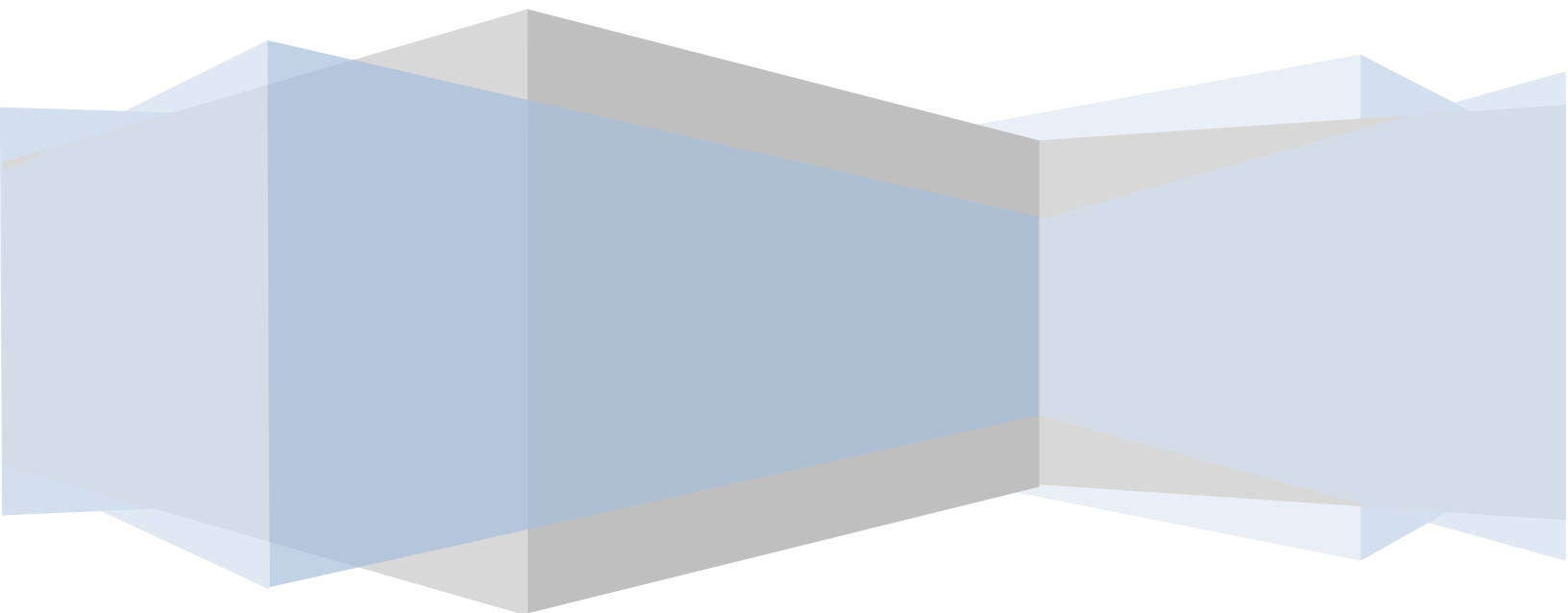


White Plains City School District
White Plains, NY
Fine Arts Department
Gary West, Director of Fine Arts K-12

High School Visual Arts Student Learning Outcomes

**Created by the High School Visual Arts Staff in the 2010-11 School Year
and revised regularly**



WHITE PLAINS PUBLIC SCHOOLS
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Fine Arts Department

Studio in Art

Course Description

Studio in Art is a full year course designed to help students to develop the techniques, visual sensibility, and historical understanding necessary for working with various materials. You will be exposed to a wide variety of tools, techniques and media. In addition, you will receive training in the application of the principles and elements of design; exposure to the different types of artistic expression evident in various cultures and periods of art; as well as insights and experiences in various related careers. Homework, a research assignment, and exams (midterm/final) will be considered an integral part of the visual arts program. The emphasis of this course will be placed on drawing, painting, color theory, 3-D art, art history, and commercial art.

Learning Outcomes

Media

I. Drawing

Students will be able to:

1. Select the relevant Elements of Art and the Principles of Design to incorporate within the drawing activity.
2. Utilize a variety of media including but not limited to: pencil, pen, charcoal, and colored pencils.
3. Evaluate a range of subject matter, symbols and ideas within the realm of drawing.
4. Compare and contrast examples of drawings from around the world from different time periods and different cultures.
5. Reflect upon their work and the work of others.
6. Apply specific line concepts to their drawings (line can be expressive or directional; contour, implied texture, to establish composition).

Targeted Drawing Vocabulary

- **Line**
- **Contour**
- **Texture**
- **Composition**

II. **Painting**

Students will be able to:

1. Apply the Elements of Art and the Principles of Design within the genre of painting.
2. Utilize a variety of media such as but not limited to: acrylics, oil pastels, watercolors, and colored pencils.
3. Choose and evaluate a range of subject matter, symbols and ideas within the realm of painting.
4. Compare and contrast examples of paintings from around the world from different time periods and different cultures.
5. Reflect upon their work and the work of others.
6. Apply painting techniques such as brushstrokes, paint quality and value.
7. Develop painting textures- implied or actual within the composition.
8. Analyze color theory.
9. Predict and apply color-mixing.

Targeted Painting Vocabulary

- **Composition**
- **Value**
- **Texture**
- **Primary Colors**
- **Secondary Colors**
- **Complementary Colors**
- **Critique**

III. **Sculpture**

Students will be able to:

1. Select the relevant Elements of Art and the Principles of Design within the genre of sculpture.
2. Utilize a variety of media such as but not limited to: clay, plaster, wood, card board and wire.
3. Choose and evaluate a range of subject matter, symbols and ideas within the realm of sculpture.
4. Compare and contrast examples of sculptures from around the world from different time periods and different cultures.
5. Reflect upon their work and the work of others.
6. Apply sculpture techniques such as additive and subtractive processes.
7. Develop sculpture techniques..
8. Analyze final product.

Targeted Sculpture Vocabulary

- **Composition**
- **Value**
- **Texture**
- **Critique**

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Introduction to Studio in Ceramics – Learning Outcomes

I. Science of clay

1. Describe the geological origins of clay.
2. Observe clay as it dries and shrinks.
3. Prepare a piece of pottery to be dried and fired.
4. Compare and contrast low and high fire glazing.
5. Utilize various glazes to enhance pottery forms.

II. Origins of pottery/ History of ceramics

6. Identify pottery forms as they relate to various cultures throughout history.
7. Explain the role of ceramics in the development of civilization
8. Synthesize research of historical ceramics and apply to hand crafted pottery.

III. Ceramic process A-Z

9. Explain the ceramic process from, including design, construction, final glaze, and firing.
10. Use appropriate ceramic terms as they relate to the ceramic process.
11. Create, decorate, bisque fire, and glaze a piece of pottery.

IV. Contemporary ceramic artists and potters

12. Identify the ceramic art of twentieth and twenty first century ceramic artists.
13. Compare and contrast the artwork, methods, and techniques of twentieth and twenty first century ceramic artists and potters.

V. Research and Development

14. Utilize drawing to develop and convey ideas and concepts.
15. Learn from mistakes and solve problems creatively.
16. Develop an understanding of how concepts evolve sequentially..

VI. Reflection and Self Assessment

17. Self assess using assignment rubrics
18. Write self-evaluations
19. Self diagnosis and troubleshoot as problems arise

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Intermediate Studio in Ceramics – Learning Outcomes

The emphasis of the Intermediate Studio in Ceramics course is to continue to use the skills and techniques learned in the Introduction class and learn to how to throw on the potter's wheel

I. Origins of the potter's wheel

1. Describe how and where the potter's wheel first developed.
2. Identify cultures that first utilized thrown forms.
3. Research contemporary cultures that still utilize the potter's wheel.

II. Throwing process

4. Learn how to set up a potter's wheel and prepare to throw.
5. Demonstrate proficiency at wedging.
6. Develop the skills to center a piece of clay.
7. Learn how to throw a uniform cylinder.

III. Trimming

8. Develop the skills to trim a thrown pottery form, creating a well crafted object.
9. Trim a foot on a tea bowl.
10. Develop textures through the use of a variety of trimming tools.

IV. Form follows function

11. Create pottery forms based on a cylinder (vases, spheres, mugs, tea bowls, etc.)
12. Throw a series of bowls and plates
13. Utilize the potter's wheel to explore sculptural forms. (Soldner and Voukos)

V. Glazing

14. Synthesize surface treatment and form.
15. Gain knowledge of glazing and firing through the use of test tiles.

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Advanced Studio in Ceramics – Learning Outcomes

- I. Ceramics Process A-Z**
 1. Explain the ceramic process from design, construction, and final glaze firing.
 2. Use appropriate terms as they relate to the ceramic process and each students individual art-work.
 3. Create decorate, bisque fire, glaze a series of pottery pieces
 4. Load and fire a kiln, document the process from beginning to end.

- II. Contemporary Ceramic artists and potters**
 5. Identify ceramic art of the twentieth and twenty first centuries.
 6. Recognize, identify and describe ceramic art throughout history.
 7. Compare and contrast the artwork, methods and inspiration of twenty and twenty first century ceramic artists
 8. Create pottery and sculpture that reflects a cultural identity and global awareness.

- III. Research and Development**
 9. Explore and experiment taking advantage of “happy accidents” and serendipitous events.
 10. Develop a personal dialogue with clay creating an individual voice and stylistic identity
 11. Learn from mistakes and solve problems creatively.
 12. Utilize drawing to develop and convey concepts.

- IV. Reflection and self assessment**
 13. Describe process and aesthetic decision making
 14. Develop a positive approach and utilize constructive criticism
 15. Written self evaluations and critiques

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Introduction to Studio in Drawing - Learning Outcomes

This semester course develops a foundation in a variety of drawing experiences. Techniques in pencil, pastels, charcoal, crayon, ink and felt tip pens are explored. The work of past and contemporary artists is an integral part of the curriculum through visual material and discussion. The focus of the course is drawing from observation. Subject matter includes still life, figures and landscape. The specific learning outcomes are as follows:

1. Students will demonstrate knowledge of symmetry by creating a vase/profile drawing.
2. After analyzing a Picasso drawing, students will be able to reproduce the drawing, which is positioned and looked at upside down.
3. Students will create five blind contour line drawings of their hands.
4. Students will draw in proportion by observing and recording every line on their hand.
5. Students will draw in proportion two hands interacting with and object. They will include hatching for depth and shading.
6. Students will observe a still life and create a drawing that demonstrates knowledge of contour line, composition and positive/negative space.
7. Students will understand how to use collage material by applying cut paper to a still life drawing.
8. Students will use a viewfinder to observe negative space around objects. They will draw the negative space to complete the drawing.

Targeted Vocabulary

- Profile
- Symmetrical
- Scanning
- Picasso
- Blind Contour line drawing
- Contour line drawing
- Hatching
- Still life
- Composition
- Negative space
- Positive space
- Collage
- Viewfinder
- Diptych

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Intermediate Studio in Drawing - Learning Outcomes

*This is an intermediate course for students who have taken the introduction course in drawing.
Advanced techniques in a variety of media are covered.*

1. After studying MC Escher, students will be able to create a tessellation drawing using repetition and interlocking shapes. They will demonstrate knowledge of negative space by filling the entire drawing surface with images.
2. After studying gargoyles, students will demonstrate knowledge of crosshatching and shading by creating a clay board image of a gargoyle.
3. After studying Seurat, students will be able to create a Pointillism drawing that demonstrates knowledge of stippling and optical mixing.
4. After studying Rembrandt, students will create a self-portrait that demonstrates knowledge of Chiaroscuro and Tenebrism.
5. After learning pastel blending technique, students will create a floral design using pastels.

Targeted Vocabulary

- Repetition
- Interlocking Shapes
- Negative Space
- Tessellation Drawing
- M.C. Escher
- Gargoyle
- Sgraffito
- Hatching
- Crosshatching
- Texture
- Pointillism
- Stippling
- Optical Mixing
- Seurat
- Chiaroscuro
- Tenebrism
- Naturalism
- Blending

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Advanced Studio in Drawing - Learning Outcomes

I. Media Techniques and Processes:

1. Students will demonstrate the ability to use various drawing media and techniques to skill-build and hone craftsmanship as instructed.
2. Students will work from observation from the figure, still life and other set-ups to create an effective illusion of form, light and space on a 2 dimensional drawing plane.

II. Critical Thinking and Problem Solving:

3. Students will demonstrate an understanding of formal art concepts: compositional arrangement, use of the viewfinder, spatial relationships (including placement, and proportion) as well as the application of value (light and shadow) to create works of art that use organizational principles to solve specific visual arts problems relating to the figure, portraiture/self-portraiture, still-life, and/or color.
4. Student will demonstrate the ability to make effective decisions, assessments, and revisions to deepen aesthetic language and technical skill.

III. Collaboration and Leadership:

5. Students will demonstrate the ability to collaborate with their peers in critiquing work of their own as well as that of their classmate's.
6. Students will assist one another in navigating the physical arrangement and logistics of the classroom setting.

IV. Agility and Adaptability:

7. The student will recognize growth and change in his/her own work as well as that of others.
8. The student will accept and apply constructive criticism, integrate applicable terminology and concepts, and analyze the development of their/others work

V. Curiosity and Imagination:

9. Students will demonstrate curiosity regarding methods and concepts to build technical ability, deepen critical and evaluative skills, and be responsive to new and increasingly complex visual processes.

Key Vocabulary

***Aerial/Atmospheric Perspective:**

The means by which the illusion of atmospheric distance and depth is created by rendering objects in background space with less edge and value contrast. May also be accompanied by

a shift from warmer to cooler hues. softer focus or lighter value.

***Abstraction:**

The reduction or simplification of an image or object to an essential aspect (geometric or organic) of its form or content.

***Background:**

Objects or undetermined spaces surrounding the main subject of a work. ^[L]_[SEP] The most distant zone of space in three-dimensional illusion

***Backlight:**

A light source positioned behind a person or object that can create a silhouette or separate the person or object from the background.

***Balance:**

A principle of design that refers to a sense of equilibrium among all parts of a drawing

***Blind Contour:**

Line drawings produced without looking at the paper. Such drawings are done to heighten the feeling for space and form and to improve eye-hand coordination

Cast Shadow:

The shadow thrown by a form onto an adjacent or nearby surface in a direction away from the light source.

Chiaroscuro:

A word borrowed from Italian ("light and shade" or "dark") referring to the modeling of volume by depicting light and shade by contrasting them boldly. This is one means of strengthening an illusion of depth on a two-dimensional surface, and was an important topic among artists of the Renaissance.

Composition:

The organization and interaction of shapes, forms, lines, patterns, light and color.

***Content:**

The subject and meaning of a work of art.

***Continuous Line Drawing:**

A drawing in which the implement remains in uninterrupted contact with the picture plane creating enclosed shapes.

***Contour:**

The outline and other visible edges of a mass, figure or object.

***Contour Line (Drawing):**

A single line that represents the edge of a form or group of forms and suggests three-dimensional quality indicating the thickness as well as height and width of the form it

describes. Contour line drawing uses subtle overlapping planes.

***Contrast:**

Differences between design elements such as dark/light, large/small, rough/smooth, dull/bright etc.

***Convergence:**

In linear perspective, parallel lines in nature appear to converge (come together) as they recede to a point on the Eye Level or Horizon Line. into the picture plane.

***Elements:**

Line, shape, value texture, and color of a design. The rim or border, the place where two things meet: the background (negative space) meets surface of objects (positive space), a "tone" or "value" meets a different tone/value.

***Cross-Contour Lines:**

Multiple, curving parallel lines running over the surface of an object horizontally and/or vertically that describe its surface qualities. Much like wire framing in 3D design.

***Cross Hatching:**

A drawing technique to shade an object using two or more networks of parallel lines in a gradual angular progression (to achieve a build up of complex value).

***Diminution:**

In linear perspective, the phenomenon of more distant objects appearing smaller.

***Drawing:**

Depiction of shapes and forms on a surface chiefly by means of lines. Color and shading may be included. A major fine art technique in itself, drawing is the basis of all pictorial representation, and an early step in most art activities. Though an integral part of most painting, drawing is generally differentiated from painting by the dominance of line over mass.

***Eye Level:**

In linear perspective, the height at which the eyes are located in relation to the ground plane. Standing creates a high eye-level while sitting creates a lower one. In most views, the eye level will match a horizon line. The same as horizon line. All vanishing points in one and two point perspective are positioned on the eye level.

***Figure:**

The primary or positive shape in a drawing. A shape that is noticeably separated from the background. The figure is the dominant, advancing shape in a figure/ground relationship.

***Figure-Ground Relationship:**

An arrangement in which positive and negative shapes alternatively command attention. Also known as a positive/negative relationship.

***Foreground:**

The "nearest" space represented to the viewer. The "front" of the visual stage. An exaggeration of perspective in which elements nearer to the viewer are shown much larger, and elements at a foreshortening distance appear much reduced in size.

***Foreshortening**

A technique for producing the illusion of an object's extension into space by contracting its form. A way of representing a subject or an object so that it conveys the illusion of depth -- so that it seems to go back into space.

***Freehand Drawing:**

Drawn by hand, without the use of any mechanical device -- without the aid of a straightedge, compass, protractor, French curves, computer equipment, etc. This is the opposite of mechanical drawing.

***Gradation:**

Any gradual transition from one tone to another. In drawing, shading through gradation can be used to suggest three-dimensional illusion.

***Gesture:**

A spontaneous representation of the dominant physical and expressive stance of an object. The act of making a sketch with relatively loose arm movements (gestures) -- with the large muscles of the arm, rather than with the small muscles of the hand and wrist; Or a drawing made this way.

***Ground:**

The actual flat surface of a drawing, synonymous with a drawing's opaque picture plane. In a three-dimensional illusion, ground also refers to the area behind an object (or figure).

***Horizon Line:**

In linear perspective, the line on which all vanishing points are positioned. More accurately described as the eye line or eye level.

***Layout:**

The placement of images within a two-dimensional format.

***Line:**

A mark with length and direction. An element of art which refers to the continuous mark made on some surface by a moving point. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a

silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

***Line gesture:**

A type of gesture drawing that describes interior forms, utilizing line rather than mass.

***Mass**

The density or weight of an object.

***Massing:**

In composition: to block-in forms with the purpose of achieving an overall organization of visual weight

***Mass gesture:**

A system of broad, gestural marks used to create density and weight in a form.

***Middleground:**

The area between the foreground and background in a drawing.

***Modeled Drawing:**

A method of drawing which delineates form through the use of a variety of values-A range of tones from light to dark.

***Negative Space:**

The space surrounding a positive shape; sometimes referred to as a ground, empty space, field, etc.

***Outline:**

A line of uniform thickness, tone and speed, which serves as a boundary between a shape or form and its environment. It does not suggest contour, and is therefore flat, two dimensional. A silhouette.

***Overlapping Planes:**

A method of representing hierarchy of space in a drawing. Overlapping occurs when one object obscures from view part of a second object.

***Perspective:**

Any system used to represent depth or space on a flat surface by reducing the size and placement of elements to suggest that they are further away from the viewer.

***One-Point Perspective:**

A frontal, head on view with a central point at eye level at which all receding parallels appear to converge and vanish.

***Two-Point Perspective:**

A way of representing space on the picture plane in which physically parallel elements of the same size appear progressively reduced along converging rays to the left and right, reaching a single point on the horizon on both the left and right side.

***Picture Frame:**

The physical vertical and horizontal dimensions of the paper surface.

***Plane:**

Any flat level or surface.

***Positive Space:**

The shape of an object that serves as the subject for a drawing. The relationship between positive shape and negative space is sometimes called figure/ground, foreground/background relationship.

***Proportion:**

A term that refers to the "accurate" relationship of part to part in a realistic drawing. It can also refer to the expressive purposes, e.g. Distortion of proportion to consciously or unconsciously achieve a subjective intention. Proportion also relates to a sense of balance.

***Receding colors:**

Cool, dull, or low-intensity colors

***Reflective Light:**

The relatively weak light that bounces off a nearby surface onto the shadowed side of a form.

***Relative scale**

A way in which to represent and judge the spatial position of an object in three-dimensional illusionistic space so that forms drawn smaller appear further away and forms that are drawn larger appear closer.

***Representational:**

A drawing that attempts to achieve a near-likeness to the objects being drawn. Drawings which strive to achieve the qualities of realism.

***Rendering:**

A depiction or an interpretation. Also, a drawing in perspective of a proposed structure. (Rendering can be used either as a noun or as a verb.)

***Scale:**

A ratio or proportion used in determining the dimensional relationship between a representation to that which it represents (its actual size), such as maps, building plans, and models.

***Sighting:**

The visual measurements of objects and spaces between objects.

***Silhouette:**

Any dark two-dimensional shape seen against a light background.

***Sketch:**

A quick drawing that loosely captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art.

***Space:**

The distance between images or points in a drawing. We contain space when defining edges of interrelated shapes.

***Station Point:**

In linear perspective, the fixed position a person occupies in relation to the subject that is being drawn.

***Subtractive:**

Developing an image by the removal of media

***Surface:**

The actual physical structure or texture of the drawing paper containing degrees of smoothness, gloss, or roughness.

***Texture:**

The actual or suggestive surface quality of a two-dimensional shape or three-dimensional volume. Texture can be created by using skillful drawing techniques, erasure, rubbing, or employing specific materials such as sand.

***Two Dimensional Space:**

The actual space in the environment, and the representation of it in the form of pictorial illusion.

***Thumbnail**

A small, quick sketch used to plan the composition

***Unity:**

A design principle that addresses the agreement of visual connection among design elements in a design

***Value:**

Black, white and the gradations of gray tones between them. The relative degree of light and dark.

***Value Scale:**

The gradual range from white through gray to black.

***Value Pattern:**

The arrangement or organization of values that control compositional movement and create a unifying effect throughout a work of art.

***Visual Weight:**

The potential of any element or area of a drawing to attract the eye.

***Volume:**

The overall size of an object, and by extension the quantity of three-dimensional space it occupies.

***Warm colors:**

Color temperature that appears to advance.

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Introduction to Fashion Design and Illustration - Learning Outcomes

This semester course is geared for the beginner student who has an interest in fashion and the desire to delve beyond the superficial. We will explore the history of fashion as it relates to numerous cultures around the world. Students will be introduced to the psychology of fashion and will develop an awareness of the idealizations and subtleties that are commonly utilized in the fashion industry to influence the consumer. Students will be taught to use many references as a jumping off point towards finding their own unique vision and giving voice to it through the use of the elements of art and the principles of design.

Numerous drawing techniques and a variety of media will be covered.

1. Students will compare and contrast the differences between in proportion between the human form and the fashion croqui.
2. Students will compare and contrast the differences between a front view croqui, a three-quarter view croqui, and a back view croqui.
3. Students will develop their personal sense of style and aesthetics.
4. Students work will demonstrate knowledge of color theory and the color wheel.
5. Students will develop personal color palettes.
6. Students work will reflect proper usage of shading and highlighting.
7. Students will develop their own design collection based on a theme of their choice.
8. Students will be able to articulate reasons for aesthetic decisions through discussion and critiques throughout the creative process.
9. Students will write self-reflections and self-assessments.

Targeted Vocabulary

- Croqui
- Three-quarter croqui
- Seam
- Dart
- Neckline styles
- Collar styles
- Sleeve styles
- Symmetrical
- Asymmetrical
- Draping
- Two dimensional
- Three dimensional
- Palette
- Blending
- Color Wheel
- Highlights
- Shadows
- Unity
- Pattern
- Emphasis
- Texture
- Line
- Geometric/Organic

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Intermediate Fashion Design and Illustration - Learning Outcomes

This semester course is an intermediate level for students who have taken the introduction course in fashion design and illustration. Students will build upon skills previously attained in the introduction class and will learn advanced techniques in a variety of media. We will explore the workings of the fashion industry and careers in fashion: Designing, production, marketing, In addition there will be an emphasis on fashion styles throughout the decades, form and function, as well as studying past and current fashion designers. Students will orally present their work to classmates and discuss their goals and techniques.

1. Students will design with more complex construction details, such as several style pleats, lapels, fasteners (buttons, zippers, lacing)
2. Students work will incorporate more advanced fibers, textiles, and other eclectic materials in their artwork.
3. Students will be able to design their own patterns and after reducing them and exploring different approaches, will incorporate them into their fashion designs.
4. After studying a fashion designer of their choice students will design a line of clothing inspired by that designer.
5. After studying a painter of their choice students will design a line of clothing inspired by that painter.
6. After examining a decade of their choice students will design fashions inspired by that time period. They will take old ideas and update them into a present day context.
7. Students will be able to articulate reasons for aesthetic decisions through discussion and critiques throughout the creative process.
8. Students will write self-reflections and self-assessments.

Targeted Vocabulary

- Box Pleats
- Side pleats
- Accordion pleats
- Hemlines
- Repetition
- Movement
- Layering
- Pocket details
- Coats/Jackets
- Suits
- Crosshatching
- Hatching
- Costume design
- Window Display
- Point of purchase display
- Templates/slope

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Introduction to Studio in Jewelry - Learning Outcomes

This semester course develops a foundation in a variety of jewelry making experiences including wire manipulation, Metalsmithing, and multi-media jewelry design. Jewelry vocabulary and historical references are introduced and reinforced through the jewelry making experience. The work of past and contemporary jewelry is an integral part of the curriculum through visual material and discussion.

The specific learning outcomes are as follows:

1. Students will demonstrate their ability to control the bending of wire by creating a ring.
2. Students will be able to articulate reasons for aesthetic decisions through discussion and critique of the organizational process.
3. Students will demonstrate their understanding of the planning process by creating step by step drawings of their ideas.
4. Students work will reflect their ability to research and integrate visual references into unique interpretations.
5. Students will show their fine motor skill through the critique of a final jewelry product.
6. Students will demonstrate their knowledge of the proper use of tools and techniques.
7. Students will create chains, brooches, pendants, and rings as required, as well as chose to make any other type of jewelry.
8. Students will reflect their knowledge of symbolism through the creating of amulets.

Targeted Vocabulary (a partial list)

- | | |
|--------------------|---------------------|
| • Composition | • Ball Peen Hammer |
| • Symmetrical | • Gauge |
| • Asymmetrical | • Annealing |
| • Pliers | • Torch |
| • Ring Mandrel | • Fire Scale |
| • Forming | • Piercing |
| • Forging | • Work Hardened |
| • Alloy | • Fire Scale |
| • Center Punch | • Jewelers Saw |
| • Negative space | • Amulet |
| • Positive space | • Design Vocabulary |
| • Symbols | |
| • Burr | |
| • Dead Blow Hammer | |

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Intermediate Studio in Jewelry - Learning Outcomes

*This is an intermediate course for students who have taken the introduction course in Jewelry.
Advanced techniques in a variety of media are covered.*

1. Students will demonstrate their mastery of basic jewelry knowledge and skills by creating a pendant from sketches to completion.
2. Students will reflect their level of jewelry knowledge through written, and oral critique.
3. Students will demonstrate their ability to research and extrapolate ideas into unique forms of jewelry.
4. Students will quantify their ability to independently discover personal interests of jewelry design by creating individual direction.
5. Students will be able to verbally defend aesthetic decisions by using proper terminology of design, tools, and techniques.
6. Students will demonstrate their risk taking comfort level through the complexity of their jewelry designs.

Targeted Vocabulary (a partial list)

- Repetition
- Torch
- Striker
- Composition
- Engraving
- Stamping
- Texture
- Draw Pliers
- Draw Plate
- Repousse'
- Chasing
- Lapidary
- Solder
- Flux
- Pickle
- Acetylene
- Metal Etching
- Epoxy
- Casting

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Intermediate Studio in Painting- Learning Outcomes

This course offers the opportunity for motivated painting students to further refine their approach to painting. Students will be encouraged to raise their aesthetic awareness with the hopeful result of allowing their personal vision to unfold. An inner dialogue unique to each student will foster self-expression and individuality. Emphasis will be placed on the creation a cohesive body of work. Inspiration will be drawn from the exploration of various cultures and artists. A wide range of materials will be introduced to allow students to develop their skills and techniques.

Prerequisite: Introduction to Painting.

Specific learning outcomes include:

1. Use appropriate painting vocabulary as it relate to the painting process
2. Identify painters and periods from studying art history and various cultures
3. Compare and contrast painters and painting styles
4. Mindful planning- anticipate cause and effect and work accordingly and sequentially
5. Analyze color theory and make related predictions
6. To synthesize major art concepts and apply to painting
7. Creative problem solving and troubleshooting
8. Explore and experiment, developing a unique style embracing self –expression
9. Develop drawing skills; both for planning purposes and to elevate the level of craftsmanship
10. Take initiative to find an array of reference materials
11. Research styles of master painters and choose a “mentor”
12. Clear understanding Elements of Art and the Principles of Design
13. Evaluate a range of subject matter, symbols and ideas
14. Reflect upon their work and the work of others.
15. Develop a positive approach to constructive criticism
16. Written self-assessment using assignment rubrics

Targeted Vocabulary:

Analogous Colors
Object Shadow
Cast Shadow
Source of Light

Proportion
Emphasis
Visual Rhythm
Intuition

Symbolism
Concept
Distortion
Cubism

Diptych
Triptych

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Introduction to Studio in Photography – Learning Outcomes

In this course, students will be instructed in the fundamental concepts and techniques of fine art photography. Both the aesthetic and technical aspects of the photographic image will be discussed. Students will be introduced to the basics of photographic composition and will become proficient in the use of the Single Lens Reflex camera. They will also be taught all aspects of the handling and processing of 35mm film, and the basics of black and white darkroom printing.

1. Students will be able to apply the fundamentals of camera operation and the properties of silver-based materials including Black and White film developing and Black and White darkroom printing
2. Students will apply the fundamentals of photographic design and lighting when planning and executing their photographic assignments
3. Students will demonstrate their listening skills by the taking of notes of class lessons and applying the principles of assignments outlined out in written handouts
4. Students will formulate shot lists for shooting assignments before taking out a camera
5. Students will formulate shot lists for photographic shooting assignments
6. Students will demonstrate their knowledge of photographic assignments
7. Students will begin to incorporate aesthetic and intuitive exploration of photographic style into their work
8. Students will begin to incorporate creative story-telling and art making into their photography by utilizing elements of composition
9. Students will experiment with various camera and darkroom techniques
10. Students will research historical and contemporary trends in photography and write personal critiques
11. Students will utilize the critique process of analyzing, interpreting, and evaluating photographs
12. Students will develop a system of care and organization of their negatives and prints
13. Students will practice safe handling of photographic equipment and supplies
14. Students will take responsibility for their own work areas and contribute to the organization and cleanup of the photo classroom and darkroom

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Intermediate Studio in Photography – Learning Outcomes

In this course, photographic skills learned in Beginning Photography are reinforced and expanded. The emphasis will be placed on refinement of both camera shooting skills and darkroom printing techniques. Experimental darkroom procedures and other photo art processes will be taught for artistic applications of the medium of photography. Works of master photographers will be examined, and students will explore how the elements of photographic style and visual narrative can be used as a means of personal expression. Various areas of photography will be discussed including Portraiture, Photojournalism, Landscape and Fine Art Photography. Students will be encouraged to develop a unique body of photographic work stemming from their own creative vision.

1. Students will be proficient in the use of the equipment, supplies, and in the processes of shooting, loading, and developing film
2. Students will be proficient in the use of equipment, supplies, and in processes of darkroom printing
3. Students will be able to research the styles of master photographers and choose a “mentor”.
4. Students will write reports on the style of “mentor” photographers, describing the styles and explaining how the works inspire their shots.
5. Students will make a shot list of photographs that they will be taking
6. Students will shoot in the style of their mentor photographer
7. Students will complete the Journal Assignments in their packets
8. Students will investigate the advanced photographic methods through unique camera effects and experimental darkroom techniques. They will experiment with “Sandwiched Negatives” and other experimental darkroom techniques
9. Students will refine their printing skills in the enlarging of photographic print
10. Students will understand the safe handling of photographic chemicals and economic use of photographic paper.
11. Students will be responsible for keeping the darkroom organized, including the care of chemicals and equipment
12. Students will participate in class and written critiques
13. Students will be able to mat their own photographs for display

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Introduction to Studio in Sculpture

Course Description

Introduction to Studio in Sculpture is a half year course in the three-dimensional fine arts. Students will use a wide variety of materials and tools as they explore the possibilities of three-dimensional expression. Students will participate in formal and informal critiques as they learn the visual vocabulary essential to understanding 3-D artwork.

Learning Outcomes

Students will be able to:

1. Select relevant Elements of Art and Principles of Design to represent their individual artistic expression within the guidelines of various sculpture projects.
2. Utilize a variety of media including but not limited to: wire, clay, plaster, pariscraft, wood, and found objects.
3. Evaluate a range of symbols and ideas within the realm of sculpture.
4. Compare and contrast examples of sculptures from different time periods and different cultures.
5. Reflect upon their work and the work of others.

Targeted Vocabulary

- Additive
- Subtractive
- Relief
- Sculpture in the Round
- Modeling
- Maquette
- Armature
- Modular
- Gesture
- Kinetic
- Biomorphie
- Point of Departure
- Pariscraft

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Studio in Computer Graphics

This semester course will focus on skill development in the creation of electronic images. Students will create works of art by using the applications Adobe Illustrator, Photo Shop, and Strata 3D. Previous course work in two and three dimensional Visual Arts courses and computers is recommended. The specific learning outcomes are as follows:

Learning Outcomes

Adobe Illustrator Objectives

1. Students will create simple geometric forms by modifying shapes and applying color.
2. Students will demonstrate an understanding of fill color and stroke color by filling shapes with color and assigning color to the edge of objects.
3. Students will demonstrate an understanding of the shape tools by creating a geometric design.
4. Students will demonstrate an understanding of the selection tools by modifying geometric shapes.
5. Students will experiment with filters by distorting shapes and objects.
6. Students will learn how to create gradients and use them to create depth.
7. Students will demonstrate knowledge of repetition by using the repeat transform command.
8. Students will learn how to create a pattern and then apply that pattern to a shape or object.
9. Students will learn how to make a variety of brush types and use those brushes to create a landscape.
10. Students will demonstrate knowledge of how to use the pen tool by tracing objects and creating symmetrical shapes.
11. Students will demonstrate an understanding of the blend tool by morphing two figures together.
12. Students will create a still life that includes a minimum of five symmetrical objects.
13. Students will create a perspective grid and create objects in perspective.

Strata 3D Objectives

14. Students will learn how to make primitive 3D shapes and then create objects that combine at least three of these shapes together.
15. Students will understand how to apply texture to objects.
16. Students will learn how to create their own textures and then apply these textures to 3D objects and shapes.

17. Students will learn how to use the lathe tool and then create three symmetrical shapes by utilizing the tool.
18. Students will learn how to use the extrude tool and then create three extruded shapes.
19. Students will learn how to use the path extrude tool and then extrude a shape along a path.
20. Students will learn how to use the Boolean functions of Strata 3D and then subtract, add, and intersect three shapes.
21. Students will learn how to use the skin tool by blending together three shapes.
22. Students will learn how to replicate a shape by rotating shapes around a central axis.

Targeted Vocabulary