Students will demonstrate their understanding of how to describe artwork. This will be measured through a written description and verbal expressions. These expressions should include an evaluation and analysis of the artistic styles, trends, and movements in art.

**Standard 1.2** All students will refine perceptual, physical, and technical skills through creating visual arts.

**Indicator 3:** *Create, produce, or perform works of visual, individually and with others.*

**Indicator 4:** *Demonstrate originality, technical skills, and artistic expression in the creation, production of visual arts.*

2. Students will plan, experiment, and produce both collaborative and individual pieces of art.
3. Students will demonstrate originality, technical skills, and artistic expression in the "Design patterns for a Checker Board and Pieces" assignment.

**Standard 1.3** All students will utilize arts elements and arts media to produce artistic products and performances.

**Indicator 2:** *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of visual arts.*

**Indicator 3:** *Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in visual arts.*

4. Students will experiment with patterns to get the proper effects needed for their assignments. (use of tools, techniques, and colors)
5. Students will demonstrate the proper way to handle tools, material, and media.
6. Students will demonstrate the proper clean-up of all materials.

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

**Indicator 2:** *Offer constructive critique in the evaluation of their own and others' work in visual arts.*

**Indicator 3:** *Evaluate and interpret works of art orally and in writing, using appropriate terminology.*

7. Students will actively participate in a class critique on the art shown by the teacher and also the student work.

**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.

**Indicator 7:** *Interpret the meaning(s) expressed in works of visual arts.*

8. Students will interpret meanings and feelings conveyed in the expressive artworks.

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

**Indicator 4:** *Identify, plan, and provide solutions to design problems of space, structures, objects, sound, and/or events in a public or private environment.*

9. Students will experiment, identify, plan, and develop designs involving space, structures, objects, people, and events. Students will develop several faces and characters.

**Essential Instructional Behaviors, K-12 see Attached sheet**

**Motivational Questions:**

**Materials:**

**Vocabulary:**

**Procedures:**

**Teacher Assessment Critique:**

**Student Assessment Criteria:**

<input type="radio"/>	Journal entries/logs	<input type="radio"/>	Journal entries/logs
<input type="radio"/>	Teacher rubrics/checklist	<input type="radio"/>	Rubrics/checklist
<input type="radio"/>	Student work/performance	<input type="radio"/>	Critical writings
<input type="radio"/>	Oral tests	<input type="radio"/>	Tear sheets/portfolio
<input type="radio"/>	Oral quizzes	<input type="radio"/>	Other:
<input type="radio"/>	Evaluations/progress reports	<input type="radio"/>	
<input type="radio"/>	Research papers/essays/critical writings	<input type="radio"/>	
<input type="radio"/>	Teacher handouts/worksheets	<input type="radio"/>	
<input type="radio"/>	Students oral response/critique	<input type="radio"/>	
<input type="radio"/>	Teacher observation	<input type="radio"/>	
<input type="radio"/>	Tear sheets/portfolio	<input type="radio"/>	
<input type="radio"/>	Other:	<input type="radio"/>	

## The Partnership for 21st Century Skills

<http://www.p21.org>

P21 is a national organization that advocates for 21st century readiness for every student. As the United States continues to compete in a global economy that demands innovation, P21 and its members provide tools and resources to help the U.S. education system keep up by fusing the 3Rs and 4Cs (critical thinking and problem solving, communication, collaboration, and creativity and innovation). While leading districts and schools are already doing this, P21 advocates for local, state and federal policies that support this approach for every school.

## CREATIVITY AND INNOVATION

- *Think Creatively*
- Use a wide range of idea creation techniques (such as brainstorming)
- Create new and worthwhile ideas (both incremental and radical concepts)
- Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts
- *Work Creatively with Others*
- Develop, implement and communicate new ideas to others effectively
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes
- *Implement Innovations*
- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

### **21st Century Learning Websites**

[21st Century Educational Technology and Learning, Transformation through Technology](#)

[Using Social Media to Teach Visual Literacy in the 21st-Century Classroom](#)