



**Advanced Illustration  
Orange Board of Education  
Orange, New Jersey  
2004-2005**



**“The Problem We All Live With”  
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# **INTRODUCTION**

Welcome to the new Advanced Illustration curriculum, the purpose of this document is to assist you in providing your students with the most comprehensive course in illustration possible. Illustration is an advanced area of art but one that can provide a student with the skills needed to gain entry into a superior art school and further down the road give them marketable skills for life after college..

Art, or for the purposes of this document, illustration is far from a busy work course any longer. We in Orange High School strive to add meaning and purpose to the art courses provided. We would like to build Orange High into a hub for the arts providing high-end visual arts opportunities for our talented students. With the end game being their acceptance into art schools and programs around the country. We see art not just as credits towards graduation but as a career track that the artistically inclined can follow to facilitate their journey to their dreams.

There are over 30 different matrices covering many aspects and areas of illustration. The curriculum is designed to follow the procedures of a college level course in order to have the students familiar with what they will see once they are in college. Of course you will meet with the students on a daily basis in the block scheduling format of the high school and many activities may take several classes or more to complete.. **OBJECTIVES**, this box shows what the students should attain during the lesson. **ACTIVITIES**, these are suggested ways to attain the stated objectives. **ASSESSMENT**, this describes how you will evaluate your students. **INTERDISCIPLINARY CONNECTIONS**, these are ways to link your activity to other subject areas. Also cited are applicable Work Place Readiness Indicators **CULTURAL CONNECTIONS**, this cites artists of different cultures that are relevant to a particular matrix.. **NJ VISUAL ARTS STANDARDS** this section cites specific standards relevant to a particular matrix. Core Curriculum Indicators and work place readiness Indicators can be found in the appendix of this curriculum

I have cited the proper *New Jersey Core Curriculum Standards* as mandated by the New Jersey Department of Education as well as applicable Work Place Readiness Indicators. We are also in compliance with the National Standards which are not mandated by the New Jersey Department of Education. There are inter-disciplinary connection suggestions you coordinate with the classroom teachers' cooperation.

In the appendix I have included a vocabulary list that should help the students throughout the year. Feel free to copy the list and hand it out for study purposes. *Always include core curriculum standards in your lesson plans. Good luck.*

# THE ORANGE BOARD OF EDUCATION

## VISION STATEMENT

**The Orange Public Schools will ensure that all students, parents, and professional and support staff will be empowered to make schools effective places for learning, where students can realize their full potential while becoming confident, caring and articulate members of society, and in turn, foster a better community.**

### EDUCATIONAL GOALS

1. To present an educational program that will encourage all students to attend school daily, to take pride in their school, and to assume some responsibility for their schoolwork, punctuality and attendance.
2. To have students acquire academic skills and effectively use information pertaining to our rapidly changing world.
3. To create a climate which fosters high expectations, academic excellence and mutual respect that will encourage and improve students' self-image/self-esteem.
4. To offer opportunities for hands-on experiences in state-of-the-art computer and other technological equipment.
5. To foster a collegial environment for staff members by encouraging attendance at educational seminars, conferences, and workshops and membership in professional organizations.
6. To provide suitable facilities in which teachers can teach and students can learn.

### MISSION STATEMENT

The Orange Public Schools will “dare to make a difference” believing that all students will learn in an environment that fosters a comprehensive educational program created for a diverse, urban student population.

The district will prepare students with the knowledge, skills, and intellectual curiosity that are associated with learning, allowing them to successfully enter college, specialized training programs or compete in the open job market.

To achieve this goal, the Orange Public Schools are committed to creating an educational climate for students that is conducive to learning, attaining mutual respect, and caring for one another.

The district encourages a professional atmosphere, characterized by collaboration and cooperation, which enables staff members to perform at their optimum level.

The district will encourage educational partnerships between the Board of Education, staff members, parents, students, the business community, and city government in order to develop specialized and diversified educational programs.

# **PHILOSOPHY**

**“Why art?” That is what many people ask. “Why do we have to spend money on teaching our children art? They are not going to be great artists; they don’t get any usable skills out of it. So why?”**

**We are fortunate that the members of the Orange Board of education do not have that narrow mind set nor does our Administration. They see art for what it is, a way to instill in our students a way to increase their problem solving skills. A way to enhance their lessons in the academic subjects by coordinating with their classroom teachers with interdisciplinary links—a way to get the students to think on a higher level as well as think in a more creative manner and most importantly at the high school level a career choice. Art is a piece of a grand puzzle that that creates a whole person. Art is a piece just as surely as science, reading, writing, math and social studies are. Not all of our students will study to become historians or mathematicians or scientists or writers. Some will opt for their creative endeavors.**

**We as art teachers must remember our purpose; it is not to produce great artists or to mold all the students to become artists, although it sounds nice. Let us not feel so self-important and self-absorbed that we think we are only there to teach the students how to become artists as that is for the narrow-minded.**

**Our purpose is to contribute to the creation of a well-rounded, intelligent, creative individual. If we can find some artists along the way and push them in the right direction that is our bonus.**

**We are also there to show the students an alternative career path. They aren’t aware of all the possible career options in the art and creative world. It is our responsibility to expose them to these possibilities so they can decide for themselves if they want to pursue one. We must open their eyes to the possibilities of careers in art and they must choose the course of their lives.**

**We have at our disposal the greatest artistic resources possible: children. We are at our artistic heights when we are young; it is, as we grow older that we tighten up creatively. We must do what we can to unlock and nourish that creativity in our children. It does not always show itself naturally at times, but needs to be coaxed and the children convinced of its existence. Picasso was often heard professing that it took him a lifetime to draw like a child again.**

**So when asked “Why art?” Make sure you respond “Why *not* art?”**

# EVALUATION

Students will be evaluated by the following criteria:

1. Ability to demonstrate reasonable understanding of how to handle materials and techniques.
2. Show willing participation in class projects and discussions.
3. Show ability to follow oral, visual and written instructions.
4. Ability to intelligently discuss their own and others work using the appropriate art and painting terminology.
5. Show active participation in the experience of creating art.
6. Be able to provide visual commentary in the many forms of illustration.
7. How closely they hit the benchmarks of the New Jersey Core Curriculum Standards.

Student's work also provides indicators of the quality of work that can be expected both in artistic ability and overall maturity. Each student's work should be evaluated on its own merits and not compared to others in the class.

## ASSESSMENT

The following assessment tools should be used to quantify your students' grades

- **Rubric**-Create a set of criteria for each assignment with points assigned to each criteria. Have students see it before the assignment begins so they are clear as to what will be expected.
- **Portfolio**-Save a sampling of your students work for use in parent conferences, keep all rubrics and any other data that will support the grade given.
- **Sketchbooks**-Have the students keep a sketch-book for daily notes and designs. Sketchbooks will be used to show how closely a student followed the classes
- **Tests**-Written tests covering the work of a certain time frame.

## Scope and Sequence

<b>Concept</b>	<b>Concept Variation</b>	<b>Technique</b>
Thumbnails		
Portraiture	Self-Portrait	Pencil
	Digitizing	Adobe Photoshop
	Chuck Close	Colored Pencil
Illustration: Human Figure	Face/Head	Pencil
	Face-Stress-Aging	Pastels, Colored Pencils
	Face-Expression	Colored Pencil
	Hands/Feet	Charcoal
	Full Body	Pen and Ink
	Posing the Figure	Pencil
	Foreshortening	Marker, Colored Pencils
Digital Illustration	Apple OS Computer Interface	N/A
	Process and Flow	N/A
	Adobe Photoshop/Interface	N/A
	Adobe Illustrator/Interface	N/A
Cartoon	Caricature (Portrait manipulation)	Pastels, Pen and Ink
	Character Building	Pencil
	Storyboard 6-18 panel	Pen and Ink
	Satirical /Editorial 2 panel	Pen and Ink
	Digital Cartoon / 2 page + Cover	Adobe Photoshop
Animation	Hand Drawn Digital Animation	Adobe Image Ready
Sports Illustration	Hand Drawn Poster Art	Art's Preferred Medium
Logo Design	Personal Hand Drawn	Pen, Marker
Product Illustration	Hand	Pen and Ink
	Digital	Adobe Illustrator
Cover Illustration	CD	Pen, Marker, Photoshop
	Book	Colored Pencil
	Magazine	Student's Medium
Scientific Illustration	Wildlife	Ink on Clayboard
	Botanical	Colored Pencil
	Space	Airbrush on canvas
Scenic Illustration	Digital Atmospheric Depth	Adobe Photoshop
Fashion Illustration		Marker / Pen-Ink
Illustration History	Norman Rockwell	N/A
	Burne Hogarth	N/A
	Oliver Harrington	N/A
	Elmer Simms Campbell	N/A
	Murray Tinkelman	N/A



**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.1, 1.2                      **Concept:** Thumbnail

**Skills Area(s):** Art composition planning

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Plan artwork composition using the thumbnail method                      -Render project ideas through use of thumbnails</p>	<p><b>Students will be assessed by:</b>                      -how well they planned their work based on thumbnail sketches                      -properly manipulating the composition, and depth of the thumbnail to relay the ideas of their intended art project.</p>	<p><u>RESOURCES</u>                      N/A</p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <p>-Discuss the importance of using a thumbnail for planning phases, etc....                      -Discuss and have students report on the many different applications that may require use of a thumbnail.                      -Also show how thumbnails are used on the world wide web.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Technology</b>-Using the internet show how using thumbnails speed the process of browsing / selecting pictures, etc.  <b>Vocabulary</b>-composition, layout</p> <p><b>Workplace Readiness:</b>                      2.5 Use library media center                      3.1 Define problem/clarify decisions                      3.7 Conduct systematic observations                      3.12 Interpret data</p>	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.                      1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p>	

**Chapter:** The Complete Guide to Figure Drawing-Ch. 7      **Level:** Advanced Illustration (9-12)

**Series:** The Complete Guide to Figure Drawing

**Core Curriculum:** 1.1, 1.2, 1.3

**Concept:** Portrait

**Skills Area(s):** Self Portrait

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Study their photo, and distinguish highlights, mid tones, and shadows.</li> <li>-Execute a self portrait through illustration in pencil that exhibits their likeness, and characteristics.</li> <li>-Identify anatomical landmarks</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-how well their features are planned, and reproduced.</li> <li>- their use of hatching, crosshatching.</li> <li>-execution of shadows, highlights, and mid-tones.</li> <li>-display in proper anatomical features</li> <li>- Identification of anatomical landmarks</li> </ul>	<p>The Complete Guide to Figure Drawing-Ch. 7</p> <p><b>RESOURCES</b> Research the work of Gil Ashby, and Ron Lemen. Study how they use portrait sketches for their artwork. How does shadows, and highlights factor into the artwork?</p> <p><a href="http://www.illustratorsonline.com/ashby/gafolio.html">http://www.illustratorsonline.com/ashby/gafolio.html</a></p> <p><a href="http://forums.sijun.com/viewtopic.php?t=35392">http://forums.sijun.com/viewtopic.php?t=35392</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will take photographs.</li> <li>-Discuss with students the structure of the face, and how the skull, muscle structure, and amount of body fat affect a person’s features.</li> <li>-They will study their facial features through observation of photo, and portrait mirror.</li> <li>-Have them point out the highlights / mid-tones / shadows of their face.</li> <li>-Students will then create their self portrait using an array of pencils consisting of hatching, crosshatching, and pencil tones.</li> </ul>		
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Science</b>-Have the class research the anatomy, and proportions of the human face</p> <p><b>Vocabulary</b>- hatching, crosshatching, shadows, highlights, and mid-tones.</p> <p><b>Workplace readiness:</b></p> <ul style="list-style-type: none"> <li>3.1 Define problems/clarify decisions</li> <li>3.7 Conduct systematic observations.</li> <li>3.8 Organize, synthesize and evaluate information.</li> </ul>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <ul style="list-style-type: none"> <li>1.1 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> <li>1.2 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts</li> </ul>	

**Chapter:** Advanced Illustration  
The complete guide to figure drawing-Ch. 7

**Level:** Advanced Illustration  
(9-12)

**Series:** The complete guide to figure drawing

**Core Curriculum:** 1.1, 1.2, 1.3

**Concept:** Portrait

**Skills Area(s):** Digital Self Portrait Illustration

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Use Adobe Photoshop to create digital art.                      -Use previously learned skills to aid in creating a digital portrait.                      -Manipulate the computer to create an art document, and store it to its proper folder.</p>	<p><b>Students will be assessed by:</b>                      -how well they manipulate the computer, and Photoshop illustrating techniques.                      -their ability to convert a scanned pencil portrait into a digital art portrait as well as control of digital colors.</p>	<p>The complete guide to figure drawing-Ch. 7</p> <p><b>RESOURCES</b> N/A</p>
ACTIVITIES		
<p>-Discuss with students how to use Photoshop to illustrate and color a digital portrait, and have students follow along using the various tools inside the toolbox, and options bar to digitally color their portrait.                      - Students will follow along taking notes, using Photoshop’s tools.                      -Discuss with students how to use Photoshop to apply tonal changes such as highlights, midtones, and shadows.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Social Studies</b>-Review portrait history, and how portraits were drawn, and compare its changes to how today’s digital portraits are drawn.                      Ask Students, “What are differences you can come up with that has changed from past to present in regards to portraits?”</p> <p><b>Vocabulary</b>- toolbox, options bar, layers, swatches, filters, history.</p> <p><b>Workplace readiness:</b>                      3.6 plan Experiments                      3.7 Conduct systematic observations.                      3.8 Organize, synthesize and evaluate information.</p>	<p>1.1 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.                      1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.                      1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts</p>	

**Chapter:** The complete guide to figure drawing-Ch. 7      **Level:** Advanced Illustration (9-12)      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3      **Concept:** (Chuck Close) Portrait

**Skills Area(s):** Portrait Sketching

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Study a portrait photo, and distinguish its highlights shadows, color, and values to extract a coloring sequence akin to Chuck Close’s technique.</li> <li>- Execute a portrait through illustration in colored pencil composed of non-objective shapes.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-how well their features are planned, and reproduced.</li> <li>-use of non-objective shapes to create a portrait.</li> <li>-execution of colors, shadows, highlights, and mid-tones.</li> </ul>	<p>The complete guide to figure drawing-Ch. 7</p> <p>Chuck Close, Up Close</p> <p><b>RESOURCES</b> Research the work of Chuck Close. Study how he uses colored shapes to create dazzling portraits. How does shadows, and highlights factor into the artwork?</p> <p><a href="http://www.chuckclose.coe.uh.edu/learning/TeacherPacket_Viewing.html">http://www.chuckclose.coe.uh.edu/learning/TeacherPacket_Viewing.html</a></p>
ACTIVITIES		
<ul style="list-style-type: none"> <li>-Students will select portrait photographs.</li> <li>-Discuss with students Chuck Close’s approach to creating portraits, and display his work for class to study.</li> <li>-Students will first practice using this technique on a small, and less complex object.</li> <li>-Discuss the use of different colored pencils to implement for coloring.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Vocabulary-</b> non-objective shapes, shadows, highlights, and mid-tones.</p> <p><b>Workplace readiness:</b></p> <ul style="list-style-type: none"> <li>3.1 Define problems/clarify decisions</li> <li>3.7 Conduct systematic observations.</li> <li>3.8 Organize, synthesize and evaluate information.</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** Advanced Illustration      **Level:** Advanced Illustration      **Series:** Drawing the Human Head  
Drawing the Human Head-Ch. 1-2      (9-12)

**Core Curriculum:** 1.1, 1.2, 1.3      **Concept:** Illustration: Human Figure

**Skills Area(s):** Illustrating the Face / Head

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>- Draw a proportionally correct face, and head of a male, and female.</li> <li>- Shade their face illustration in pencil that exhibits the proper highlights, mid tones, and shadows.</li> <li>-Show appropriate musculature, and skeletal features.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-proper facial proportions in their facial drawings.</li> <li>-effectively manipulating shadows to create a realistic face.</li> </ul>	<p>Drawing the Human Head-Ch. 1-2</p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will draw the proportions of the face, and head.</li> <li>-Discuss with students the detailed structure of the face, and how the skull, muscle structure, and amount of body fat affect a person’s features.</li> <li>-Teacher will illustrate, and display pictures of facial features, and underlying anatomy, and encourage student participation.</li> <li>-The students will create one male, and one female face with proper proportions of their own style, and liking based on today’s lesson.</li> <li>-Students will then shade their face using an array of pencils consisting any of hatching, crosshatching, and pencil tones.</li> </ul>		<p><b>RESOURCES</b></p> <p>Research the Art of Leonardo Da Vinci of the Harlem Renaissance. How much has the style of anatomy illustration changed since then?</p> <p><a href="http://www.geocities.com/CollegePark/1070/leonardo.html">http://www.geocities.com/CollegePark/1070/leonardo.html</a></p> <p><a href="http://www.ibiblio.org/wm/paint/auth/vinci/">http://www.ibiblio.org/wm/paint/auth/vinci/</a></p>
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Art History-</b> What did Leonardo Da Vinci of the Harlem Renaissance try to achieve in his work concerning anatomy? How did Michelangelo learn anatomy?</p> <p><b>Vocabulary-</b>Anatomy, proportion, superficial scalp muscles, superficial face muscles, temporalis, masseter, levator labii superioris alaeque nasi, levator labii superioris, caninus (levator angulioris), zygomaticus, orbicularis oris, buccinator, risorus, triangularis, quadratus, mentalis, corrugator, orbicularis, epicranus frontal part, epicranus occipital part, platysma.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.6 Accessing technology</li> <li>3.10 Monitor their own thinking.</li> <li>3.15 Apply problem solving skills to design projects.</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** Advanced Illustration  
Drawing the Human Head-Ch. 3-4

**Level:** Advanced Illustration  
(9-12)

**Series:** Drawing the Human Head

**Core Curriculum:** 1.2, 1.3

**Concept:** Illustration: Human Figure (Facial change: Wrinkles, and aging)

**Skills Area(s):** Illustrating the Face / Head

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>- Produce thumbnails of their aged face project.</li> <li>- Draw a proportionally correct face, and head of an aged male or female.</li> <li>- Execute the drawing of wrinkles on the face properly.</li> <li>- Shade their final facial illustration in pencil that exhibits the proper highlights, mid tones, and shadows caused by wrinkles.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-proper facial proportions in their facial drawings.</li> <li>-effectively manipulating shadows to create a realistic face.</li> <li>-creating believable skin wrinkles with tension lines, and effect of time, and gravity on the face.</li> </ul>	<p>Drawing the Human Head-Ch. 3-4 (Facial change: Wrinkles, and aging)</p> <p><b>RESOURCES</b> Research the Art of Leonardo Da Vinci of the Harlem Renaissance. How much has the style of anatomy illustration changed since then?</p> <p><a href="http://www.geocities.com/CollegePark/1070/leonardo.html">http://www.geocities.com/CollegePark/1070/leonardo.html</a></p> <p><a href="http://www.ibiblio.org/wm/paint/auth/vinci/">http://www.ibiblio.org/wm/paint/auth/vinci/</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will draw the proportions an aged face, and head.</li> <li>-Discuss with students the aging process on the face, and how aging, muscle structure, and tension affect an elderly person’s features.</li> <li>-Teacher will illustrate, and display pictures of facial features, and encourage student participation.</li> <li>-The students will create one aged male or female face with proper proportions of their own style, and liking based on today’s lesson.</li> <li>-Students will then shade their face, add wrinkles, and tension lines with pastels, and colored pencils consisting of lines, hatching, crosshatching, and pencil tones.</li> </ul>		
<p><b>INTERDISCIPLINARY CONNECTIONS</b></p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p>	
<p><b>Art History</b>-At what period did people learn do accurately depict age in illustrated faces?</p> <p><b>Vocabulary</b>-Anatomy, proportion, superficial scalp muscles, superficial face muscles, temporalis, masseter, levator labii superioris alaeque nasi, levator labii superioris, caninus (levator angulioris), zygomatikus, orbicularis oris, buccinator, risorus, triangularis, quadratus, mentalis, corrugator, orbicularis, epicranus frontal part, epicranus occipital part, platysma, pressure, and tension wrinkles, sag, and shrinkage wrinkles, crow’s feet.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.6 Accessing technology</li> <li>3.10 Monitor their own thinking.</li> <li>3.15 Apply problem solving skills to design projects.</li> </ul>	<p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	



**Chapter:** Advanced Illustration  
 Drawing the Human Head-Ch. 1-2

**Level:** Advanced Illustration  
 (9-12)

**Series:** Drawing the Human Head

**Core Curriculum:** 1.1, 1.2, 1.3

**Concept:** Illustration: Human Figure

**Skills Area(s):** Illustrating the Face / Head (facial expressions)

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Create proportionally correct faces that exhibit a strong expression in certain areas (happiness, sadness, anger, disgust, disdain, laughter, horror, etc.).</li> <li>-Shade their face illustration in pencil that exhibits the proper highlights, mid tones, and shadows.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-Proper facial tensions in their drawing’s facial expression.</li> <li>-effectively manipulating shadows to create a realistic face.</li> </ul>	<p>Drawing the Human Head-Ch. 1-2</p> <p><b>RESOURCES</b>                      Research the Art of Leonardo Da Vinci of the Harlem Renaissance. How much has the style of anatomy illustration changed since then?</p> <p><a href="http://www.geocities.com/CollegePark/1070/leonardo.html">http://www.geocities.com/CollegePark/1070/leonardo.html</a></p> <p><a href="http://www.ibiblio.org/wm/paint/auth/vinci/">http://www.ibiblio.org/wm/paint/auth/vinci/</a></p>
ACTIVITIES		
<ul style="list-style-type: none"> <li>-Students will draw a collage of faces, with each displaying a different emotion.</li> <li>-Discuss with students how the muscles of the face when relaxed, taught, or pulling affect a person’s features / expressions.</li> <li>-Teacher will illustrate, and display pictures of facial expressions, and encourage student participation.</li> <li>-The students will create collage of faces, with each displaying a different emotion of their own choosing based on today’s lesson.</li> <li>-Students will then color, and shade their face using an array of colored pencils consisting any of hatching, crosshatching, and pencil tones.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Vocabulary</b>-Anatomy, proportion, superficial scalp muscles, superficial face muscles, temporalis, masseter, levator labii superioris alaeque nasi, levator labii superioris, caninus (levator angulioris), zygomaticus, orbicularis oris, buccinator, risorus, triangularis, quadratus, mentalis, corrugator, orbicularis, epicranus frontal part, epicranus occipital part, platysma.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.6 Accessing technology</li> <li>3.10 Monitor their own thinking.</li> <li>3.15 Apply problem solving skills to design projects.</li> </ul>	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

**Chapter:** Advanced Illustration      **Level:** Advanced Illustration      **Series:** N/A  
 Dynamic Anatomy- CH. V – VI      (9-12)

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**Core Curriculum:** 1.1, 1.2, 1.3      **Concept:** Illustration: Human Figure

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**Skills Area(s):** Illustrating the Hands / feet

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OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>- Draw a proportionally correct hands, and feet.</li> <li>- Shade their hands, and feet illustration in pencil that exhibits the proper highlights, mid tones, and shadows.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-Proper proportions in their hands, and feet drawings.</li> <li>-effectively manipulating shadows to create realistic hands, and feet.</li> </ul>	<p>Dynamic Anatomy- CH. V – VI                      Drawing dynamic hands Ch. 1-3</p> <p><b>RESOURCES</b>                      Research the anatomy of early European oil paintings. How did the use anatomy to create realism in figures (pay close attention to the hands, and feet).</p> <p><a href="http://www.european-artgallery.com/paintings.cfm?st=art=1&amp;view=artist&amp;band=&amp;from=gallery&amp;entrypoint=1">http://www.european-artgallery.com/paintings.cfm?st=art=1&amp;view=artist&amp;band=&amp;from=gallery&amp;entrypoint=1</a></p>
<b>ACTIVITIES</b>		
<ul style="list-style-type: none"> <li>-Students will draw proper proportions of hands, and feet.</li> <li>-Teacher will discuss, illustrate, and display detailed pictures of hands, and feet structure, and encourage student participation.</li> <li>-The students will create a series of hands, and feet with proper proportions of their own poses based on today’s lesson.</li> <li>-Students will then shade their hands, and feet via chiaroscuro using charcoal pencils consisting any of hatching, crosshatching, and pencil tones.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>		
<p><b>Art History</b>-What did Leonardo Da Vinci of the Harlem Renaissance try to achieve in his work concerning anatomy?</p> <p><b>Vocabulary</b>-Anatomy, proportion, ankle, subtalar joint, Triceps surae (gastrocnemius soleus), tibialis posterior, flexor digitorum longus, flexor hallucis longus, peroneus longus and brevis, tibialis anterior, extensor hallucis longus, extensor digitorum longus</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.6 Accessing technology</li> <li>3.10 Monitor their own thinking.</li> <li>3.15 Apply problem solving skills to design projects.</li> </ul>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

**Chapter:** Advanced Illustration  
 Dynamic Anatomy- CH. IV – VI

**Level:** Advanced Illustration  
 (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3

**Concept:** Anatomy Illustration

**Skills Area(s):** Full body proportion

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Measure the figure from head lengths to determine a figure’s proper height.</li> <li>-Illustrate the human body with its proper proportion, and structure.</li> <li>-Illustrate how muscle, fat, and bones beneath a person’s skin layers, they affect the outer shading appearances.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-creating correctly proportioned human figures.</li> <li>-how well they use lines, hatching, crosshatching to add realism to their figures.</li> <li>-identifying anatomical landmarks</li> <li>-creating movement in their illustrations</li> </ul>	<p>Dynamic Anatomy- CH. IV – VI</p> <p><b>RESOURCES</b>                      Research the Art of Leonardo Da Vinci of the Harlem Renaissance. How much has the style of anatomy illustration changed since then?</p> <p><a href="http://www.geocities.com/CollegePark/1070/leonardo.html">http://www.geocities.com/CollegePark/1070/leonardo.html</a></p> <p><a href="http://www.ibiblio.org/wm/paint/auth/vinci/">http://www.ibiblio.org/wm/paint/auth/vinci/</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will draw the proper proportions of the entire body.</li> <li>-Teacher will discuss, illustrate, and display detailed pictures of the full human figure, and encourage student participation.</li> <li>-The students will create a series of figures with proper proportions (1 anterior, 1 side, and 1 posterior) based on today’s lesson.</li> <li>-Students will then shade their figures with pen, and ink consisting any of hatching, crosshatching, and line.</li> </ul>		
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies-</b>Research how the ancient Egyptians used anatomy, and their process for measuring the human figure.</p> <p><b>Science-</b> Read Ch.1 Dynamic Anatomy (“The dualism of art, and science”) and give your interpretation of how art, and science are intertwined, and how one aide the other.</p> <p><b>Workplace Indicators:</b></p> <ul style="list-style-type: none"> <li>3.2 Use models and observations</li> <li>3.8 Organize, synthesize and evaluate decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

**Chapter:** Advanced Illustration  
Dynamic Figure Drawing- Ch.  
1-3

**Level:** Advanced Illustration  
(9-12)

**Series:** Dynamic Figure Drawing

**Core Curriculum:** 1.2, 1.3, 1.4

**Concept:** Anatomy Illustration

**Skills Area(s):** Posing the figure

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Illustrate the figure to create movement with regard to its pose.</li> <li>-Illustrate the human body with proper proportion, and uneven weight stress on the structure.</li> <li>-Illustrate muscle, and bones beneath skin layers, how they would appear on a posed figure.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-creating correctly proportioned posed human figures.</li> <li>-how well they place muscle structure, and bones as they would appear on a posed figure.</li> </ul>	<p>Dynamic Figure Drawing- Ch. 1-3</p> <p><b>RESOURCES</b> Research the work of Burne Hogarth. What is unique to his particular style of anatomy posing?</p> <p><a href="http://www.bpib.com/hogarth.htm">http://www.bpib.com/hogarth.htm</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will draw the proper proportions of the human body posing with underlying bone, and muscle structure.</li> <li>-Teacher will discuss, illustrate, and display detailed pictures of posed human figures, and encourage student participation.</li> <li>-The students will create a shaded human figure with proper proportions and pose them into a scene based on today’s lesson.</li> <li>- Students will then use tracing paper to create the figure’s internal muscle, and bone structure, and attach it over the figure (x-ray).</li> </ul>		
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies-</b>Research how the ancient Egyptians, used anatomy, and their process for measuring the human figure.</p> <p><b>Science-</b> Read Ch.1 Dynamic Anatomy (“The dualism of art, and science”) and give your interpretation of how art, and science are intertwined, and how one aide the other.</p> <p><b>Workplace Indicators:</b></p> <ul style="list-style-type: none"> <li>3.2 Use models and observations</li> <li>3.8 Organize, synthesize and evaluate decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

**Chapter:** Advanced Illustration  
 Dynamic Figure Drawing- Ch. 4-5

**Level:** Advanced illustration  
 (9-12)

**Series:** Dynamic Figure Drawing

**Core Curriculum:** 1.1, 1.2, 1.3

**Concept:** Anatomy Illustration

**Skills Area(s):** Foreshortening

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Illustrate the human body with its proper proportion, structure with regard to linear perspective.</li> <li>-Illustrate the human body to appear in a 1 or 2 point perspective scene from bird’s or worm’s eye view.</li> <li>- Illustrate the human body to include foreshortened segments.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-illustrating correctly proportioned human figures that are properly foreshortened.</li> <li>-how well they create a scene that supports their figure’s situation.</li> </ul>	<p>Dynamic Figure Drawing- Ch. 4-5</p>
<b>ACTIVITIES</b>		<p><b>RESOURCES</b></p> <p>Research the work of Burne Hogarth. What is unique to his particular style of anatomy posing?</p> <p><a href="http://www.bpib.com/hogarth.htm">http://www.bpib.com/hogarth.htm</a></p>
<ul style="list-style-type: none"> <li>-Students will draw a properly proportioned human figure exhibiting an aspect of foreshortening beside a “layout” stick figure to show the beginning sequence to its completion.</li> <li>-Teacher will discuss, illustrate, and display detailed pictures of human figures exhibiting foreshortening, and encourage student participation.</li> <li>-The students will create a foreshortened stick human figure alongside a foreshortened human figure posed identically and place the completed figure into a scene that will fade as it gets closer to the stick figure.</li> <li>-Students will then completely color with markers, and colored pencils the scene encompassing the figure, and have it fade also as it gets closer to the stick figure.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>		<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>
<p><b>Social Studies</b>-Research how the ancient Greeks used anatomy, and their process for measuring the human figure.</p> <p><b>Science</b>- Read Ch.1 Dynamic Anatomy (“The dualism of art, and science”) and give your interpretation of how art, and science are intertwined, and how one aide the other.</p> <p><b>Workplace Indicators:</b></p> <ul style="list-style-type: none"> <li>3.2 Use models and observations</li> <li>3.8 Organize, synthesize and evaluate decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>		<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>

**Chapter:** N/A  
**Level:** Advanced Illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.2

**Concept:** Digital Illustration

**Skills Area(s):** Adobe Photoshop interface / Adobe Illustrator interface

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>- Begin manipulating important toolbox elements needed.</li> <li>- Name different important toolbox tools.</li> <li>- Begin manipulating the options bar.</li> <li>- Create, and manipulate, pixel based images, and vector based lines.</li> <li>- Create shaded primitive forms</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-ability to use the different tools inside the toolbox, and options bar.</li> <li>-ability to use layers, swatches, filters, and history.</li> <li>-ability to manipulate paths.</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b> N/A</p>
<p><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Discuss with students Photoshop, and Illustrator uses, and demo using the various tools inside the toolbox, and options bar.</li> <li>- Students will follow along taking notes, using tools of the toolbox, and options bar.</li> <li>- Discuss with students how to use Photoshop layers, swatches, filters, and history.</li> <li>- Discuss with students how to use illustrator layers, swatches, filters, and history.</li> <li>- Students will create a simple object using a reference under the teacher’s guidance.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Vocabulary-</b> toolbox, options bar, layers, swatches, filters, gradient, history, fill, stroke.</p> <p><b>Workplace readiness:</b></p> <ul style="list-style-type: none"> <li>3.6 plan Experiments</li> <li>3.7 Conduct systematic observations.</li> <li>3.8 Organize, synthesise and evaluate information.</li> </ul>	<p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p>	



**Chapter:** N/A  
**Level:** Advanced Illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3, 1.4

**Concept:** Cartoon

**Skills Area(s):** Caricature (Portrait manipulation)

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will able to:</b></p> <ul style="list-style-type: none"> <li>-Employ techniques to properly create a caricature.</li> <li>-Apply knowledge learned from caricature history to create a caricature</li> <li>-Understand the different types of caricatures and the effect they achieve.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>- handling of tools, and technique.</li> <li>- ability to identify the different types of caricatures.</li> <li>-successfully apply the person’s essence, and likeness into the caricature.</li> </ul>	<p>Dark Laughter: The Satiric Art of Oliver W. Harrington</p> <p><b>RESOURCES</b>                      If Oliver Harrington were alive today what problem in the U.S. do you think he would be likely to address through his art?</p> <p><a href="http://www.aaregistry.com/african_american_history/695/Oliver_Harrington_was_a_cartoonist_pioneer">http://www.aaregistry.com/african_american_history/695/Oliver_Harrington_was_a_cartoonist_pioneer</a></p>
<p><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will select a famous person, and draw a caricature of that person inside a fitting scene.</li> <li>-Teacher will explain the origin, and impact of caricatures to students, and have them participate in finding answers.</li> <li>-Teacher will supply pictures of students choice of well-known persons</li> <li>-The students will create a caricature using pastels topped with an inked outline.</li> </ul>		
<p><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies-</b>Research when was the art form was popularized? (In the early 18th century, when satirical drawings of politicians and local celebrities would be printed in newspapers  <b>Vocabulary-</b> satirical, visual likeness, editorial cartoons</p> <p><b>Workplace Readiness:</b>                      3.12 Select and apply solutions to problem solving                      3.15 Apply problem solving skills to design problems                      4.3 Evaluate own accomplishments</p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p> <p>1.4 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p>	

**Chapter:** N/A  
**Level:** Advanced Illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 1.2

**Concept:** Cartoon

**Skills Area(s):** Character building

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>- Identify cartooning history to aid them in their creating characters</li> <li>-Identify different terms associated with cartoons, and manipulate shapes / forms to assist in creating signature cartoon features from line.</li> <li>- Assert proper control over shapes to get desired profile.</li> <li>-Use a character drawing board to gather strong, and final ideas pertaining to their cartoon.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-using cartoon history to address character issues.</li> <li>- identifying cartoon terms</li> <li>-identifying necessary lines, and shapes needed to create character as well as their handling of mediums.</li> <li>-knowledge of why the character drawing board is crucial to the character creation phase, and also their ability to manipulate using the character drawing board.</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the techniques used to create early versions of cartoons, such as Harvey comics &amp; comics, Marvel comics, DC, comics, Walt Disney, Warner Bros, Hanna Barbera</p> <p><a href="http://members.aol.com/PaulEC1/HB.html">http://members.aol.com/PaulEC1/HB.html</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will create a cartoon character of their own design, and making.</li> <li>-Teacher will explain the origin, and impact of cartoons to students, and have them participate in finding answers.</li> <li>-Teacher will supply pictures of well-known cartoons, and comics</li> <li>-The students will create a cartoon via character drawing board consisting of anterior / posterior / side poses, and special facial moods, and poses to be drawn in pencil.</li> </ul>		
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies</b>-Discuss the origin, and impact of cartoons to students throughout history.  <b>Vocabulary</b>- drawing board, preliminary sketches, establishing poses, mood range</p> <p><b>Workplace Readiness:</b>                      3.9 Identify patterns                      3.15 Apply problem solving skills to design problems                      4.5-Provide constructive criticism.</p>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p> <p>1.4 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p>	

Chapter: N/A

Level: Advanced Illustration (9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: Cartooning

Skills Area(s): Story Boards 6-18-panel

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Manipulate sequences of images to convey a message / story via story board.</li> <li>-Create multiple copies of the same characters exhibiting different poses.</li> <li>-Illustrate characters to creatively fit them and their environment into the spaces provided by story boards, and efficiently make use of limited space.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-how well they combine story, and art to express a common message</li> <li>-their ability to create exact replicas of their characters exhibiting different poses, and best angles as well as their handling of mediums.</li> <li>-how well they convey their ideas via story board.</li> <li>-camera angle, and distance</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the historical uses of story boards in the entertainment industry. How has story boards evolved over the years?</p> <p><a href="http://www.dicomics.com/storyboardschool/eng/">http://www.dicomics.com/storyboardschool/eng/</a></p>
<p><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will create a character and story situation of their own design, and making.</li> <li>-Teacher will explain the origin, and importance of story boards to students, and have them participate in finding answers.</li> <li>-Teacher will supply pictures, and examples of story boards used in studios, and story boards used by artists, and teacher if possible</li> <li>-The students will create a story, and illustrate it via storyboard with 6-18-panels consisting of a range of moods, and poses, and have it achieve conveying their ideas to be done in pen, and ink; each panel (6"x8") will consist of one scene.</li> </ul>		
<p><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Art History-</b> Study the story boards of the early cartooning companies. How did they use story boards?                      Research the making of a recent movie study how they handle story boards. In which ways are they similar to yours?  <b>Vocabulary-</b>story board, sequential art, establishing shot, camera angles, impact.</p> <p><b>Workplace Readiness:</b>                      3.2 Use models and observations                      3.6 plan experiments                      3.12 Interpret data</p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <ol style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ol>	

**Chapter:** N/A  
**Level:** Advanced illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.2

**Concept:** Cartooning

**Skills Area(s):** Satirical / Editorial – 2 panel

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Identify the origins of editorial cartoons</li> <li>-Use information from editorial cartooning history to create their style of editorial cartoon.</li> <li>-Create a realistic looking editorial cartoon.</li> <li>-Choose a current event as a subject.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-ability to recall the origins of editorial cartoons</li> <li>-how well they extract information from editorial cartooning history to create their style of editorial cartoon.</li> <li>-ability to create a realistic looking editorial cartoon.</li> <li>-choice of current subject matter</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the origin of editorial / satirical cartoon. How did they use cartoons to achieve getting their views across??</p> <p><a href="http://www.uiowa.edu/~policult/bush/cartoons.html">http://www.uiowa.edu/~policult/bush/cartoons.html</a></p> <p><a href="http://cagle.slate.msn.com/news/MorrisIraqDoom/MORRIS3.asp">http://cagle.slate.msn.com/news/MorrisIraqDoom/MORRIS3.asp</a></p>
ACTIVITIES		
<ul style="list-style-type: none"> <li>-Students will create an editorial cartoon consisting of 2 panels.</li> <li>-Teacher will explain the origin, and use of story boards to students, and have them select type of editorial cartoon to create.</li> <li>-Teacher will supply pictures, and examples of editorial cartoons used in news papers, and explain the views of the artists.</li> <li>-The students will create 2-panels pen, and ink editorial cartoon that depicts their opinions (one political, and one environmental), and clearly conveying their ideas.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Art History</b> - Study the history of editorial cartoons. Pick your favorite style and explain why.</p> <p><b>Social Studies</b>- In France of during the 1800’s what series of events took place in Honoré Daumier’s life that made him a satirical artist.</p> <p><b>Vocabulary</b>-panel, editorial, political slant.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.2 Use models and observations</li> <li>3.6 plan experiments</li> <li>3.12 Interpret data</li> </ul>	<p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p>	

**Chapter:** N/A      **Level:** Advanced Illustration (9-12)      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3      **Concept:** Cartoon

**Skills Area(s):** Digital comic 2 page Plus Cover

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Import artwork via scanner to computer.</li> <li>- Import artwork into Photoshop document.</li> <li>-Using Photoshop convert pencil lines to ink, and digitally color artwork.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-how well they manipulate Photoshop’s tools to create dazzling colors and effects, and their ability to handle text.</li> </ul>	<p>N/A</p>
<p><b>ACTIVITIES</b></p>		
<ul style="list-style-type: none"> <li>-Students will draw a 2 page comic strip based on character from the previous character building lesson, and create a digital rendition of their cartoon artwork, and digitally color it via Photoshop.</li> <li>-Teacher will explain the process of importing digital scans to Photoshop to students, and have them begin illustrating, and importing artwork.</li> <li>-Teacher will supply pictures, and examples of digital cartoons used in studios, and illustrate the process of digital coloring using Photoshop.</li> <li>-Students will scan hand drawn artwork into Photoshop, and color, illustrate lighting effects and shadows in Photoshop, and complete their digital cartoons story board which must consist of approximately 2 pages.</li> <li>-Students will then create a magazine cover for their digital comic pages.</li> </ul>	<ul style="list-style-type: none"> <li>-their ability to digitally color scenes that best support their environment.</li> <li>-how well they create realistic textures in their story board.</li> </ul>	<p><b>RESOURCES</b>                      Research the historical methods of comic creation used by the likes of Stan Lee, and Jack Kirby. How has comic creation evolved over the years? How? Why?</p> <p><a href="http://www.cartage.org.lb/en/themes/Arts/drawings/Comicstrip/HistoryofComics/mainpage.htm">http://www.cartage.org.lb/en/themes/Arts/drawings/Comicstrip/HistoryofComics/mainpage.htm</a></p>
<p><b>INTERDISCIPLINARY CONNECTIONS</b></p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p>	
<p><b>Art History-</b> Study the coloring techniques used for comics of the early cartooning companies. How did they color story boards / comics? How has it changed?</p> <p><b>Vocabulary-</b>story board, sequential art, screen resolution, print resolution, high resolution, pixilation.</p> <p><b>Social Studies-</b>What age prompted ALL comic companies to stop using dated all hands illustration, and coloring? What are the benefits if any?</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.2 Use models and observations</li> <li>3.6 plan experiments</li> <li>3.12 Interpret data</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:**     N/A     **Level:**     Advanced Illustration (9-12)     **Series:**     N/A    

**Core Curriculum:**     1.1, 1.2, 1.3, 1.5     **Concept:**     Animation    

**Skills Area(s):**     Hand Drawn Digital 2D Animation    

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Apply methods of animation to a portion of their work.                      -Identify the different techniques used to create the illusion of animation.                      -Import prior storyboards / cartoons and convert them into digital animation.</p>	<p><b>Students will be assessed by:</b>                      -identifying the different animation characteristics / techniques                      -properly importing artwork to computer                      -using Adobe, and Macromedia digital programs properly to execute animation                      -creating realistic movement in their artwork.</p>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the origins of animation, and its techniques. What hasn't changed from then, and now in regard to animation?</p> <p><a href="http://www.filmeducation.org/primary/animation/history.html">http://www.filmeducation.org/primary/animation/history.html</a></p>
ACTIVITIES		
<p>-Students will create a digital animation from their cartoon / storyboard artwork, via computer.                      -Teacher will explain animation, and its history, and illustrate the process of converting artwork scans to computer through using the appropriate software to students, and have them begin importing artwork.                      -Teacher will supply examples of digital animations cartoons used in studios, and illustrate the process of animating by hand, and computer.                      -The students will complete necessary art animation and add color effects and shadows, from their story board, and cartoons.</p>		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p><b>Science</b>-How is CGI generated inside the computer? In what form is the end result of this way of animation?                      Explain the differences between tradition animation and modern animation.</p> <p><b>Vocabulary</b>- Drawn animation, Cut-out animation, Model animation / stop motion animation , computer generated imagery (CGI)</p> <p><b>Workplace Readiness:</b>                      3.1 Define problems/Clarify decisions                      3.12 Interpret data                      4.3 Evaluate own accomplishments</p>		<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.                      1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.                      1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.                      1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p>



**Chapter:**  N/A  **Level:**  Advanced Illustration (9-12)  **Series:**  N/A

**Core Curriculum:**  1.1, 1.2, 1.3  **Concept:**  Sports Illustration

**Skills Area(s):**  Hand drawn Poster Art

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Create a sports illustration based on a chosen illustrator.</li> <li>-Implement one or more of their chosen illustrator’s techniques into their sports poster.</li> <li>-Control the favored illustrator’s medium when creating the sports poster.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-ability to create realism, and add essence of sports athlete character to poster</li> <li>-creating a proper visual motion of sports their work</li> </ul>	<p>N/A</p>
ACTIVITIES		<p><b>RESOURCES</b></p> <p>Study the illustration style, and bio of Murray Tinkelman. How does his illustration style differ from yours?</p> <p><a href="http://www.asama.org/awards/sportArtists/artist1995.asp">http://www.asama.org/awards/sportArtists/artist1995.asp</a></p>
<ul style="list-style-type: none"> <li>-Students will create an illustrated rendition of a sports star exhibiting techniques, and mediums used by their chosen illustrator.</li> <li>-Teacher will explain the process of applying various illustration techniques, and field any questions from students. Teacher will supply pictures and examples of sports stars and have students begin drawing a layout, and their project.</li> <li>-Students will color their sports poster using similar mediums used by their chosen artist.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Social Studies</b> –Name some of the earliest sports illustrations in America. What were the techniques used to create attention for their illustrations? Is there such a thing as sports illustrator? Research this and have an explanation for a yes or no.</p> <p><b>Vocabulary</b>- sports illustration, portraiture, energy, movement</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.6 Plan experiments</li> <li>3.13 Select and apply solutions to problem solving</li> <li>4.9 Use time efficiently</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** N/A  
**Level:** Advanced illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3, 1.4, 1.5

**Concept:** Logo Design

**Skills Area(s):** Personal Logo Hand drawn

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Create a personalized logo design.</li> <li>-Plan and execute their project from ideas of compiled sketches.</li> <li>-Apply proper designs that imply specific meanings.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-how well they isolate elements of design specific to certain meanings of their logo</li> <li>-properly transferring their ideas to a personal logo that says something about them as an individual as well as their handling of mediums</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Where did logos originate from, and what demand created the need for a logo?</p> <p>What has changed in logo making from its conception and now?</p> <p><a href="http://www.logoworks.com/logos.html">http://www.logoworks.com/logos.html</a></p>
<p><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Teacher will discuss, and illustrate the art, and history of logo creation, and urge student participation.</li> <li>-Class will print out images of logos to use as references for their work.</li> <li>-Class will have a group discussion on logos and techniques and have the students create sketches of at least two possible logos that they desire to personally use.</li> <li>-Students will use pen, and marker to illustrate, and complete their personal logo.</li> </ul>		
<p><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies</b>-Research the beginnings of logos. Where was it developed? What does the word logo mean?</p> <p><b>Technology</b>-Using a drawing program design your logo digitally. Apply color as you would like to see in the final piece.</p> <p><b>Vocabulary</b>-logo, symbol, trademark</p> <p><b>Workplace Readiness:</b></p> <p>2.2 Select the proper tools</p> <p>3.8 Organize, synthesize and evaluate information</p> <p>3.12 Interpret data</p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <ol style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> <li>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique</li> <li>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</li> </ol>	

**Chapter:** N/A    **Level:** Advanced Illustration (9-12)    **Series:** N/A

**Core Curriculum:** 1.1, 12, 1.3, 1.5    **Concept:** Product Illustration

**Skills Area(s):** Product Ad-Hand Drawn

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"><li>-Use product illustration history to aid in the creation of a product idea.</li><li>-Illustrate a full blown fictional product ad using proper methodology.</li></ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"><li>-creating a believable product ad that encompasses the ideals of what their product should be.</li><li>-how realistic their product ad rendering is, as well as their handling of mediums</li></ul>	<p>N/A</p>
ACTIVITIES		<p><b><u>RESOURCES</u></b> Illustrators such as Michael Halbert have illustrated products for select companies due to what need? Research his work, and his style of working with product illustration. What separates his style from the majority?  <a href="http://www.inkart.com/pages/entertain/cooler.html">http://www.inkart.com/pages/entertain/cooler.html</a></p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b><u>Art History</u></b>- Study the ad creation process of early American advertising companies. <b><u>Vocabulary</u></b>-packaging design, product designer <b><u>Technology</u></b>-Have students look at font sets on computer so that they may choose lettering for ad.</p> <p><b><u>Workplace Readiness:</u></b> 3.7 Conduct systematic observations 3.9 Identify patterns 4.9 Use time efficiently</p>	<ul style="list-style-type: none"><li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li><li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li><li>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</li></ul>	

Chapter: N/A

Level: Advanced Illustration (9-12)

Series: N/A

Core Curriculum: 1.1, 12

Concept: Product Illustration

Skills Area(s): Adobe Illustrator, and mockup

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Transfer prior advertising project to Adobe Illustrator.</li> <li>-Use Adobe Illustrator to create a 100% vector digital illustration.</li> <li>-Use Adobe Illustrator to create form and mass with vector lines.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-creating a believable product ad that encompasses the ideals of what their product should be.</li> <li>-how realistic their product rendering is, as well as their handling of digital mediums</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b> Illustrators such as Michael Halbert have illustrated products for select companies due to what need? Research his work, and his style of working with product illustration. What separates his style from the majority?</p> <p><a href="http://www.inkart.com/pages/entertain/cooler.html">http://www.inkart.com/pages/entertain/cooler.html</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Using the prior product ad students will create a 100% vector digital illustration.</li> <li>-Teacher will instruct students on how to transfer prior product illustration project to Adobe Illustrator.</li> <li>-Students must render a vector based illustration of their product.</li> <li>-Students will also create a final draft of their product colored with Adobe Illustrator.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Art History-</b> Study the ad creation process of early American product art.</p> <p><b>Vocabulary-</b>packaging design, product designer</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.7 Conduct systematic observations</li> <li>3.9 Identify patterns</li> <li>4.9 Use time efficiently</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> </ul>	

**Chapter:** N/A  
**Level:** Advanced Illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 12, 1.3

**Concept:** Cover Illustration

**Skills Area(s):** Compact Disc

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Illustrate their CD cover using well-planned sketches.                      -Import Illustrations into CD design, and maintain balance.                      -Create appealing CD cover for the genre of clientele it's intended for.</p>	<p><b>Students will be assessed by:</b>                      -creating a CD cover that's properly balanced in the clientele its intended for                      -properly using their time to plan out and sketch their CD cover                      -manipulating the digital program to enhance the design as it was sketched</p>	<p>N/A</p> <p><b>RESOURCES</b>                      Study the design artwork of the different genres of music, gaming, and software. What do they all have in common?</p> <p><a href="http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm">http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm</a></p>
<p><b>ACTIVITIES</b>                      -Students will illustrate a CD product cover.                      -Teacher will illustrate, and provide CD image references to students to aid set up, and inspire ideas.                      -Teacher will instruct students on how to set up, illustrate, and import art drawings to Adobe Photoshop to create realistic CD cover.                      -Students must make focal point of CD cover illustration based and illustrate designs that best support their product.                      -Students will enhance the final draft of their product using Adobe Photoshop.</p>		
<p><b>Technology</b>-Using available computers have students create the design for a their CDs using a digital drawing program  <b>Vocabulary</b>-label, balance, level, final draft  <b>Workplace Readiness:</b>                      3.9 Identify Patterns                      3.12 Interpret Data                      3.15 Apply problem solving skills to design projects</p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

Chapter: N/A

Level: Advanced Illustration  
(9-12)

Series: N/A

Core Curriculum: 12, 1.4

Concept: Cover Illustration

Skills Area(s): Book

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Illustrate artwork suitable for a novel book cover, and use a digital program to design the lettering, and title plus maintains balance.</li> <li>-Design their book cover using thumbnails, and well planned sketches.</li> <li>-Create digital artwork from sketches for book cover.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-creating a book cover that’s properly balanced for its specific subject</li> <li>-properly using their time to plan out and sketch their book cover</li> <li>-manipulating the digital program to convert the artwork to digital while maintaining the appearance, and thumbnail ideas sketched</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b> Study the design work of the different genres of music, gaming, and software. What do they all have in common?</p> <p><a href="http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm">http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm</a></p>
<p><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will create a novel book cover product.</li> <li>-Teacher will illustrate, and provide book cover image references to students to aid set up, and inspire ideas.</li> <li>-Teacher will instruct students on how to set up, and transfer book cover art to Adobe Photoshop.</li> <li>-Students must align the book cover illustration to what best supports their novel.</li> <li>-Students will draw a complete illustration and import it onto Adobe Photoshop, and create a readable page (Microsoft Word) from their fictional novel with a supporting inside page illustration inserted.</li> </ul>		
<p><b>Technology</b>-Using available computers have students create the artwork for a their book cover using a digital drawing program</p> <p><b>Vocabulary</b>-cover illustration, balance, level, final draft</p> <p><b>Workplace Readiness:</b> 3.9 Identify Patterns 3.12 Interpret Data 3.15 Apply problem solving skills to design projects</p>	<p><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 12, 1.4                      **Concept:** Cover Illustration

**Skills Area(s):** Magazine

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Illustrate a magazine’s cover art.                      -Create a cover illustration to base the magazine’s main article upon                      -Draw appropriate type faces to implement into magazine’s cover</p>	<p><b>Students will be assessed by:</b>                      -create a believable magazine cover illustration                      -properly using their time to plan out and sketch their magazine illustration                      -proper illustration of type</p>	<p>N/A</p>
ACTIVITIES		<p><b>RESOURCES</b></p>
<p>-Students will illustrate a magazine cover product.                      -Teacher will illustrate, and provide magazine cover images for students to aid set up, and inspire ideas as teacher discusses magazine cover illustration.                      -Teacher will instruct students on how to set up, and illustrate magazine cover art and draw how to draw appropriate lettering.                      -Students must create a magazine cover design that best supports the magazine article.                      -Students will render a final draft of their cover using mixed mediums, and draw stylish and varied fonts to support the magazine’s cover.</p>		<p>Study the design work of different popular magazine covers in America. How did they use both design and type face to attract readers?</p> <p><a href="http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm">http://www.beloit.edu/~museum/logan/southwest/anasazi/anasazi.htm</a></p>
<p><b>Technology</b>-Using available computers have students create the cover layout for a their magazine cover using a digital drawing program  <b>Vocabulary</b>-main article, sub topic, font.</p> <p><b>Workplace Readiness:</b>                      3.9 Identify Patterns                      3.12 Interpret Data                      3.15 Apply problem solving skills to design projects</p>	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3                      **Concept:** Scientific Illustration

**Skills Area(s):** Wildlife

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Apply methods of adding visual texture to their clayboard work.</li> <li>-Identify the difference between tactile and visual texture.</li> <li>-Use texture as a means of improving the aesthetics of their work.</li> <li>-Use ink to color clayboard artwork.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-using texture, and colors to enhance the quality of their work</li> <li>-identifying the different characteristics of visual and tactile texture</li> <li>-using appropriate inking / scraping technique to create a visual texture in their work</li> <li>-ability to use texture to improve aesthetics of artwork</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b></p> <p>Research the work of Donna Whitford, wildlife illustrator. How does she simulate the texture of the subjects of his works?</p> <p><a href="http://images.google.com/imgres?imgurl=http://www.wildlifeartistassoc.com/dwhouse/DHbobctw.jpg&amp;imgrefurl=http://www.wildlifeartistassoc.com/dwhouse/dwhousel.htm&amp;h=345&amp;w=231&amp;sz=16&amp;tbnid=1DCRK7HzzmsJ:&amp;tbnh=116&amp;tbnw=77&amp;hl=en&amp;start=3&amp;prev=/images%3Fq%3Dclayboard%2Bart%26svnum%3D100%26hl%3Den%26lr%3D%26newwindow%3D1%26safe%3Doff%26client%3Dfirefox-a%26rls%3Dorg.mozilla:en-US:official%26sa%3DN">http://images.google.com/imgres?imgurl=http://www.wildlifeartistassoc.com/dwhouse/DHbobctw.jpg&amp;imgrefurl=http://www.wildlifeartistassoc.com/dwhouse/dwhousel.htm&amp;h=345&amp;w=231&amp;sz=16&amp;tbnid=1DCRK7HzzmsJ:&amp;tbnh=116&amp;tbnw=77&amp;hl=en&amp;start=3&amp;prev=/images%3Fq%3Dclayboard%2Bart%26svnum%3D100%26hl%3Den%26lr%3D%26newwindow%3D1%26safe%3Doff%26client%3Dfirefox-a%26rls%3Dorg.mozilla:en-US:official%26sa%3DN</a></p> <p><a href="http://www.sciencenews.org/articles/20020420/bob10.asp">http://www.sciencenews.org/articles/20020420/bob10.asp</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students produce a nature scene using skills from the various scratching techniques.</li> <li>-Have them create a wildlife scene on art paper.</li> <li>-Teacher will demonstrate various scratchboard techniques, and provide images to aid students in creating clayboard scratch art.</li> <li>-Students will transfer their paper art to their clayboard then use the appropriate scratch techniques to create the textures in the wildlife art on their clayboard.</li> <li>-Explain that since this texture can be seen and actually felt it is considered a visual, and a tactile texture.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Science</b>-Create a report on the different types of animal fur. Experiment using techniques used to create their visual appearance, and textures.</p> <p><b>Vocabulary</b>-tactile texture, visual texture, clayboard, scratch-tools</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.1 Define problems/Clarify decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	



**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3                      **Concept:** Scientific Illustration

**Skills Area(s):** Botanical

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Apply methods of creating varied organic forms to illustrate plant life.</li> <li>-Realistically create the different blends of colors found on a flower’s petals, and add the proper texture.</li> <li>-Manipulate overlapping organic forms to create a sense of depth in plants.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-using color to enhance the quality of their work</li> <li>-applying the different techniques to create visual texture</li> <li>-proper use of depth in illustrating overlapping forms</li> </ul>	<p>N/A</p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students produce a foliage scene using reference pictures from various plants.</li> <li>-Teacher will demonstrate various botany art techniques, and provide images to aid students in creating botanical art.</li> <li>-Have them create a thumbnail of a natural plants, and flowers scene on manila paper exhibiting detailed anatomical drawings.</li> <li>-Students will transfer their paper art to their drawing paper then use the appropriate coloring techniques with colored pencils to create the colors and the textured art on their paper.</li> </ul>		<p><b>RESOURCES</b></p> <p>Research the work of Karen C. Rhine, botanical illustrator. How does she simulate the texture of the subjects of her flower-apple? (<a href="http://www.kcrhine.com/flower-apple.jpg">http://www.kcrhine.com/flower-apple.jpg</a>)</p> <p><a href="http://www.kcrhine.com/Botanical.htm">http://www.kcrhine.com/Botanical.htm</a></p> <p><a href="http://www.plantlib.ox.ac.uk/pubotill.htm">http://www.plantlib.ox.ac.uk/pubotill.htm</a></p>
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Science</b>-Create a report on the different types of trees. Describe the characteristics of their foliage and sketch the trees using visual texture.</p> <p><b>Vocabulary</b>- horticultural advertising, decorative works, florilegia</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.1 Define problems/Clarify decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** N/A      **Level:** Advanced Illustration (9-12)      **Series:** N/A

**Core Curriculum:** 1.2, 1.3      **Concept:** Scientific Illustration

**Skills Area(s):** Space

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Apply methods of adding visual and tactile texture to their work.</li> <li>-Properly use the airbrush to illustrate a space scene.</li> <li>-Use the overlapping spray to properly blend colors as a means of improving the aesthetics of their work.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-using the airbrush, and special tools to enhance the quality of their artwork in creating texture</li> <li>-their application to undercoat necessary objects</li> <li>-proper use of appropriate tools and techniques to create visual depth in their work</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the work of Michael David Ward, space, and wildlife illustrator. How does he simulate the texture of the subjects of his works?</p> <p><a href="http://www.michaeldavidward.com/">http://www.michaeldavidward.com/</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students produce a space scene using reference pictures from various sources.</li> <li>-Teacher will demonstrate various space art techniques, and provide images to aid students in creating various art illustrations of a space environment.</li> <li>-Have them create a thumbnail of intended space scene, and include any desired ships, etc.</li> <li>-Students will draw their space scene art to their canvas then all black on the entire background except their objects.</li> <li>-Students will then Illustrate, and color their art with the airbrush, and texture planetary masses according to teacher’s instructions.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Science</b>-Create a report on the different types of planets. Describe the characteristics of their surface texture and sketch the planets using visual texture.</p> <p><b>Vocabulary</b>-tactile texture, visual texture, gouache, internal mixer, external mixer, airbrush</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>3.1 Define problems/Clarify decisions</li> <li>3.12 Interpret data</li> <li>4.3 Evaluate own accomplishments</li> </ul>	<ul style="list-style-type: none"> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	

**Chapter:** Maggie Taylor's Landscape of Dreams      **Level:** Advanced Illustration (9-12)

**Series:** N/A

**Core Curriculum:** 1.1, 1.3

**Concept:** Scenic Illustration

**Skills Area(s):** Digitally Drawn Atmospheric Depth

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Illustrate atmospheric depth through color, and overlapping art images the different characteristics of both organic and inorganic shapes.</li> <li>-Incorporate varied, and similar organic and inorganic shapes into one unified wilderness, or manufactured digital scene.</li> <li>-Plan and execute a digital picture based on drawings.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-successfully transferring their sketches into a digital program</li> <li>-defining organic and inorganic</li> <li>-properly separating, and organizing distance into layers</li> <li>-accurately controlling a color's tint to aid in creating the illusion of atmospheric depth</li> </ul>	<p>Maggie Taylor's Landscape of Dreams</p> <p><b>RESOURCES</b>                      Reflect, and list things that make your project so much simpler than artists such as Asher Brown Durand, and Albert Bierstadt.</p> <p><a href="http://www.jordan.palo-alto.ca.us/staff/lgoldman/public/landscapes/intro.html">http://www.jordan.palo-alto.ca.us/staff/lgoldman/public/landscapes/intro.html</a></p> <p><a href="http://www.pbs.org/wnet/ihas/icon/bierstadt.html">http://www.pbs.org/wnet/ihas/icon/bierstadt.html</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students produce a natural or city scene that exhibits atmospheric depth.</li> <li>-Teacher will demonstrate techniques, of creating depth through colors on a digital program and provide images to students and have them follow along.</li> <li>-Students will create a thumbnail of their intended scene, and include depth by color tint.</li> <li>-Students will draw their scene on art paper and transfer their work to Adobe Photoshop and place each hand drawn distance on a separate layer.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Science</b>-Research the characteristics that make mater organic versus inorganic.  <b>Vocabulary</b>-pastel, landscape, color intensity</p> <p><b>Workplace Indicators:</b>                      3.7-Conduct systematic observations.                      3.12 Interpret data                      4.3-Evaluate own accomplishments.</p>	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.1, 1.2                      **Concept:** Illustration

**Skills Area(s):** Fashion Illustration

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b>                      -Use fashion illustration images, and history to create suitable apparel.                      -Create a pattern design that will be on one of the garments                      -Plan sketches on sketch paper prior to execution in art paper.</p>	<p><b>Students will be assessed by:</b>                      -using lesson taught to create pattern                      -correctly creating and fashion model fitting the designed clothes to the proper specifications                      -using previously learned planning techniques to design their apparel</p>	<p>The Complete History of Costume &amp; Fashion- From Ancient Egypt to the Present Day</p> <p><b>RESOURCES</b>                      Give examples of why master fashion illustrators like, Antonio Lopez, and Tony Viramontes illustrated the human figures to be so tall in proportion?</p> <p><a href="http://members.tripod.com/~fernet/fashionillustrators.html">http://members.tripod.com/~fernet/fashionillustrators.html</a></p>
<p><b>ACTIVITIES</b></p> <p>-Have the students illustrate a model wearing suitable apparel using reference pictures from various sources.                      -Teacher will demonstrate techniques used by fashion designers, and provide images to aid students in creating the various art illustrations used in fashion.                      -Have them create a sketch of intended outfit, and include patterns, stitches, etc.                      -Students will draw their fashion model wearing clothing they designed.                      -Students will then color their model with pen and ink, according to teacher’s instructions.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Social Studies</b>-Research the pattern making. Where did it originate? What are some important developments in the history of pattern making?</p> <p><b>Vocabulary</b>- <a href="http://www.apparelsearch.com/Definitions/Definition_List_Clothes.htm">http://www.apparelsearch.com/Definitions/Definition_List_Clothes.htm</a></p> <p><b>Workplace Readiness:</b>                      2.2 Select appropriate tool sand technology                      3.1-Define problems/clarify decisions.                      3.8-Organize, synthesize and evaluate information.                      4.3-Evaluate own accomplishments.</p>	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.2, 1.3, 1.5

**Concept:** Illustration History

**Skills Area(s):** Norman Rockwell

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Note the lifetime achievements, and artworks of Norman Rockwell</li> <li>-Use information learned from his biography, artwork, and techniques to create a Rockwell styled modern art piece of something in your community.</li> <li>-Use mixed mediums to create an everyday life scene.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-effectively using information learned about Norman Rockwell to duplicate, and manipulate his style</li> <li>-ability to use mixed media to add realism</li> <li>-transpose his works into a common a current event happening in your neighborhood</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the work of Norman Rockwell. How is his realist work different to many modern artists' work? What qualities about his work do you like or dislike?</p> <p><a href="http://www.nrm.org/">http://www.nrm.org/</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students illustrate a Norman Rockwell styled picture of an everyday even, and attempt to recreate his style, and charm shown throughout his pictures.</li> <li>-Teacher will demonstrate techniques to aid students in achieving an art style similar to Norman Rockwell's.</li> <li>-Have them create a sketch of intended scene-event, and include background to support figures.</li> <li>-Students will draw a modern scene akin to Norman Rockwell.</li> <li>-Students will then color their scene with mixed mediums, according to teacher's instructions.</li> </ul>		
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies</b>-Research the biography, and art of Norman Rockwell. Give an example of what impact if any did his art, and role has on the culture of Americans?  <b>Vocabulary</b>-, illustrator, pop culture, poster style art, realism.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.2-Select appropriate tools.</li> <li>3.3 Formulate hypothesis</li> <li>3.15-Apply problem solving skills to design problems.</li> <li>4.1-Set short and long term goals</li> </ul>	<p style="text-align: center;"><b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b></p> <p>1.2 ((Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p>	

**Chapter:** N/A      **Level:** Advanced Illustration (9-12)      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3,1.4 ,1.5

**Concept:** Illustration History

**Skills Area(s):** Burne Hogarth

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Note the lifetime achievements, and artworks of Burne Hogarth</li> <li>-Use information learned from his biography, artwork, and techniques to create a 1 panel comic strip styled after his drawing technique.</li> <li>-Use pen, and ink mediums to create a Burne Hogarth strip.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-effectively using information learned about Burne Hogarth to duplicate, and manipulate his style</li> <li>-ability to properly use pen and ink to create forms, and shadows</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b>                      Research the work of Burne Hogarth. How is his comic illustration work different to many modern artists work? What qualities about his work do you like or dislike?</p> <p><b><a href="http://www.bpib.com/hogarth.htm">http://www.bpib.com/hogarth.htm</a></b></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students illustrate a Burne Hogarth styled 1 panel comic strip, and attempt to recreate his style, and charisma shown throughout his career.</li> <li>-Teacher will demonstrate inking techniques to aid students in achieving an art style similar to Burne Hogarth’s.</li> <li>-Have them create a 1 panel comic sketch of a character that Burne Hogarth once illustrated, and include background to support figures.</li> <li>-Students will draw a 1 panel comic page akin to Burne Hogarth.</li> <li>-Students will then ink their scene with pen, and ink, according to teacher’s instructions.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><b>Social Studies</b>-Research the biography, and art of Burne Hogarth. Give an example of what impact if any did his art, and role has on the culture of Americans?</p> <p><b>Vocabulary</b>-, illustrator, comic strip, fountain pen, nib, ink wash.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.2-Select appropriate tools.</li> <li>3.3 Formulate hypothesis</li> <li>3.15-Apply problem solving skills to design problems.</li> <li>4.1-Set short and long term goals</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> <li>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</li> </ul>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.2, 1.3, 1.5                      **Concept:** Illustration History

**Skills Area(s):** Oliver Harrington

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Note the lifetime achievements, and artworks of Oliver Harrington</li> <li>-Use information learned from his biography, artwork, and techniques to create a 1-box 1-panel comic styled after his drawing technique.</li> <li>-Use pen, and ink mediums to create a Oliver Harrington box.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-effectively using information learned about Oliver Harrington to duplicate, and manipulate his style</li> <li>-ability to properly use pen and ink to create forms, and shadows</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b></p> <p>Research the work of Oliver Harrington. How is his comic illustration work different to many modern artists work? What qualities about his work do you like or dislike?</p> <p><a href="http://www.spartacus.schoolnet.co.uk/ARTharrington.htm">http://www.spartacus.schoolnet.co.uk/ARTharrington.htm</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students illustrate a Oliver Harrington’s style single box panel comic strip, and attempt to recreate his style, and charisma shown throughout his career.</li> <li>-Teacher will demonstrate inking techniques to aid students in achieving an art style similar to Oliver Harrington’s.</li> <li>-Have them create a 1-box 1-panel modern comic sketch similar to that of Oliver Harrington illustrated, and include background to support figures.</li> <li>-Students will draw a 1-box 1-panel comic page akin to Oliver Harrington.</li> <li>-Students will then ink their scene with pen, and ink, according to teacher’s instructions.</li> </ul>		
<b>INTERDISCIPLINARY CONNECTIONS</b>	<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>	
<p><b>Social Studies</b>-Research the biography, and art of Oliver Harrington. Give an example of what impact if any did his art, and role has on the culture of Americans?</p> <p><b>Vocabulary</b>-, illustrator, comic strip, fountain pen, nib, ink wash.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.2-Select appropriate tools.</li> <li>3.3 Formulate hypothesis</li> <li>3.15-Apply problem solving skills to design problems.</li> <li>4.1-Set short and long term goals</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li>   <li>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</li> </ul>	

**Chapter:** N/A                      **Level:** Advanced Illustration (9-12)                      **Series:** N/A

**Core Curriculum:** 1.1, 1.2, 1.3, 1.5

**Concept:** Illustration History

**Skills Area(s):** Elmer Simms Campbell

OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Note the lifetime achievements, and artworks of Elmer Simms Campbell</li> <li>-Use information learned from his biography, artwork, and techniques to create a 1-box 1-panel comic styled after his drawing technique.</li> <li>-Use pen, and ink mediums to create a Oliver Harrington box.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-effectively using information learned about Elmer Simms Campbell to duplicate, and manipulate his style</li> <li>-ability to properly use pen and ink to create forms, and shadows</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b></p> <p>Research the work of Elmer Simms Campbell. What is he the very first in America for? What qualities about his work do you like or dislike?</p> <p><a href="http://www.pinup-art.de/htm/kuenstler/campbell/campbell.html">http://www.pinup-art.de/htm/kuenstler/campbell/campbell.html</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Have the students illustrate a Elmer Simms Campbell’s style single box panel comic strip, and attempt to recreate his style, and charisma shown throughout his career.</li> <li>-Teacher will demonstrate inking techniques to aid students in achieving an art style similar to Elmer Simms Campbell’s.</li> <li>-Have them create a 1-box 1-panel modern comic sketch similar to that of Elmer Simms Campbell illustrated, and include background to support figures.</li> <li>-Students will draw a 1-box 1-panel comic page akin to Elmer Simms Campbell.</li> <li>-Students will then ink their scene with pen, and ink, according to teacher’s instructions.</li> </ul>		<b>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</b>
<p style="text-align: center;"><b>INTERDISCIPLINARY CONNECTIONS</b></p> <p><b>Social Studies</b>-Research the biography, and art of Elmer Simms Campbell. Give an example of what impact if any did his art, and role has on the culture of Americans?</p> <p><b>Vocabulary</b>-, illustrator, comic strip, fountain pen, nib, ink wash.</p> <p><b>Workplace Readiness:</b></p> <ul style="list-style-type: none"> <li>2.2-Select appropriate tools.</li> <li>3.3 Formulate hypothesis</li> <li>3.15-Apply problem solving skills to design problems.</li> <li>4.1-Set short and long term goals</li> </ul>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> <li>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</li> </ul>	



**Chapter:** N/A      **Level:** Advanced Illustration (9-12)      **Series:** N/A

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**Core Curriculum:** 1.1, 1.2, 1.5      **Concept:** Illustration History

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**Skills Area(s):** Murray Tinkelman

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OBJECTIVES	ASSESSMENT	RESOURCES
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>-Note the lifetime achievements, and artworks of Murray Tinkelman</li> <li>-Use information learned from his biography, artwork, and techniques to create a Tinkelman styled automobile art piece from the model year 2005 ~ 2006</li> <li>-Use an array of pencils to create a monochromatic automobile illustration.</li> </ul>	<p><b>Students will be assessed by:</b></p> <ul style="list-style-type: none"> <li>-ability to create realism, and add essence of automobile to illustration</li> <li>-creating a proper visual effects of shine, and reflections from automobile</li> </ul>	<p>N/A</p> <p><b>RESOURCES</b> Study the illustration style, and bio of Murray Tinkelman. How does his illustration style differ from yours?</p> <p><a href="http://www.murraytinkelman.com/50auto.html">http://www.murraytinkelman.com/50auto.html</a></p>
<p style="text-align: center;"><b>ACTIVITIES</b></p> <ul style="list-style-type: none"> <li>-Students will create an illustrated rendition of a modern automobile that will exhibit techniques, used by Murray Tinkelman.</li> <li>-Teacher will explain the process of applying various illustration techniques, and field any questions from students. Teacher will supply pictures, and examples of automobiles and have students begin laying out, and drawing their project. Students will draw, and shade their automobile using similar mediums used by Murray Tinkelman.</li> </ul>		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p><b>Art History</b> – Murray Tinkelman created illustrations of American automobiles. What has changed regarding the techniques used to illustrate automobiles?</p> <p><b>Vocabulary</b>- automobile illustration, monochromatic</p> <p><b>Workplace Readiness:</b> 3.6 Plan experiments 3.13 Select and apply solutions to problem solving 4.9 Use time efficiently</p>	<ul style="list-style-type: none"> <li>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</li> <li>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</li> <li>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</li> </ul>	



**VOCABULARY WORDS FOR USE IN ART CLASS**  
**These are general art terms covering all aspects of visual arts.**

**ABSTRACT-** A style of art that is often non-representational. It is often a series of line shapes and colors that stands on its own.

**ABSORPTION-** Capacity of a material to soak up liquid

**ACRYLICS-**A polymer based paint that is water soluble when moist. Fast drying.

**AMORPHIC-**Lacking a definite shape or form.

**ARMATURE-**A framework around which clay can be molded.

**ANALOGOUS COLORS-** Colors that are related. They are next to each other on the color wheel.

**APPLIQUE-** Artwork that is made by sewing pieces of cloth onto a cloth background.

**ARCHITECT-** A person who designs buildings, groups of buildings or communities.

**ARCHITECTURE-**An art form based on the design of buildings and structures.

**ARMATURE-** A wire that is placed inside a sculpture for support.

**ARTISANS-** A person skilled in creating hand made objects

**ASSEMBLAGE-**A technique of combining pieces of “this and that” to create a 3-dimensional artwork.

**ASYMMETRICAL BALANCE-**A type of visual design that is of different composition on each side of the half way line. It can be balanced but not symmetric.

**ATMOSPHERIC PERSPECTIVE-**also known as “aerial perspective”, in painting, achievement of an effect of atmosphere and apparent distance by receding values and indistinctness of color.

**BACKGROUND-**In a piece of art the part of the drawing or painting that appears to be furthest away.

**BAFFLE-** A wall or barrier made of refractory materials which directs the flow of heat and flame in a fuel kiln

**BALANCE-**A principal of design that refers to the equalization of the elements involved. There are three types of balance: symmetric (formal), asymmetric (informal) and radial.

**BANDING-** A method of applying glaze or slip by holding a brush tip against a rotating pot.

**BAS RELIEF-** Raised or indented patterns which remain close to the surface plane.

**BAT-** A disk or slab of plaster or other material used for drying clay

**BATIK-** A combination of wax and dye to create a design on fabric.

**BINDER-** A substance used prior to firing to enhance glaze adherence.

**BISQUE WARE**-Clay that has been fired once in the kiln, unglazed.

**BLISTERING**- Air bubbles appearing in a glaze after fast firing.

**BLOCK OUT**-Laying in the initial statement of a picture with a broad indication of line and shape.

**BLUNGE**-To mix clay or glaze with water to form

**BONE CHINA**- A creamy, transparent, English soft porcelain fluxed with ash from animal bone.

**BRAYER**-A small roller used for rolling ink onto a linoleum block or wood block before printing.

**CARICATURE**-An exaggerated drawing of a person that focuses on unique or obvious feature, often in the form of the cartoon.

**CARTOON**-A simplified, humorous drawing

**CARTOUCHE**-A signature in picture form from the Egyptian era.

**CARVING**-A way to make sculpture by cutting away clay, wood or stone.

**CAST SHADOW**-A shadow cast upon a surface such as a tree shadow falls upon the grass.

**CASTING**-A method of reproducing a three-dimensional object or relief by pouring slip into a hollow plaster mold

**CATHEDRAL**-A large, imposing vaulted structure.

**CENTER OF INTEREST**-The part of an artwork that attracts the most attention.

**CERAMICS**-The art of making objects of fired clay.

**CITYSCAPE**- Artwork that shows the elements of a city.

**CHIAORSCURO**-Use of light and shade in an artwork, especially when they are strongly contrasted.

**CHINA**- Whiteware clay bodies glazed at a lower temperature than that at which they are bisqued.

**CLAY**-A type of earth that can be shaped when wet and hardens after drying and baking.

**CHARCOAL**-Charred wood specially prepared in different ways for use in drawing.

**COIL METHOD**-Using long, rolled pieces of clay to create pots and other clay objects.

**COLLAGE**-Artwork made by pasting pieces of paper or other materials onto a flat surface.

**COLOR**-A design element that identifies natural or manufactured items as being red, blue, yellow, purple, green, orange or any other name that identifies their hues.

**COLUMN**-A vertical support in an architectural structure.

**COMIC STRIP**-A series of drawings in strips or panels that may or may not be humorous.

**COMPOSITION**- The arrangement of the elements of a piece of artwork, usually according to the principals of design.

**CONE/PYROMETRIC CONE**-A small triangular pyramid made of ceramic materials that are compounded to bend at specific temperatures; They serve as a time indicator in the firing process.

**CONSTRUCT**-To create an artwork by putting materials together.

**CONTOUR DRAWING**-A single line drawing in which the line defines both inner and outer forms of the subject of the drawing.

**CONTRAST**-Two items showing great difference.

**COOL COLORS**-Colors that reflect a feeling of coolness, some varieties of blue, green and purple.

**CRACKLE GLAZE**- A glaze developing minute cracks that are considered decorative.

**CRAYON ETCHING**-Scratching through one layer of crayon to expose another.

**CROSS HATCHING**-A shading technique where overlapped lines are used to create values.

**CUBISM**-A style in which geometric shapes and forms are used as the basis for the work.

**DAMP BOX**- A box in which unfinished clay objects are stored to delay drying for future work.

**DEPTH**- The illusion of distance of dimension in a picture.

**DESIGN**-A well thought out arrangement of colors, lines, shapes and other design elements.

**DIPPING**-Coating pottery by immersing it in slip or glaze.

**DRAWING**-The art of representing objects, ideas, emotions, etc. on a surface using various art materials

**DRY BRUSH**-A technique of drawing or painting with a brush containing little paint or ink in order to create texture.

**DUMMY**-The form on which a pattern is fitted.

**DYES**-Pigments that dissolves completely, are transparent and have no bulk.

**EARTHENWARE**-Low fired. Stays porous.

**EDITORIAL CARTOON**-A form of comic strip that gives the artist's opinion or view on a particular topic.

**ELEMENTS**-Parts of a whole.

**EMBOSS**-To decorate a surface with raised ornamentation.

**EMPHASIS**- Stress or accent on any part of a design or picture.

**ENAMELING**-The fusing of a glassy substance onto a metal surface.

**ETCHING**-An incising process. The design is drawn in reverse with a needle on a plate thinly coated with wax resin. The plate is placed in a bath of nitric acid; the etched lines are produced on the plate. The wax coating is then removed and the prints are made.

**EXHIBIT**-To present, view or show an art display to the public.

**FABRIC**-Material used in making clothes.

**EXTRUSION**-The process of making shapes by forcing clay through a die.

**FABRIC TEXTURE**-The woven, knitted, or felted surface of materials.

**FAÇADE**-The main face or front of a building usually given special treatment, as the façade of a cathedral.

**FASHION**- The prevailing style, as in clothing in a particular time.

**FIGURE DRAWING**-Drawing a model from life.

**FIRING**-The heating of a clay or glaze to a specific temperature.

**FLUX**-A substance which promotes the melting of silica in a glaze.

**FONT**-In type, a complete selection of one size and face including numbers and exclamation marks.

**FOREGROUND**-In a piece of art the part that seems closest to you.

**FORESHORTEN**-To shorten forms, objects, or figures viewed at an angle according to the laws of perspective.

**FORM**-The three-dimensional shape and structures of an object or figure.

**GEOMETRIC SHAPES**- Shapes that have a basis in mathematical formulas.

**GESTURE**-The movement or action of a body or part of a body as a means of expressing an attitude.

**GESTURE DRAWING**-Fast drawings meant to capture the gesture of the model.

**GLAZE**-A coating applied to pottery to decorate and seal the surface.

**GLOSS**- A shiny surface.

**GOTHIC**-A style of architecture using pointed arches a high steep roof and flying buttresses. Developed in Western Europe during the middle ages (1150-1500).

**GOUACHE**-A type of watercolor painting that uses opaque instead of transparent colors.

**GRAPHICS**-In a broad sense any representation by printing, drawing or painting.

**GRAPHIC DESIGNER**- An artist who plans the lettering and artwork for books, posters and other printed materials.

**GREENWARE**- A clay piece that has dried, unfired, usually at room temperature.

**GRID**-A graph pattern of proportional divisions with many uses, including enlarging or reducing a composition.

**HAND-EYE COORDINATION**-A type of motor coordination that relies on the hand interpreting what the eye sees.

**HARMONY**-A pleasing arrangement of the picture elements, such as line, shapes, colors and texture.

**HIEROGLYPHICS**- Pertaining to picture characters in Egyptian and other early writings.

**HIGHLIGHT**-A spot of the highest or lightest light or value scale in a composition.

**HORIZON**-The visual point in nature where the earth and the sky meet.

**HORIZONTAL**-A line or shape that lies down and is parallel to the top and the bottom of the paper.

**HUE**- The name of a color.

**ILLUSTRATION**-a picture designed to interpret a story or an article.

**ILLUSTRATOR**- An artist who creates books for magazines, books and the like.

**IMPRESSING**-Method of decorating by stamping into a clay surface.

**INDUSTRIAL DESIGNER**-Artists who design cars, toys or any product that is produced in a factory.

**INK BLOCK**-Any heavy surface flat surfaced material that ink can be placed to roll ink onto a brayer.

**INTERIOR**- The inner part of anything.

**INTERIOR DESIGNER**-An artist who designs the inner spaces of buildings.

**INTERMEDIATE COLORS**-Colors that are made from a primary and a secondary color (red-orange).

**INTENSITY**- The brightness or dullness of a color.

**IONIC**-Classical Greek style of architecture, characterized by slender columns with fluted shafts and capitals decorated with scroll-like devices.

**JEWELRY**-Ornamental objects to be worn.

**JUXTAPOSE**-The placement of elements of a composition in proximity to each other.

**KILN**- A special oven or furnace that can be heated to high temperatures for firing clay.

**LANDSCAPE**- Artwork that shows an outdoor scene.

**LAYERING**-Building up a painting with thin layers of color.

**LAYOUT**- A rough or general planning of a page, advertisement or brochure, etc., showing positioning of elements.

**LETTERING**-Words formed or printed by hand.

**LIFE DRAWING**- Drawing of the human figure, usually from a model.

**LIGHT SOURCE**-A source of illumination striking an object and creating light and shadows.

**LINE**- An element of design that has a beginning and an end but is not a closed form.

**LINEAR PERSPECTICE**-A method of drawing with line on a two-dimensional surface to create the illusion of depth.

**LINOLEUM CUT**-A relief print made from a piece of linoleum.

**LOGO**-A visual symbol for a business, club or group.

**LOOM**-A piece of equipment used in weaving.

**MAJOLICA**-Earthenware fired with a tin-lead glaze and decorated with a luster overglaze.

**MANNIQUIN**- A wooden figure with movable parts. It can assume any pose a human can to substitute for a live model.

**MARKS**-Lines and other forms made by a writing utensil.

**MASK**-A covering of the face made from various types of materials.

**MATTE**-A dull finish.

**MEDIA**-Materials and tool used by the artist.

**MOBLE**-A sculpture with a delicately balanced arrangement of moveable parts suspended on thin wire and moved by air currents.

**MOCK-UP**-Pre-finished work used to show visual look of potential finished work. All visual problems are worked up at this point..

**MODEL**-A person who poses for an artist. Also, small artwork that shows how a larger artwork might look.



**MODELLING**-Working with clay or other materials to form three-dimensional sculptures with your hands.

**MOLD**-A plaster or bisqued clay shape from which a clay form can be reproduced.

**MONOPRINT**-A type of print in which there is only one copy. Many techniques can be used to transfer the original design to paper but the same design can not be repeated.

**MONTAGE**-A collage made of pieces of photographs.

**MOOD**-an emotional impression or feeling that may be created through visual means.

**MOSAICS**-Designs or pictures made with squarish cut shapes of glass or colored stone. They can also be made of paper, natural materials and the like.

**MOUNT**-Paper or cardboard on which a picture is pasted to make a border.

**MOVEMENT**-A principal of design that refers to the arrangement of parts in a drawing to create a slow or fast flow of your eye through the work.

**MURAL**-A large painting made to be permanent on a wall.

**NEGATIVE SPACE**-The space in a picture not occupied by the principal objects.

**NEUTRAL COLORS**-In artwork, neutral colors are brown, black, white and gray.

**OIL PAINT**-An oil based paint that must be thinned and cleaned with mineral spirits or turpentine. They are slow drying for more flexibility.

**OPAQUE**-A quality in an object that won't let any light through it. The opposite of transparent.

**OPTICAL ILLUSION**-An unreal or misleading image presented to the vision.

**ORIGAMI**-Traditional Japanese art of paper folding.

**OUTLINE**-The outside edges of a shape or form.

**OVERGLAZE**-Glaze decoration applied on the surface of a fired glaze, which is then refired.

**OVERLAP**-To cover a part of a shape or a form with another.

**PALETTE**-Surface on which the artist places his paints on to mixed in preparation for use.

**PAPER-MACHE**- A technique of working with strips or pieces of paper and a bonding material to create three-dimensional forms. It produces a strong, paintable surface when dry.

**PATTERN**- A principal of design. Combinations of lines, shapes and colors are used to show a repetition of form.

**PERSPECTIVE DRAWING**- A method of drawing on a flat surface to give the illusion of depth. There are several methods to achieve this.

**PINCH POT**-A piece of pottery made by pinching clay into a desired form.

**PLANE**-A flat surface.

**PORCELAIN**-A strong, translucent white clay body that matures at cone 12 or above

**PORTRAIT**-A piece of artwork featuring a person, usually concentrating on the face but it can include the whole person.

**POSITIVE SPACE**-The areas that represent the main subject of a work.

**POSTER**-A graphic design created for the purpose of promoting or selling a product or announcing an event.

**PRESSING**-The forming of clay objects by squeezing soft clay between two halves of a mold.

**PRIMARY COLORS**-The three colors which can not be made from others, red, yellow and blue.

**PRINT**-An impression pulled from an original plate, stone, block, screen or negative, prepared solely by the artist.

**PRINTMAKING**- Any of several techniques for making multiple copies of a single image.

**PROFILE**-Something in artwork showed from the side.

**PROPORTION**-A comparative size relationship between several objects or between the parts of a single object.

**RADIAL BALANCE**-A design based on a circle with the features radiating from the center.

**RAKU**-A technique of rapidly firing low temperature bisque ware. Raku mean “enjoyment of leisure” and was the method used to make bowls in Japanese tea ceremonies.

**REALISTIC**-Art that emphasizes how things really look.

**REFLECTED LIGHT**-Light that is bent or thrown back on an object.

**RELATED COLORS**-Colors that are next to each other on the color wheel.

**RELIEF**-The raised part of a surface that is often recognizable by their feel or texture.

**RELIEF SCULPTURE**-A three-dimensional sculpture that is designed to be viewed on the side. They are usually placed on a wall for viewing.

**RESISTS**-Drawing or painting technique that relies on the fact that wax or oil will resist water, causing it to puddle in clean areas.

**RHYTHM**-A principal of design that indicates a type of movement in an artwork or design, often be repeated shapes or colors.

**SCALE**-The dimensions of an artwork relative to those of the original.

**SCULPTURE**-A carving, construction, casting or modeled form done in three-dimensions.

**SEASCAPE**-Artwork that shows a scene of the sea or ocean.

**SECONDARY COLORS**-Colors created from the combination of 2 primary colors.

**SELF PORTRAIT**-A representation of an artist's own face, figure or likeness done by the artist.

**SEPIA TONE**-A photographic print in monochromatic brown range.

**SEQUENCE**-In cartooning, a series of panels that relate to each other to tell a story or series of events.

**SHADE**-The darkness of a color. Mixing a color plus black.

**SHADING**-Slight changes in the darkness or lightness of a color or a value.

**SHADOW**-The darkest area of a subject, the area that is away from direct illumination.

**SHAPE**-An element of design described as 2-dimensional. A closed form either geometric or organic.

**SILHOUETTE**-The flat outline shape of a form filled with a solid color.

**SKETCH**-A drawing that is made to try out an idea or to experiment for a finished piece of art.

**SLAB**-A form that is flat, solid and thick.

**SLIP**-Potter's clay dispersed in a liquid.

**SPACE**-An element of design that includes the area for the artwork as well as the illusion of depth involved.

**STAIN**-A dye that has no bulk and dissolves completely.

**STAINED GLASS**-Colored glass to make picture windows, usually for public buildings and churches.

**STATUE**-A sculpted likeness of something.

**STENCIL**-A paper or other flat material with a cut out design that is used for printing. Ink or paint is filled through the open spaces.

**STILL LIFE**-An arrangement of inanimate objects to draw or paint.

**STIPPLE**-Effect obtained by using a series of dots in a drawing.

**STONEWARE**-A gray to buff, non-translucent clay body which matures between cones 6 and 10.

**STRUCTURE**-The compositional relationship in a work of art; also, a building or other edifice.

**STUDIO**-A place where an artist does his work.

**STYLE**-An artists expressive use of the media to give his/her work an individual character.

**SYMMETRY**-Parts arranged the same on both halves of something.

**TACTILE TEXTURE**-Texture that can be felt with your hand.

**TECHNIQUE**-Any method of working with materials.

**TEMPERA PAINT**-A type of chalky water based paint.

**TERRA COTTA**-A brownish orange earthenware clay body commonly used for ceramic sculpture and architectural ornament.

**TERTIARY COLORS**-A group of colors that is a combination of a primary and secondary color (red-orange).

**TEXT**-A typeface group.

**TEXTILES**-Objects made with cloth or fibrous materials.

**TEXTURE**-An element of design that refers to the surface quality as being rough, smooth, soft, etc. It can be actual or implied.

**THEME**-The most important idea or subject in a composition.

**THREE-DIMENSIONAL**-Height x width x depth.

**THROWING**-Using a potter's wheel to make clay forms by hand.

**TINT**-A light version of a color. Color plus white.

**TOTEM POLE**-Native American form of sculpture carved out of tree trunks.

**TRANSPARENT**-a quality of an object that allows you to see through it.

**TRANSLUCENT**-A quality of an object that allows light through it but you can not see through it.

**TWO-DIMENSIONAL**-A flat surface showing only height and width.

**TYPOGRAPHY**-The study, practice and art of using or designing type.

**UNDERGLAZE**-A coloring material used on bisque for detailed drawing or design.

**UNDERPAINTING**-The first paint applied to a picture surface, to be over painted with other layers of paint.

**UNITY**-The whole or total effect of an artwork which results from the combination of all its parts.

**VALUE**-The overall lightness or darkness of a color.

**VANISHING POINT**-The point on the horizon where everything going in that direction disappears.

**VERTICAL**-The opposite of horizontal, running from top to bottom.

**VISUAL SYMBOL**-A logo or other small symbols that represents a company or other organization.

**VISUAL TEXTURE**-Texture that can not be felt by hand but is implied through the use of art media to create its illusion on a two-dimensional surface.

**VOLUME**-Space as measured in three dimensions.

**WARM COLOR**-Colors that give off a warm feel. Varieties of red, orange and yellow.

**WASH**-A color of ink or watercolors that is diluted with water to make it transparent.

**WATERCOLOR**-A painting medium in which pigments are held in a solution of water.

**WEAVING**-Artwork created by lacing together strands of yarn or thread.

**WET ON WET**-The watercolor technique of painting on a wet surface with wet paint.

## CAREERS IN AND ASSOCIATED WITH ILLUSTRATION

### ANIMATION

The animator has grown in popularity with the tremendous burgeoning of the television medium, and there are many companies who produce for advertising agencies. Another area which we know well is in movies dealing, specifically with cartoon. There has been a new growth in the use of animation in full length features, as well as the continuing use of the cartoon material.

### ARCHITECTURAL RENDERER

This artist creates a realistic, accurate drawing or painting of a building or interior for presentation by the architect to the client. The renderer usually works for an architectural firm, but he might also deal with city planners and independent site developers. Among the basic skills necessary is the ability to accurately pictorially building and indoor furnishing materials in pen and ink, colored pencil, and watercolor. Precise drawing and painting are required, as well as attractive architectural lettering.

### CARTOONIST

This field of illustration is familiar to everyone. There are as many variations in style as there are cartoonists. Each has a unique humorous or dramatic point of view and the ability to illustrate it in a direct and economical pen and ink technique. In most cases, the ability to write is essential. The cartoonist may do spot drawings or gag or satirical cartoons on a free-lance basis. He may have a staff job for a publication, or he may be syndicated as a comic strip artist or political cartoonist. In any case, the ability to sustain a high level of humor or drama over a long period of time is vital.

### CHARACATURE

The caricaturist is primarily a free-lance artist who works for newspapers and magazines, but he may also be called upon to illustrate advertising. While similar to the cartoonist in skill, the caricaturist also has a special ability to emphasize facial and body features in a drawing in order to create a comic but completely recognizable drawing of a particular individual.

### EDITORIAL ILLUSTRATOR

This artist creates a realistic, accurate drawing or painting of a building or interior for presentation by the architect to the client. The renderer usually works for an architectural firm, but he might also deal with city planners and independent site developers. Among the basic skills necessary is the ability to accurately pictorially building and indoor furnishing materials in pen and ink, colored pencil, and watercolor. Precise drawing and painting are required, as well as attractive architectural lettering.

### FASHION ILLUSTRATOR

Fashion illustrators draw models wearing the latest fashions. they also do accessories such as gloves, handbags and hats. Their art work appears in catalogs, newspapers, magazines and television commercials. Most are free-lancers. Others are staff members of clothing manufacturers, fashion designers, mail-order firms or department stores. A definitive style and excellent technique are required.

### FREELANCE ILLUSTRATOR

Free-lance illustrators may do many kinds of art work or they may produce only one kind. Most illustrators do not start in staff positions doing illustrations. Many begin free-lance work right after graduation. Some may get staff jobs in related fields as they build up their portfolios. As a rule, illustrators work for many clients, instead of one company. They line up jobs and plan their work so that they will be busy but not rushed. Some artists call on art directors, show samples of their work, and get assignments. Other artists hire agents (called reps) to get work for them. Well-known free-lance illustrators have clients who come to them. Free-lancing is the aim of many illustrators. This work lets them do the kind of illustrations they like best and allows them to schedule their own work load. Many of them travel or do assignments such as develop a unique style and do only one kind of illustration such as animals, children, home furnishings, or fashions. Free-lancers do all the tasks of an assignment. They get the job, buy supplies, hire models, do the project (from rough sketch to finished illustration), and deliver it. Some have aides who fill in color or background, add lettering, or do other tasks. Some free-lancers have agents who acquire jobs for them to do.

**LAYOUT ARTIST**

Layout Artists create the visual aspects of advertising in magazine and newspaper ads, television commercials, and product packaging. They select photographs, draw illustrations, and decide on the colors and style of type to be used. They also prepare samples of art work for account executives who are planning advertising campaigns with clients and prospective clients.

**MEDICAL ILLUSTRATOR**

Technical illustrators, who do most of their work in black and white, also use drafting tools and machines. Their work may consist of layouts showing how to install equipment, diagrams for wiring, or perspective and cutaway views of machines. They study blueprints, models, engineers' drawings and equipment to make sketches. They often use computer-aided design techniques.

**MURAL DESIGNER**

Technical illustrators, who do most of their work in black and white, also use drafting tools and machines. Their work may consist of layouts showing how to install equipment, diagrams for wiring, or perspective and cutaway views of machines. They study blueprints, models, engineers' drawings and equipment to make sketches. They often use computer-aided design techniques.

**PRODUCT ILLUSTRATOR**

Most often this is free-lance work. the artist usually works with advertising agencies. In order to create a finished drawing or painting of a product, precision, drafting ability, and the capacity to render varied materials realistically are required.

**STORY BOARD ILLUSTRATOR**

This illustrator may be employed in large ad agencies or may work free-lance. Taking the agency art director's roughs, he develops finished drawings for presentation of a potential TV commercial or industrial film to a client. This series of drawings, which illustrates the progress of the action, is called a storyboard. The appropriate dialogue is typed underneath each drawing. This gives the client an idea of how a film might look before the client undertakes the expense of production. This technique can also be used to illustrate a potential TV pilot. Since multiple drawings must be produced within a short period of time, the artist must work rapidly and carefully, using economy of means to suggest detail.

**TECHNICAL ILLUSTRATOR**

Technical illustrators, who do most of their work in black and white, also use drafting tools and machines. Their work may consist of layouts showing how to install equipment, diagrams for wiring, or perspective and cutaway views of machines. They study blueprints, models, engineers' drawings and equipment to make sketches. They often use computer-aided design techniques.

# New Jersey Core Curriculum Content Standards For Visual and Performing Arts

## INTRODUCTION

(From New Jersey State Department of education Web Site)

[http://www.state.nj.us/njded/cccs/s1\\_vpa.htm](http://www.state.nj.us/njded/cccs/s1_vpa.htm)

(Standards have been edited to include only Visual Arts elements)

### The Vision

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. 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 art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

#### **For students, an education in the arts provides:**

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;



- Increased potential for life success; and
- An enriched quality of life.

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

**For our society, an education in the arts fosters a population that:**

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;
- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994), which states:

"All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the especially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts."

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the

expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline.

The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

## **Revision of the Standards**

By establishing visual and performing arts standards in 1996, New Jersey conveyed its strong commitment to arts education for all students. In its first periodic review and revision of the standards, two independent consultants were contracted by the state through the Arts Education Partnership, a national consortium of arts, education, business, philanthropic, and government organizations. Since New Jersey's original approach to creating arts standards was to convey the significant kinds of abilities common to all four arts disciplines – dance, music, theater, and visual art, the reviewers examined the standards through a wide lens for overall strengths and improvement needs. The review team's findings informed the process of the arts revision committee. The committee also studied the National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts; McRel's Content Knowledge: A Compendium of Standards and

Benchmarks for K-12 Education; and arts content standards from all states.

The independent reviewers found the original 1996 arts standards effective in defining the scope of necessary arts content knowledge, and in identifying key concepts that influence the most current approaches to arts education, namely aesthetics, production/performance, criticism/evaluation, and history. However, they fell short in addressing the depth or focus for learning. It was recommended that strengthening the focus of the standards, and specifying what was to be learned in each standard would create more concrete images of the activities students would engage in to demonstrate their understanding.

The revision committee retained the structure of the original 1996 standards document with respect to standards 1, 4 and 5. These standards pertain to all the arts disciplines. Those standards having to do with creating and performing works of art, and the elements of art are divided into content-specific subsets of expectations for each of the four arts disciplines. The design standard (formerly standard 6) has been subsumed by the other standards and realigned with each of the arts disciplines. Smaller grade level bands, increased specificity, and content strands have been outlined to allow teachers to focus on developmentally appropriate content and skills in ways that will boost student achievement in the arts.

## **Standards and Strands**

The visual and performing arts standards provide both the foundation for creating local curricula decisions and the opportunity for meaningful assessments in all four art forms. There are five standards for visual and performing arts, each of which has a number of lettered strands. These standards, and their associated strands, include:

### **1.1 Aesthetics**

A. Knowledge

B. Skills

### **1.2 Creation and Performance**

A. Dance

B. Music

C. Theater

## D. Visual Art

### **1.3 Elements and Principles of the Arts**

A. Dance

B. Music

C. Theater

D. Visual Art

### **1.4 Critique**

A. Knowledge

B. Skills

### **1.5 World Cultures, History, and Society**

A. Knowledge

B. Skills

Cumulative Progress Indicators (CPIs) further define each content standard. These CPIs delineate expected student progress in grades 2, 4, 6, 8, and 12. The CPIs may be used as a basis for the development of curriculum at all grade levels as well as for developing local assessments to ensure that the desired level of understanding or skill has been achieved. Throughout this document, the term "works of art" refers to selections of works from each of the four disciplines.

**STANDARD 1.1 (AESTHETICS) ALL STUDENTS WILL USE AESTHETIC KNOWLEDGE IN THE CREATION OF AND IN RESPONSE TO DANCE, MUSIC, THEATER, AND VISUAL ART.**

**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 visual art enhances these abilities. Through experience in the arts, students develop the capacity to perceive and respond imaginatively to works of art. These experiences result in knowledge of forms of artistic expression and in the ability to draw personal meaning from works of art.

Key skills necessary to an understanding of aesthetics include the abilities to identify arts elements within a work to articulate informed emotional responses to works of art, to engage in cultural reflection, and to communicate through the use of metaphor and critical evaluation. Aesthetics involves the following key understandings: appreciation and interpretation; stimulating imagination; the value and significance of the arts; art as object; the creation of art; developing a process of valuing; and acquaintance with aesthetic philosophies.

**Strands and Cumulative Progress Indicators**

**By the end of Grade 2, students will:**

**A. Knowledge**

1. Observe the four art forms of dance, music, theater, and visual art.
2. Explain that dance, music, theater and visual art can generate personal feelings.
3. Interpret basic elements of style in dance, music, theater, and visual art as the foundation for a creative project.

**B. Skills**

1. Communicate observational and emotional responses to works of art from a variety of social and historical contexts.
2. Provide an initial response when exposed to an unknown artwork.
3. Use imagination to create a story based on an arts experience in each of the art forms.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:**

**A. Knowledge**

1. Compose simple works of art in response to stylized characteristics observed in the dance, music, theater, and visual art of various cultures and time periods.
2. Communicate ideas reflecting on the nature and meaning of art and beauty.
3. Recognize works of art and art elements designed to imitate systems in nature.

**B. Skills**

1. Apply basic domain-specific arts language to communicate personal responses to dance, theater, music, and visual art.
2. Compare and contrast works of art that communicate significant cultural meanings.
3. Apply qualitative terms when responding to works of art.
4. Create an arts experience that communicates a significant emotion or feeling.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:**

**A. Knowledge**

1. Examine works of art that have a utilitarian purpose (Functionalism).
2. Analyze works of art that place emphasis on structural arrangement (Formalism).
3. Describe how an element of an art form contributes to the aesthetic value of a particular work.
4. Describe the compositional design in selected works of art or performance.

**B. Skills**

1. Explain the aesthetic qualities of specified art works in oral and written responses.
2. Incorporate personal life experiences into an aesthetic response about an artwork.
3. Examine how exposure to various cultures and styles influence individuals' feelings toward art forms and artworks.
4. Communicate ideas about the social and personal value of art.

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

**A. Knowledge**

1. Examine works of art that communicate significant cultural beliefs or set of values.
2. Use domain-specific vocabulary relating to symbolism, genre, and performance technique in all arts areas.
3. Analyze how art is often defined by its originality.

**B. Skills**

1. Differentiate between the unique and common properties in all of the arts.
2. Distinguish among artistic styles, trends, and movements in various art forms.
3. Express how art is inspired by an individual's imagination.
4. Describe changes in meaning over time in the perception of a known work of art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will:**

**A. Knowledge**

1. Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.
2. Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.
3. Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

**B. Skills**

1. Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

2. Formulate a personal philosophy or individual statement on the meaning(s) of art.

**STANDARD 1.2 (CREATION AND PERFORMANCE) ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO EACH ART FORM IN THE CREATION, PERFORMANCE, AND PRESENTATION OF DANCE, MUSIC, THEATER, AND VISUAL ART.**

**Descriptive Statement:** Through developing products and performances in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of the 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, and fingering of musical instruments.

Active participation in the arts is essential to deep understanding of the imaginative and creative processes of the arts as they relate to the self and others. Involvement in the presentational aspects of art and art making also leads to awareness and understanding of arts-related careers.

**Strands and Cumulative Progress Indicators**

**By the end of Grade 2, students will:**

**Visual Art**

1. Create works of art using the basic elements of color, line, shape, form, texture, and space for a variety of subjects and basic media.
2. Cite basic visual art vocabulary used to describe works of art.
3. Present completed works of art in exhibition areas inside and outside the classroom.
4. Recognize how art is part of everyday life.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:**

1. Apply the basic principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement to a work of art.
2. Explore the use of paint, clay, charcoal, pastels, colored pencils, markers, and printing inks and select appropriate tools in the production of works of art.
3. Generate works of art based on selected themes.
4. Investigate careers in the world of visual arts.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:**

1. Individually or collaboratively create two and three-dimensional works of art employing the elements and principles of art.
2. Distinguish drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by physical properties.
3. Recognize and use various media and materials to create different works of art.
4. Employ appropriate vocabulary for such categories as realistic, abstract, nonobjective, and conceptual.
5. Investigate arts-related careers.

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

1. Incorporate various art elements and principles in the creation of works of art.
2. Explore various media, technologies and processes in the production of two and three dimensional art.
3. Identify form, function, craftsmanship, and originality when creating a work of art.
4. Identify careers and lifelong opportunities for making art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will:**

1. Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.



2. Perform various methods and techniques used in the production of works of art.
3. Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.
4. Outline a variety of pathways and the requisite training for careers in the visual arts.

**STANDARD 1.3 (ELEMENTS AND PRINCIPLES) ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF DANCE, MUSIC, THEATER, AND VISUAL ART.**

**Descriptive Statement:** In order to understand the visual and performing arts, students must discover the elements and principles both unique and common to dance, music, theater, and the visual arts. The elements, such as color, line, shape, form and rhythm, time, space and energy, are the basis for the creation of works of art. An understanding of these elements and practice of the principles ensure the strengthening of interdisciplinary relationships with all content area curricula and their applications in daily life.

**Strands and Cumulative Progress Indicators**

**By the end of Grade 2, students will:**

**Visual Art**

1. Identify the basic art elements of color, line, shape, form, texture, and space.
2. Discuss how art elements are used in specific works of art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:**

1. Identify the design principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.
2. Identify elements and principles of design in specific works of art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:**

1. Describe the emotional significance conveyed in the application of the elements.
2. Describe a work of art that clearly illustrates a principle of design.

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

1. Define the elements of art and principles of design that are evident in everyday life.
2. Apply the principles of design to interpret various masterworks of art.
3. Compare and contrast works of art in various media that utilize the same arts elements and principles of design.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will:**

1. Compare and contrast innovative applications of the elements of art and principles of design.
2. Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

**STANDARD 1.4 (CRITIQUE) ALL STUDENTS WILL DEVELOP, APPLY AND REFLECT UPON KNOWLEDGE OF THE PROCESS OF CRITIQUE.**

**Descriptive Statement:** Through the informed criticism of works of art, students will develop a process by which they will observe, describe, analyze, interpret and evaluate artistic expression and quality in both their own artistic creation and in the work of others. Through this critical process, students will arrive at informed judgments of the relative artistic and aesthetic merits of the work examined.

**Strands and Cumulative Progress Indicators**

**By the end of Grade 2, students will:**

**A. Knowledge**

1. Explain that critique is a positive tool.
2. Define the basic concepts of color, line, shape, form, texture, space, and rhythm.

**B. Skills**

1. Orally communicate opinion regarding dance, music, theater, and visual art based on observation.
2. Express how individuals can have different opinions toward works of art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:**

**A. Knowledge**

1. Utilize basic arts terminology and arts elements in all four arts domains.
2. Recognize the value of critiquing one's own work as well as the work of others.

**B. Skills**

1. Observe the basic arts elements in performances and exhibitions.
2. Formulate positive analysis of arts performances by peers and respond positively to critique.
3. Recognize the main subject or theme in a work of art.

**Building upon knowledge and skills gained in preceding grades by the end of Grade 6, students will:**

**A. Knowledge**

1. Classify elements of unity or repetition in a work of art.
2. Apply domain specific arts terminology to express statements of both fact and opinion regarding works of art.
3. Describe the technical proficiency of the artist's work, orally and in writing.

**B. Skills**

1. Critique performances and exhibitions based on the application of the elements of the art form.
2. Identify and differentiate among basic formal structures within artworks.
3. Consider the impact of traditions in the critique of works of art.

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

**A. Knowledge**

1. Explain the process of critique using the progression of description, analysis, interpretation, and evaluation.
2. Compare artistic content among contrasting art works in the same domain.

**B. Skills**

1. Evaluate the judgment of others based on the process of critique.
2. Compare and contrast the technical proficiency of artists.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will:**

**A. Knowledge**

1. Examine the artwork from a variety of historical periods in both western and non-western culture(s).
2. Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.
3. Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

**B. Skills**

1. Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.
2. Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

**STANDARD 1.5 (HISTORY/CULTURE) ALL STUDENTS WILL UNDERSTAND AND ANALYZE THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS IN RELATION TO WORLD CULTURES, HISTORY, AND SOCIETY.**

**Descriptive Statement:** In order to become culturally literate, students need to understand the historical, societal, and multicultural aspects and implications of dance, music, theater, and visual art. This includes understanding how the arts and cultures continue to influence each other.

**Strands and Cumulative Progress Indicators**

**By the end of Grade 2, students will:**

**A. Knowledge**

1. Recognize works of art from diverse cultures.

**B. Skills**

1. Identify family and community as themes in art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:**

**A. Knowledge**

1. Identify works of art from various historical periods and diverse cultures.
2. Recognize arts resources that exist in communities.

**B. Skills**

1. Describe the general characteristics of artworks from various historical periods and world cultures.
2. Examine art as a reflection of societal values and beliefs.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:**

**A. Knowledge**

1. Reflect on a variety of works of art representing important ideas, issues, and events in a society.
2. Recognize that a chronology exists in all art forms.

**B. Skills**

1. Compare and contrast the contributions of significant artists from an historical period.
2. Hypothesize how the arts have impacted world culture.

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

**A. Knowledge**

1. Analyze how technological changes have influenced the development of the arts.
2. Examine how the social and political environment influences artists in various social/historical/political contexts.

**B. Skills**

1. Identify the common artistic elements that help define a given historical period.
2. Discuss how cultural influences add to the understanding of works of art.

**Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will:**

**A. Knowledge**

1. Parallel historical events and artistic development found in dance, music, theater, and visual art.
2. Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

**B. Skills**

1. Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.
2. Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

# NATIONAL STANDARDS K-4

- 1. CONTENT STANDARD:** Understanding and applying media, techniques and processes  
**ACHIEVEMENT STANDARD:**

**Students**

- a. know the differences between materials, techniques and processes
- b. describe how different materials, techniques and processes cause different responses
- c. use different media, techniques, and processes to communicate ideas, experiences, and stories
- d. use art materials and tools in a safe and responsible way

- 2. CONTENT STANDARD:** Using knowledge of structures and functions  
**ACHIEVEMENT STANDARD:**

Students

- a. **know the difference among visual characteristics and purposes of art in order to convey ideas**
- b. describe how different expressive features and organizational principles cause different responses
- c. use visual structures and functions of art to communicate ideas

- 3. CONTENT STANDARD:** Choosing and evaluating a range of subject matter, symbols and ideas  
**ACHIEVEMENT STANDARD:**

Students

- a. explore and understand prospective content for works of art
- b. select and use subject matter, symbols and ideas to communicate meaning

- 4. CONTENT STANDARD:** Understanding the visual arts in relation to history and cultures  
**ACHIEVEMENT STANDARD:**

Students

- a. note that the visual arts have both a history and specific relationships to various cultures
- b. identify specific works of art as belonging to particular cultures, times, and places
- c. demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

- 5. CONTENT STANDARD:** Reflecting upon and assessing the characteristics and merits of their work and the works of others

**ACHIEVEMENT STANDARD:**

Students

- a. understand there are various purposes for creating of visual arts
- b. describe how people’s experiences influence the development of specific artworks
- c. understand there are different responses to specific artworks

- 6. CONTENT STANDARD:** Making connections between visual arts and other disciplines  
**ACHIEVEMENT STANDARD:**

Students

- a. understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- b. identify connections between the visual arts and other disciplines in the curriculum

## **NATIONAL STANDARDS 5-8**

**1. CONTENT STANDARD:** Understanding and applying media, techniques and processes

**ACHIEVEMENT STANDARD:**

**Students**

- a. select media , techniques and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choice
- b. intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas

**2. CONTENT STANDARD:** Using knowledge of structures and functions

**ACHIEVEMENT STANDARD:**

**Students**

- a. generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- b. employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- c. select and use the qualities of structures and functions of art to improve communication of their ideas

**3. CONTENT STANDARD:** Choosing and evaluating a range of subject matter, symbols and ideas

**ACHIEVEMENT STANDARD:**

**Students**

- a. integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- b. use subjects, themes, and temporal concepts with content to communicate intended meaning in their artwork

**4. CONTENT STANDARD:** Understanding the visual arts in relation to history and cultures

**ACHIEVEMENT STANDARD:**

**Students**

- a. know and compare the characteristics of artworks in various eras and cultures
- b. describe and place a variety of art objects in historical and cultural contexts
- c. analyze, describe, and demonstrate how factors of times and place (such as climate, resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art

**5. CONTENT STANDARD:** Reflecting upon and assessing the characteristics and merits of their work and the works of others

**ACHIEVEMENT STANDARD:**

**Students**

- a. compare multiple purposes for creating works of art
- b. analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- c. describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

**6. CONTENT STANDARD:** Making connections between visual arts and other disciplines

**ACHIEVEMENT STANDARD:**

**Students**

- a. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods , or cultural contexts
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts



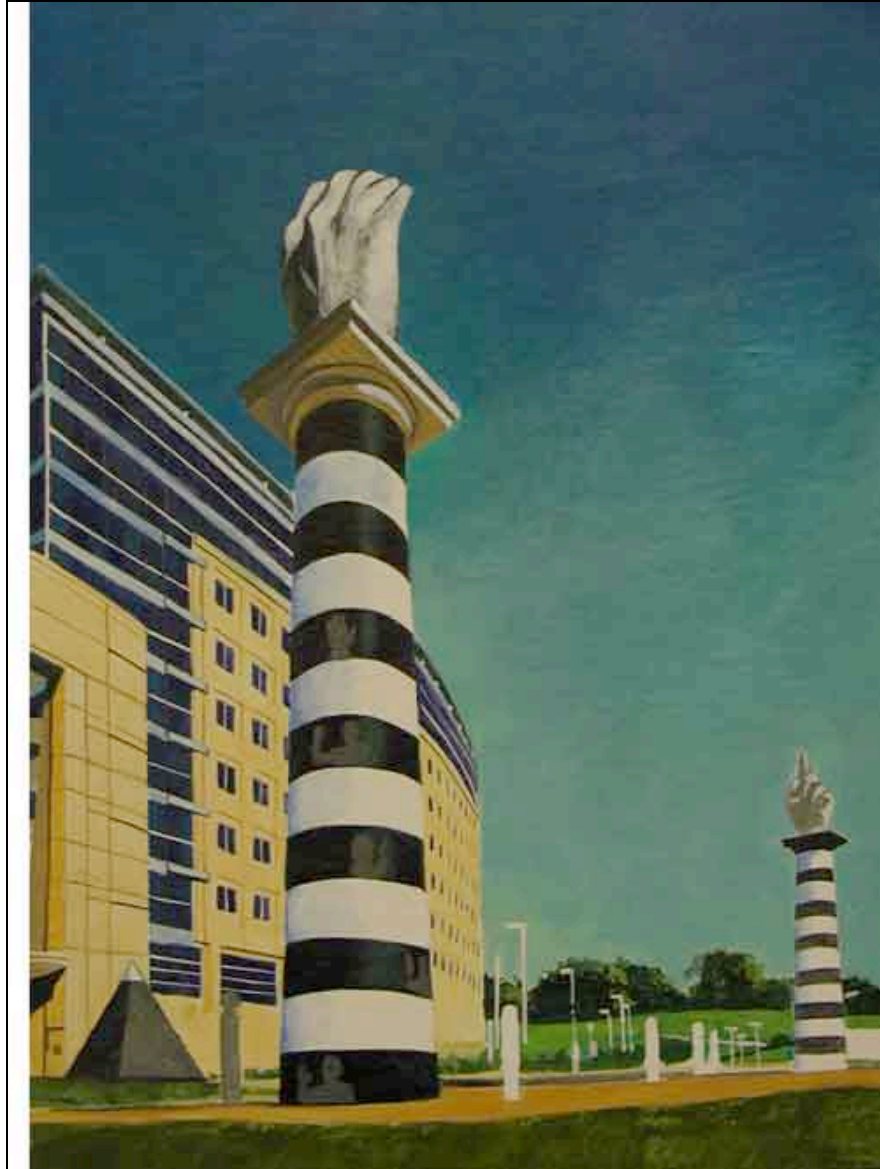
# **WORKPLACE READINESS SHORT PHRASE LIST**

- 1.1 Demonstrate employability skills (and work habits)
- 1.2 Describe the importance of skills (and attitudes)
- 1.3 Identify career plans
- 1.4 Develop a career plan
- 1.5 Identify transferable skills
- 1.6 Select a major career
- 1.7 Describe the importance of academics
- 1.8 Demonstrate occupational skills
- 1.9 Identify job openings
- 1.10 Prepare a resume (complete a job application)
- 1.11 Demonstrate a successful job interview
- 1.12 Demonstrate consumer (and other financial) skills
  
- 1.1 Understand technological systems
- 1.2 Select appropriate tools and technology
- 1.3 Access (use) technology
- 1.4 Use databases
- 1.5 Access communication and information systems
- 1.6 Accessing information
- 1.7 Use technology and other tools
- 1.8 Use technology and tools to produce products
- 1.9 Use technology to present designs (and results of investigations)
- 1.10 Discuss problems related to technology
  
- 2.1 Define problems/ clarify decisions
- 2.2 Use models and observations
- 2.3 Formulate (questions and) hypothesis
- 2.4 Identify and access resources
- 2.5 Use library media center
- 2.6 Plan experiments
- 2.7 Conduct systematic observations
- 2.8 Organize, synthesize and evaluate decisions
- 2.9 Identify patterns
- 2.10 Monitor their own thinking
- 2.11 Identify/ evaluate alternative decisions
- 2.12 Interpret data
- 2.13 Select and apply solutions to problem solving
- 2.14 Evaluate solutions
- 2.15 Apply problem solving skills to design projects
  
- 1.1 Set short and long term goals
- 1.2 Work cooperatively
- 1.3 Evaluate own (actions and) accomplishments
- 1.4 Describe constructive responses to criticism
- 1.5 Provide constructive criticism
- 1.6 Describe actions which demonstrate respect
- 1.7 Demonstrate roles people play
- 1.8 Demonstrate referral skills
- 1.9 Use time efficiently
- 1.10 Apply study skills
- 1.11 Describe how ability, effort and achievement are interrelated
  
- 5.1 Explain injury prevention
- 5.2 Develop an injury prevention program
- 5.3 Demonstrate safe physical movement
- 5.4 Demonstrate safe use of equipment (or tools)
- 5.5 Identify (and demonstrate) use of safety and protective devices
- 5.6 Identify common hazards
- 5.7 Identify and follow safety procedures
- 5.8 Discuss rules to promote safety
- 5.9 Describe and demonstrate basic first aid

## ILLUSTRATORS

This section will separate illustrators from the section of artists further back in this document. It is important to study the style and technique of the artists represented in this section. This section will represent many areas of illustration either through specific artists or through specific representation of the different areas of illustration.

# Architectural Renderer



# Architectural Renderer



John James Audubon  
(1785-1851)  
Nature Illustrator





Essam Assouz  
(1953)  
Egyptian Illustrator



“THE HORSE RACING”

# Elmer Simms Campbell (1906-1971) African-American Cartoonist



# Robert Cunningham (1924) Sports Illustrated

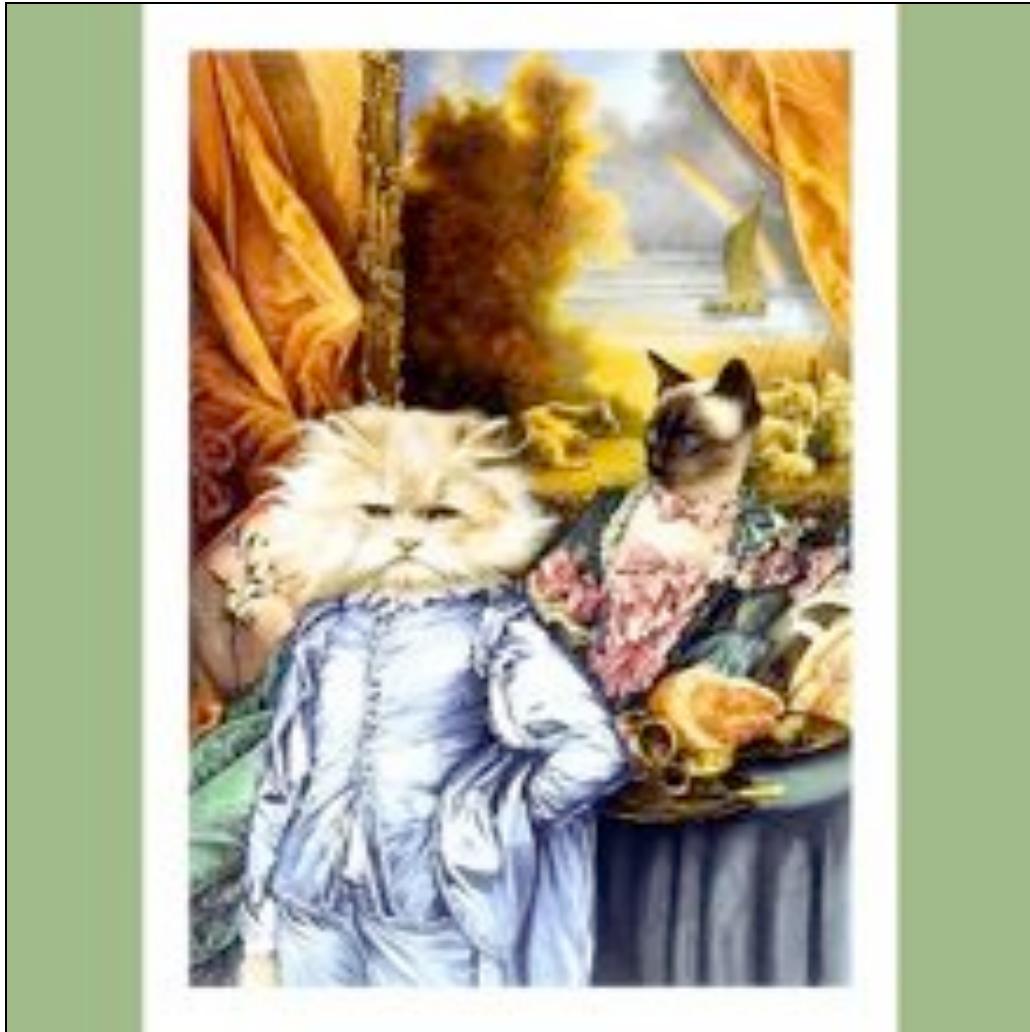




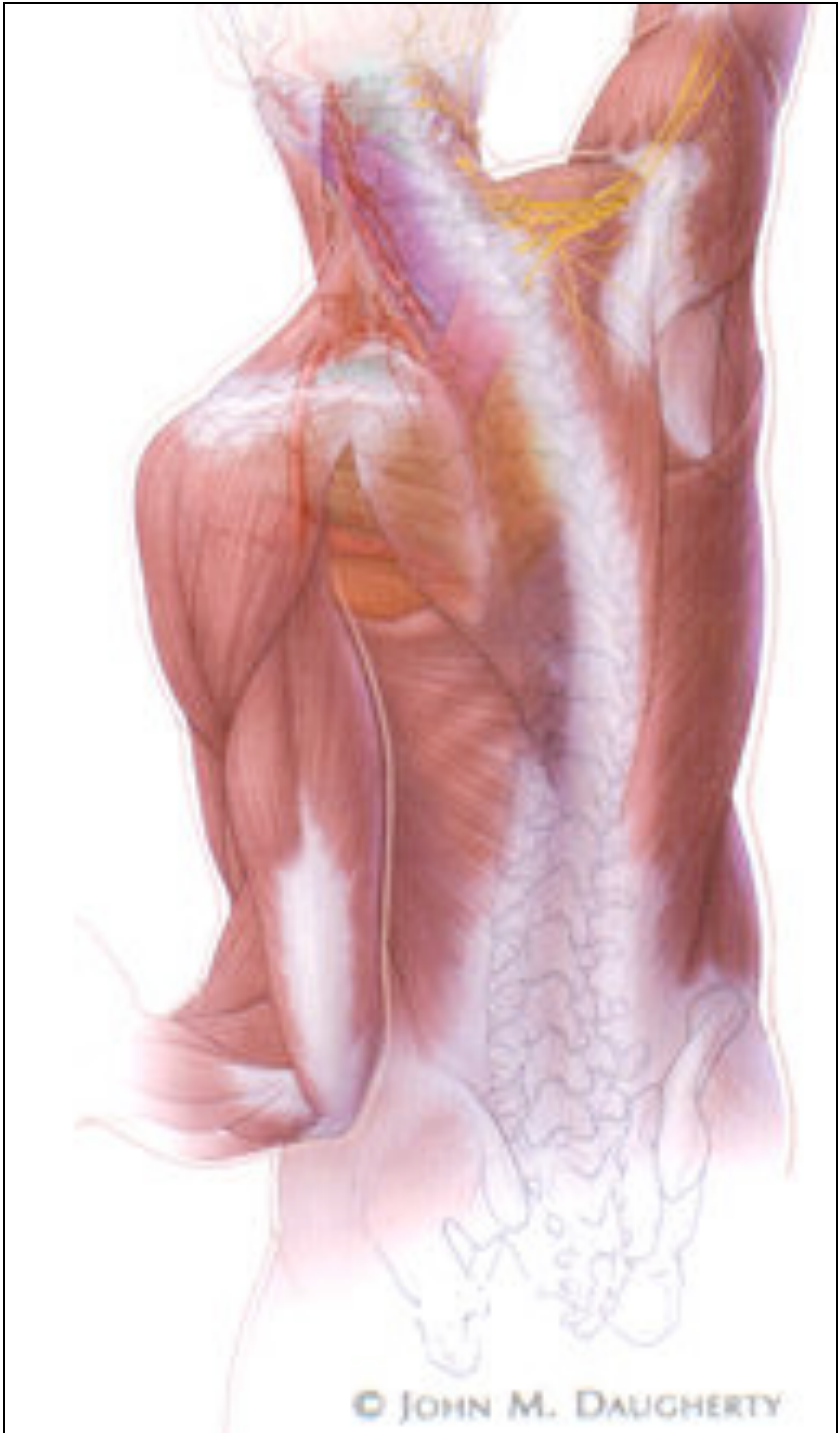
Olivia DeBerardinis  
(1948)  
American Illustrator



Suzanne Darunceau  
(1952)  
Canadian Children's Book Illustrator



# John M. Daugherty Medical Illustrator

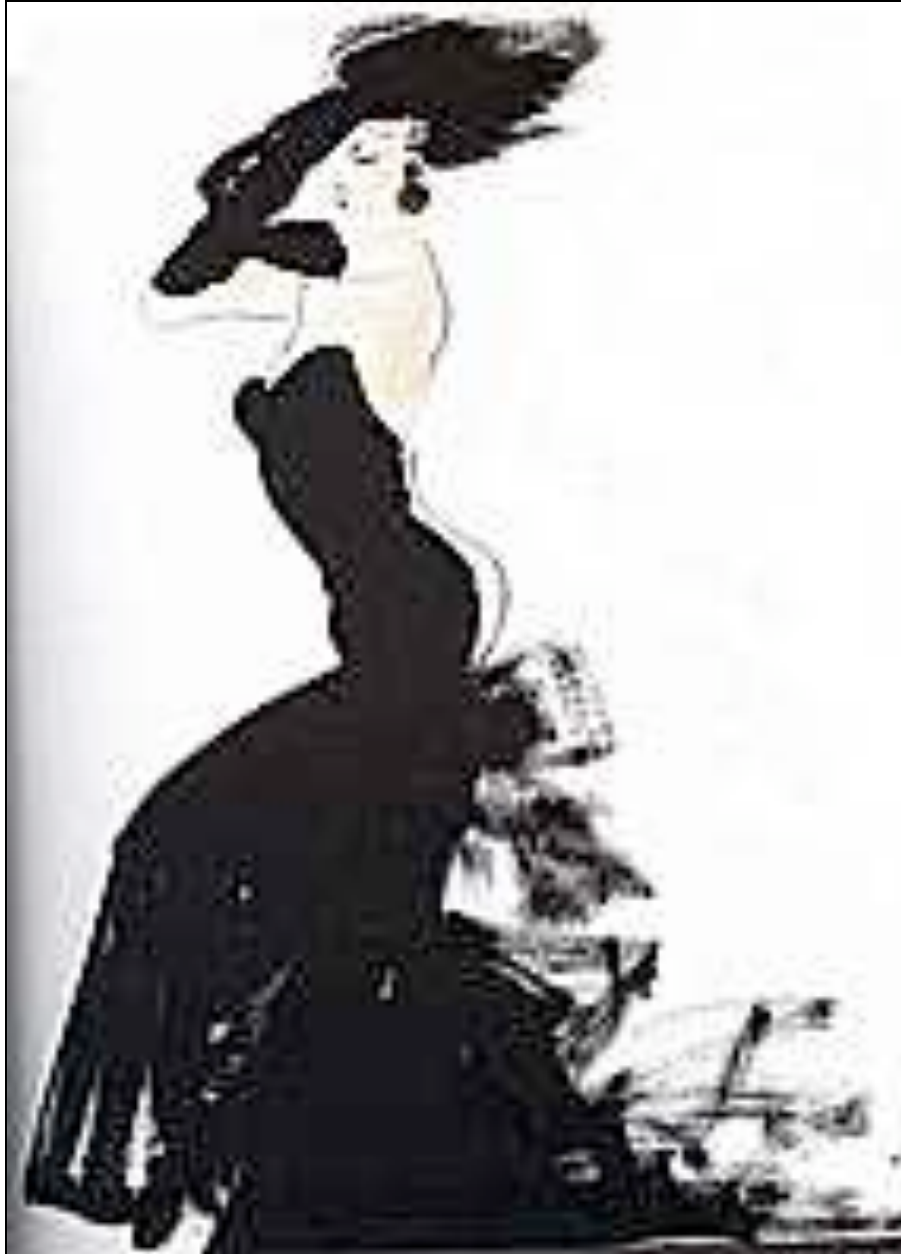




# Honore' Daumier (1808-1978) French Realist/Illustrator



# Roger Duncan Fashion Illustrator



# Kerr Eby (1889-1946) Political Illustrator





# Thomas Eakins (1844-1916) American Realist/Illustrator



Frank Frazetta  
(1928)  
Fantasy Book Illustrator





Brian Froud  
(1947)  
British Fantasy Illustrator

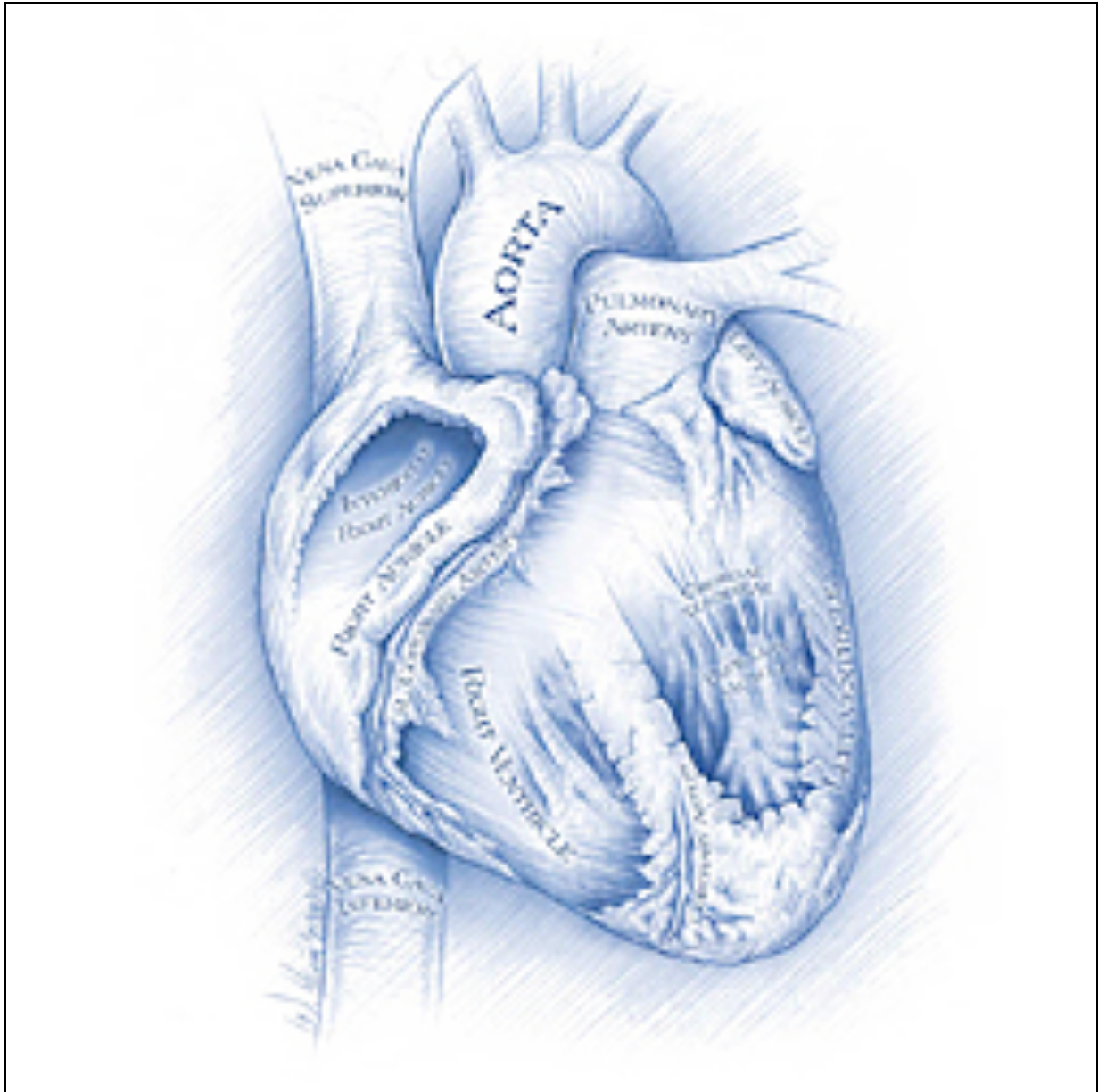


# Oliver Harrington (1912-1995) African-American Cartoonist



“BOOTSIE”

# Wayne Heim Medical Illustrator



# Al Hirschfeld (1903-2003) Caricaturist





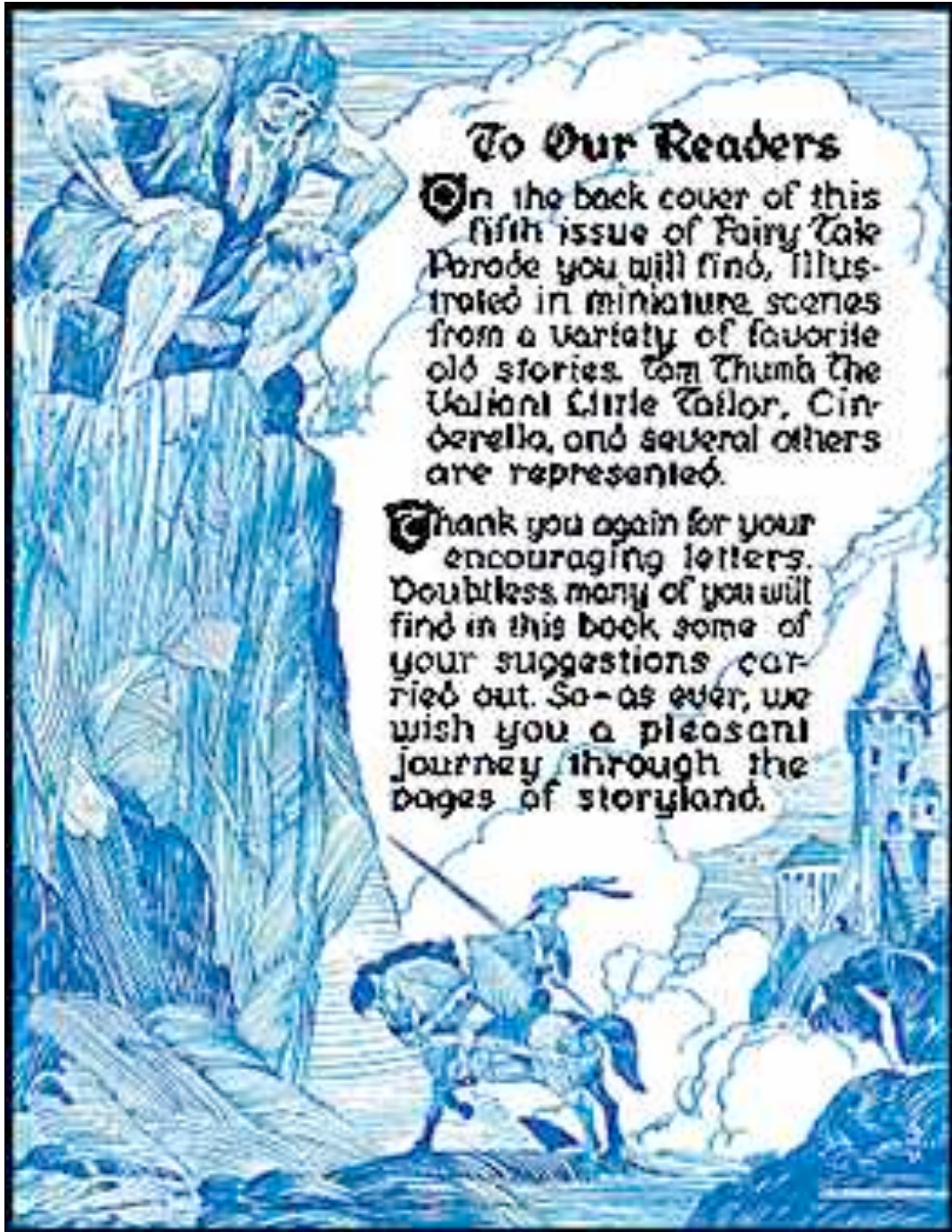
Brad Holland  
(1943)  
Illustrator



# Clay Jones Editorial Cartoonist



Walter Kelly  
(1913-1973)  
American Cartoonist



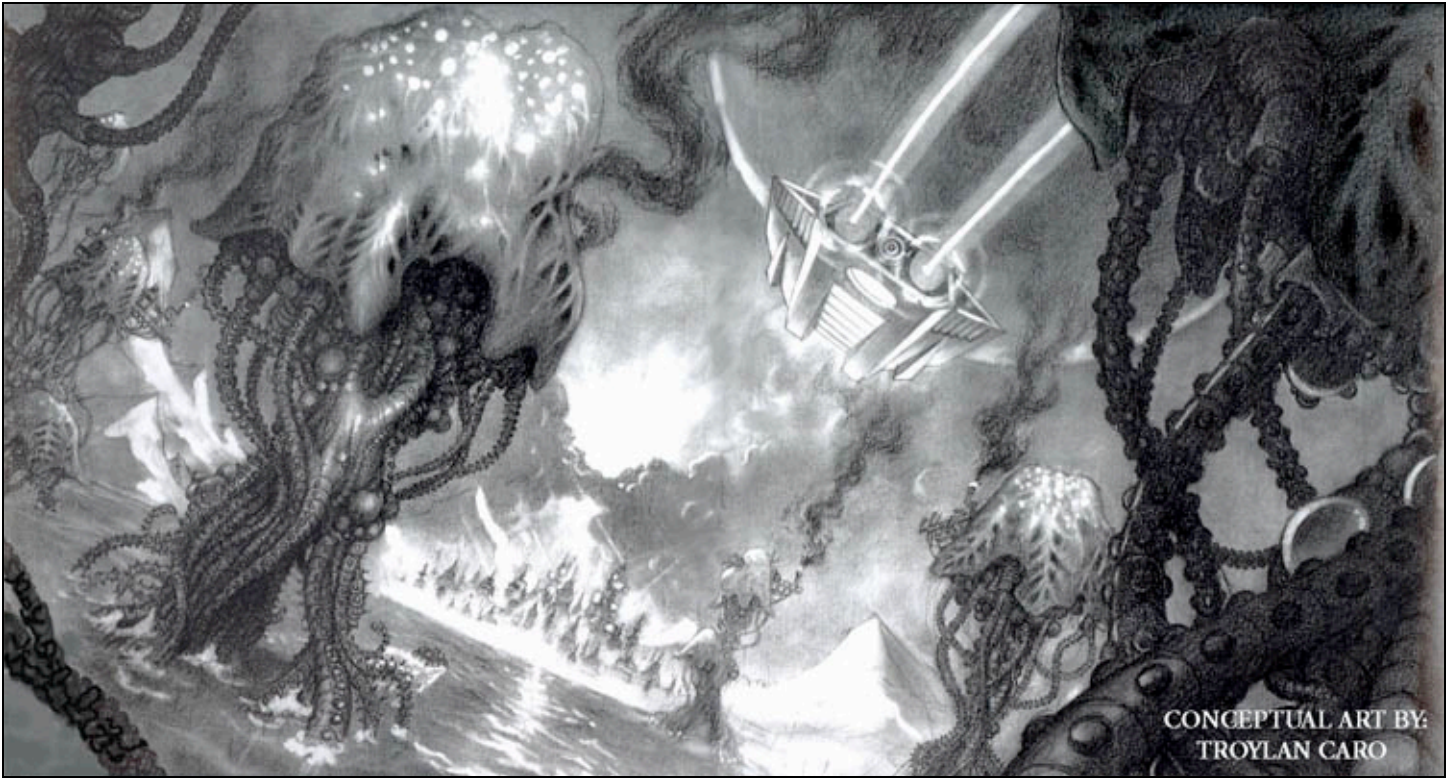


Jack Kirby  
(1917-1994)  
Comic Illustrator





# Layout Artist



David Levine  
(1926)  
Political Cartoonist

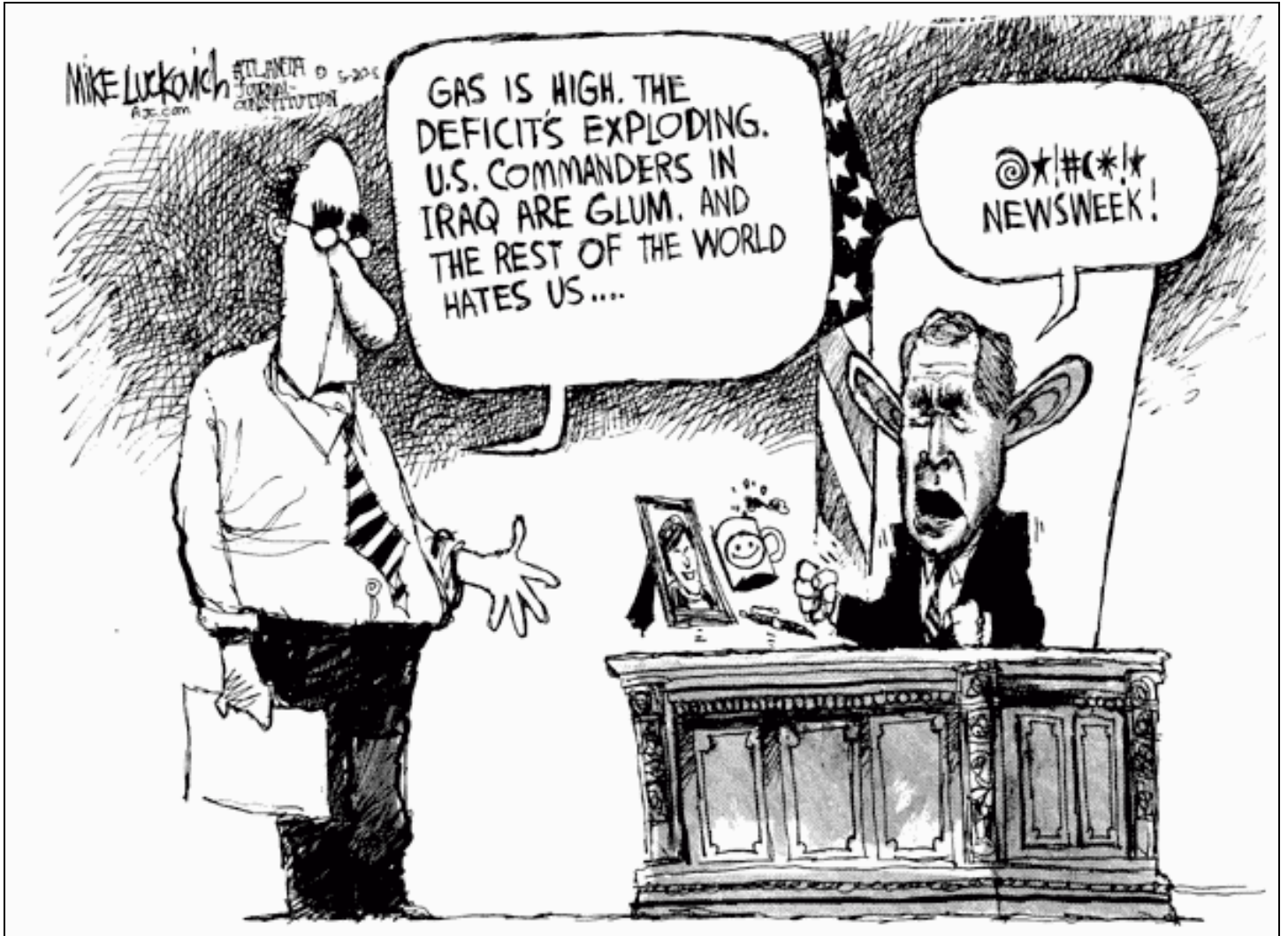


Antonio Lopez  
(1943-1987)  
Fashion Illustrator

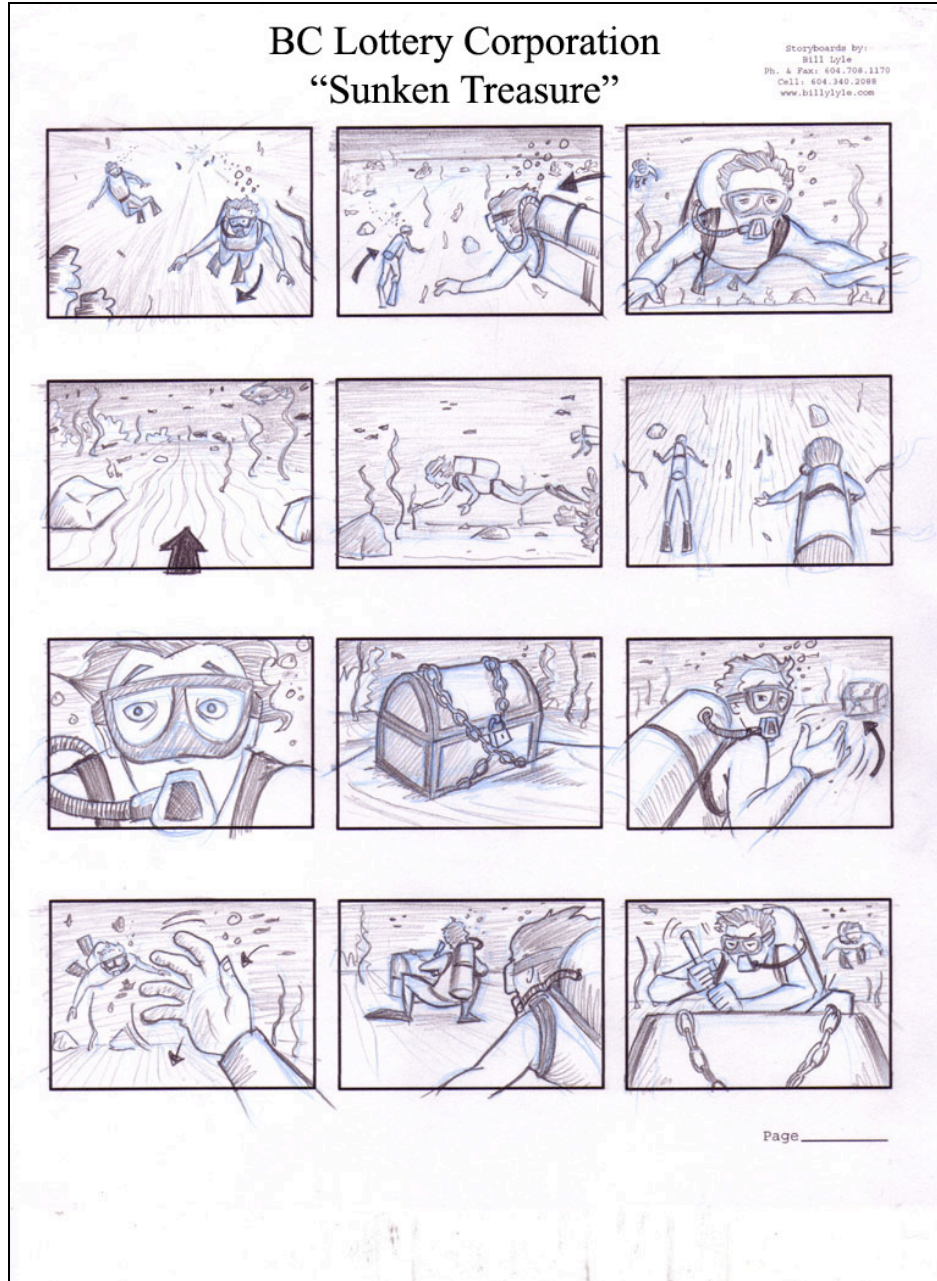




# Mike Luckovich Editorial Cartoonist



# Billy Lyle Story Board Artist



Henry Williams Mauldin  
(1921-2003)  
Cartoonist





# Frank McCarthy (1924) Historical Illustrator



# Stanley Meltzoff Scientific Illustrator





# Moebius (1938) French Science Fiction Illustrator



# Mural Design



# Mural Design





# Rose Cecil O'Neill (Wilson) Illustrator



Frank C. Pape  
(1878-1972)  
English Book Illustrator



Jerry Pinkney  
(1939)  
African-American  
Children's Book Illustrator





# Product Illustration



# Product Illustration

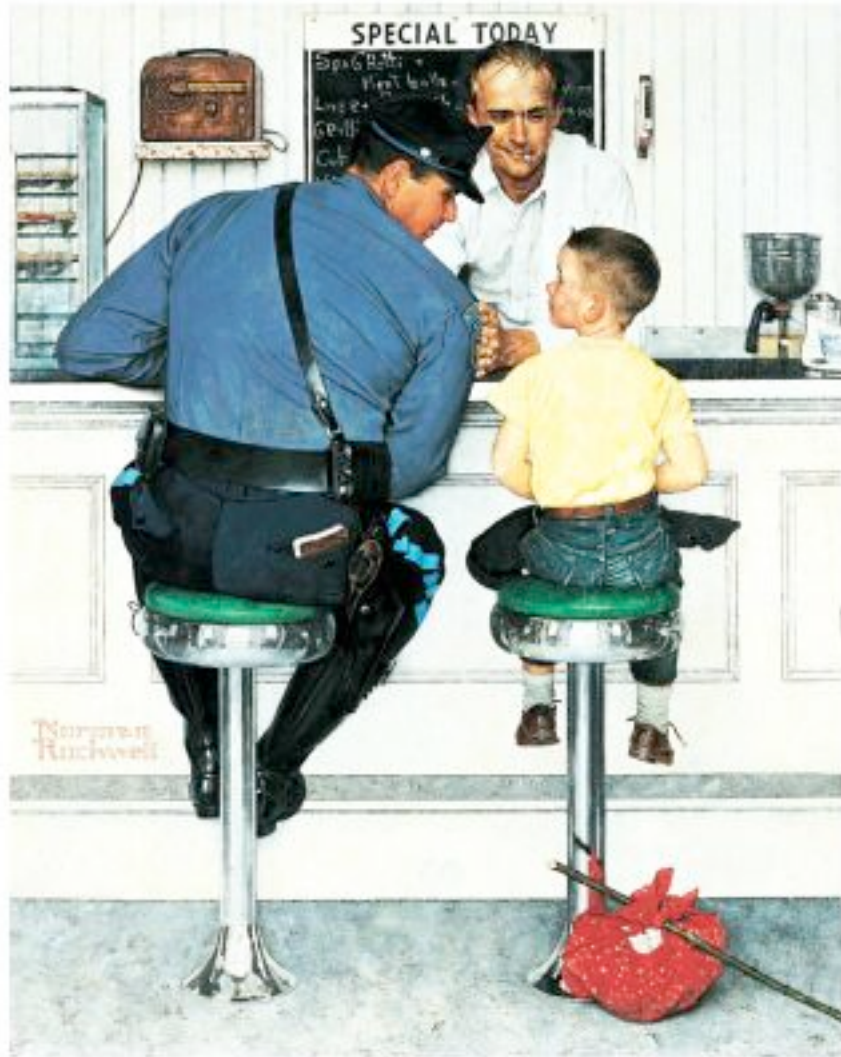




Robert Pyle  
(1853-1911)  
Illustrator

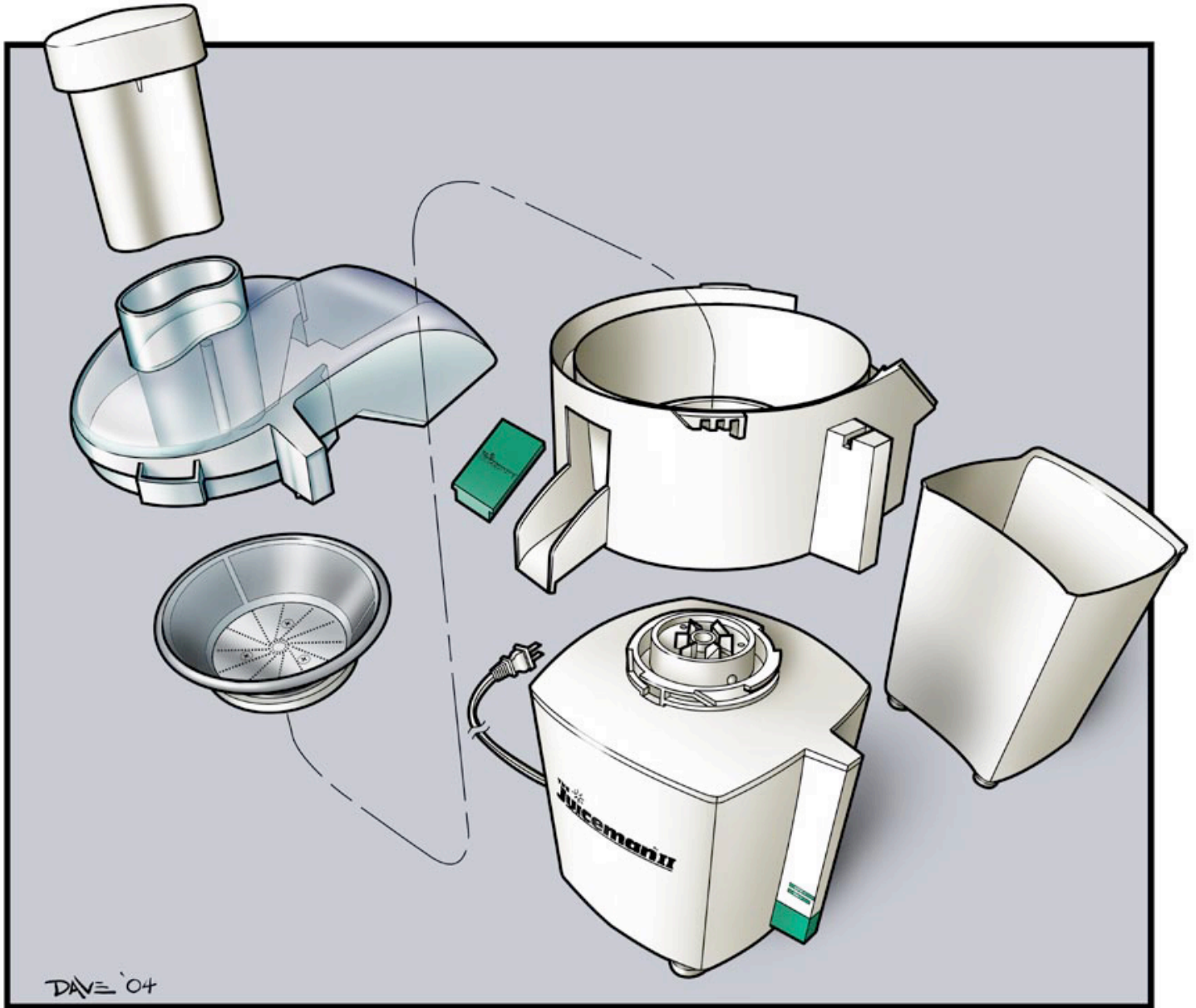


# Norman Rockwell (1894-1978) American Illustrator



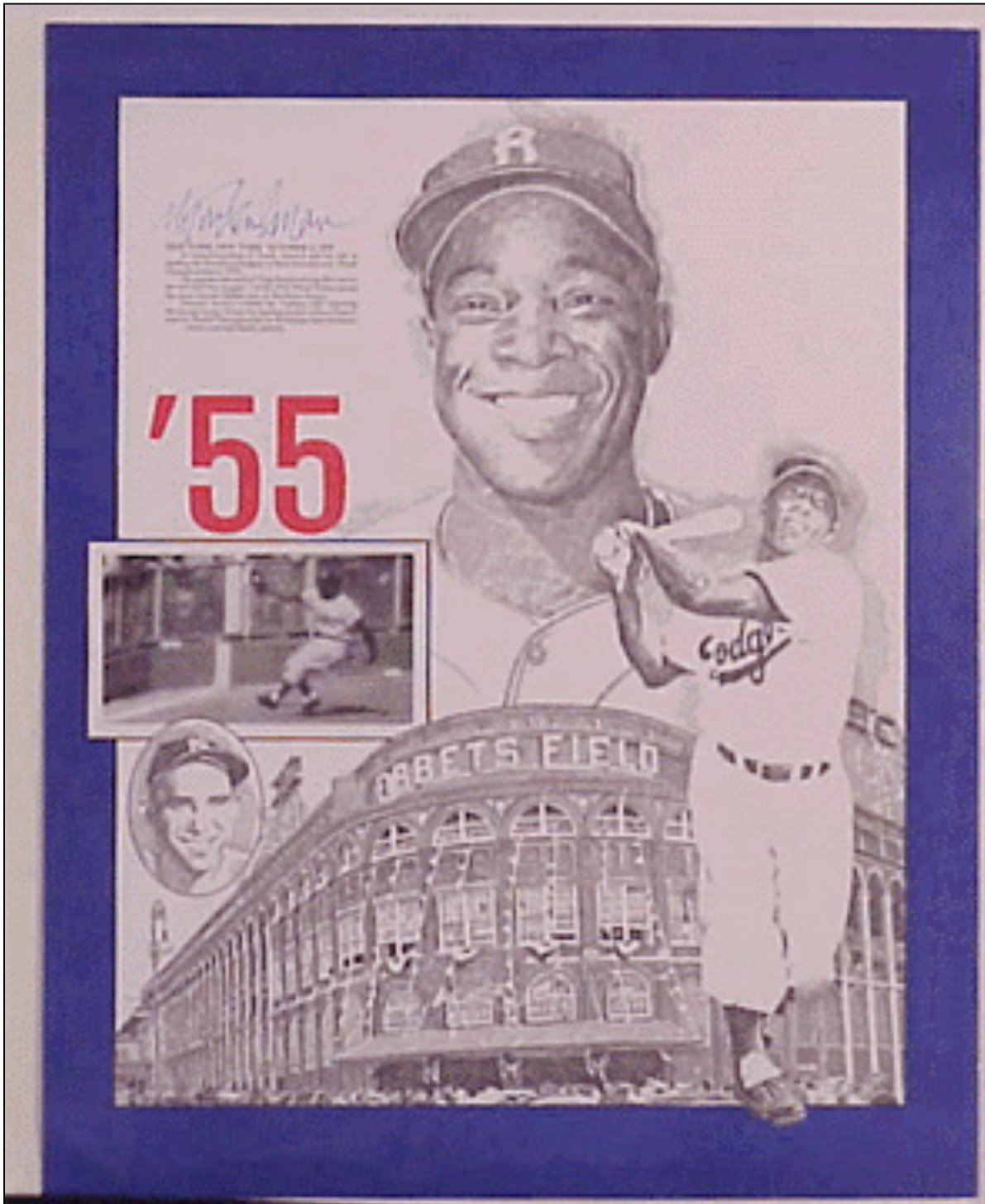
**NORMAN ROCKWELL**  
The Runaway

# Technical Illustration





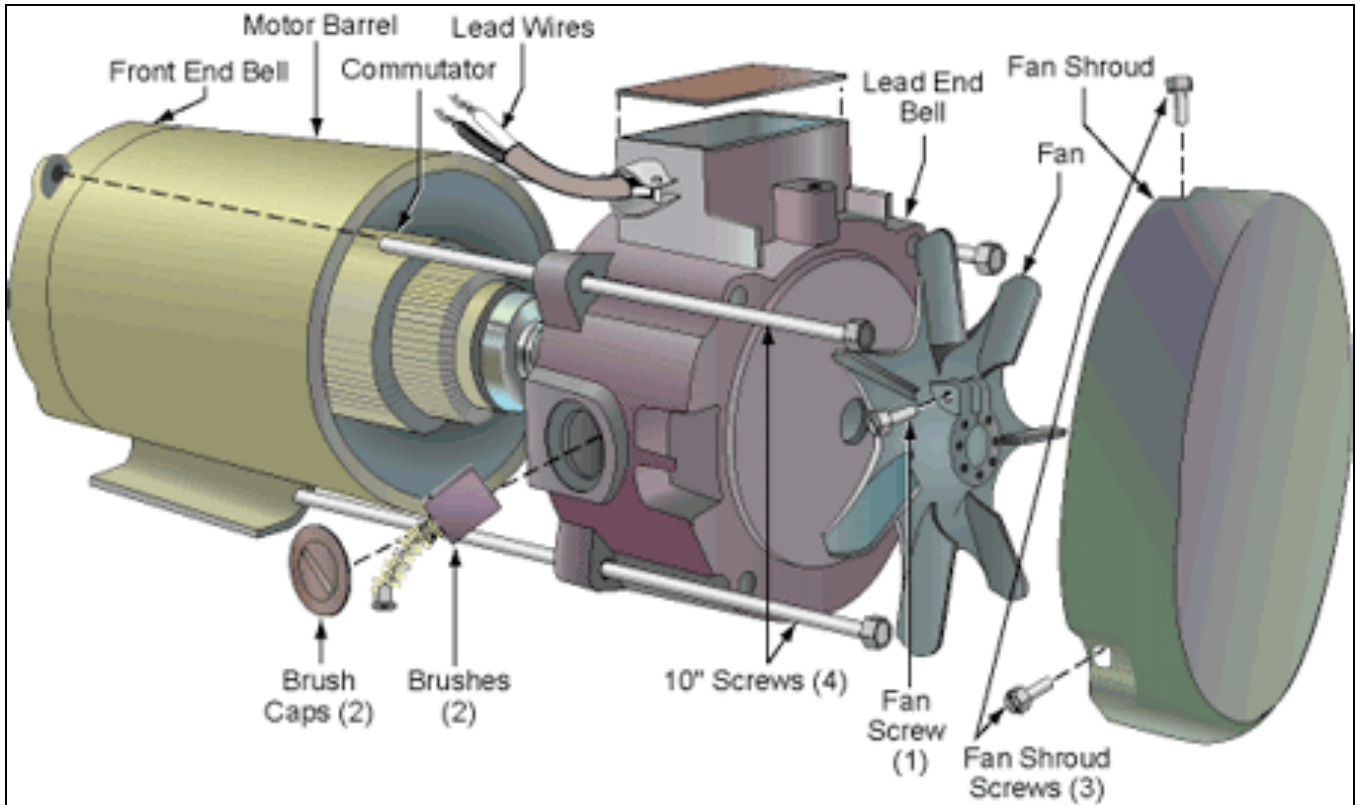
# Murray Tinkleman (1956) Sports Illustrator



J.R.R. Tolkien  
(1892-1973)  
South African Illustrator



# Jennifer Tower Technical Illustrator

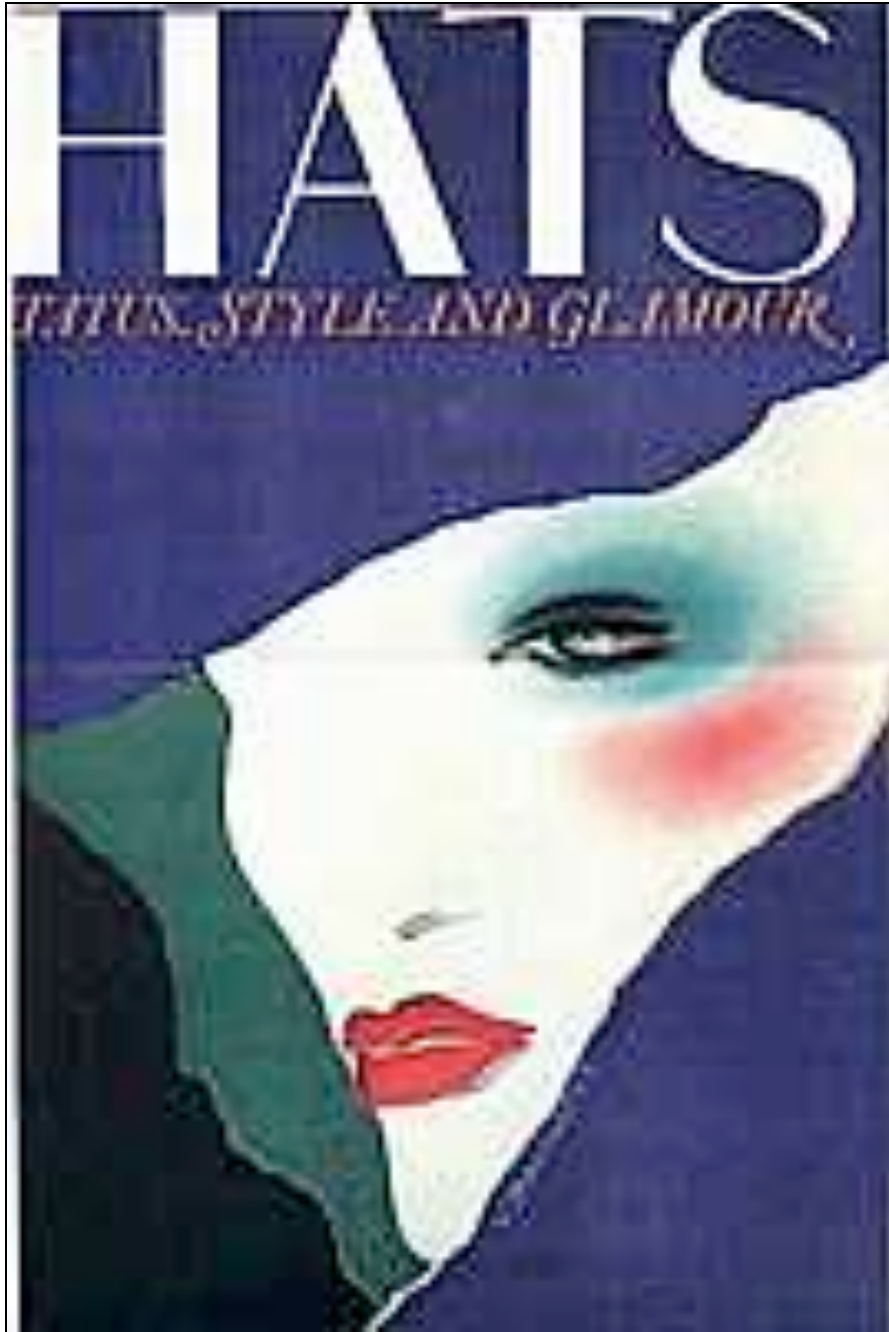




Alberto Vargas  
(1896-1982)  
Peruvian Pin-Up Illustrator



Tony Viramontes  
(1960-1988)  
Fashion Illustrator





N.C. Wyeth  
(1882-1954)  
Book Illustrator



# Artist Samples

I have included many samples of important painters in this section. They are provided in alphabetical order for ease of use. They are provided for quick reference. I have provided their names, the name of the work and their year of birth and death. Where applicable I have included the artistic movement the person may have been associated with. They are also a good resource for your students to explore different artistic styles to enhance their own individual style.

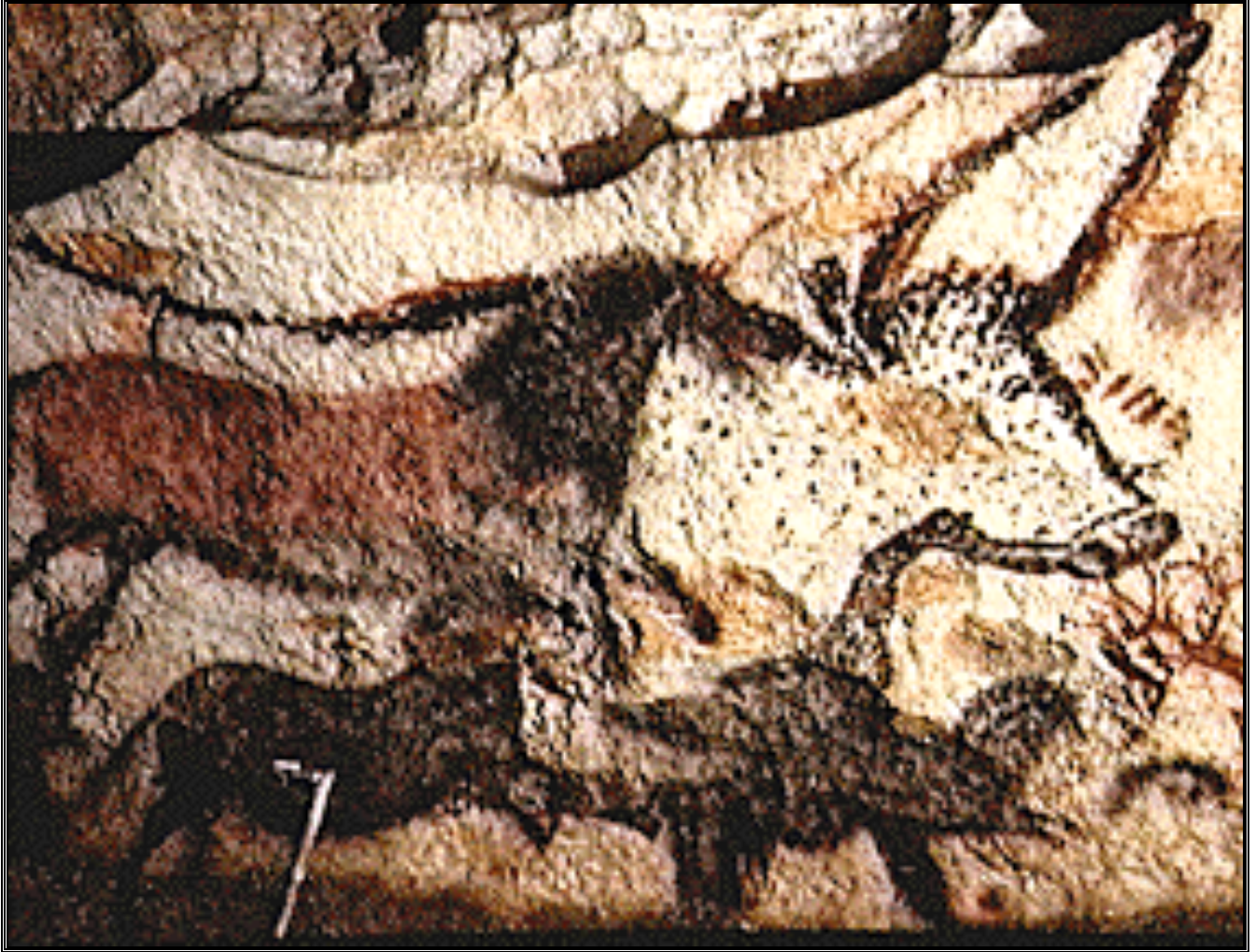
These artists were not chosen for any other reason but to try to cover the historical content of painting over the past seven centuries. I may have missed on or two but it would be impossible to include every artist of influence who ever lived.

These samples are for your use. For your class I would advise taking full use of the Davis Resources for viewing samples of work.

If you would like to view color versions of these paintings go onto [www.yahoo.com](http://www.yahoo.com) and search for painters. You will find a list of artists from which you can harvest samples of their work.



# LASCAUX 15,000BC CAVE PAINTING



**RICHMOND BARTHE**  
**(1901-1989)**  
**HARLEM RENAISSANCE SCULPTOR**



**"HEAD OF A BOY"**



ROMARE BEARDEN  
(1914-1988)  
AFRICAN-AMERICAN  
HARLEM RENAISSANCE PAINTER



"UNTITLED"

THOMAS HART BENTON  
(1899-1975)  
AMERICAN REGIONALISM



"THE YANKEE DRIVER"

GEORGE WESSLEY BELLOWS  
(1882-1925)  
AMERICAN ASHCAN SCHOOL



"GERALDINE LEE"



ROBERT BLACKBURN  
(1920-2003)  
AFRICAN-AMERICAN PRINTMAKER



"MODERN TIMES"

SKUNDER BOGHASSIAN  
(1937)  
ETHIOPIAN PAINTER



"NIGHT FLIGHT OF DREAD AND DELIGHT"

HIERONYMUS BOSCH  
(1450-1516)  
NORTHERN RENAISSANCE



“DEATH AND THE MISER”



# MICHAELANGELO CARRAVAGGIO (1571-1610)



"SUPPER AT EMMAUS"

# MARY CASSATTE (1844-1926) IMPRESSIONISM



VARIOUS IMAGES

ELIZABETH CATLETT  
(1919)  
AFRICAN-AMERICAN PRINTMAKER AND  
SCULPTOR



“SINGING HEAD”

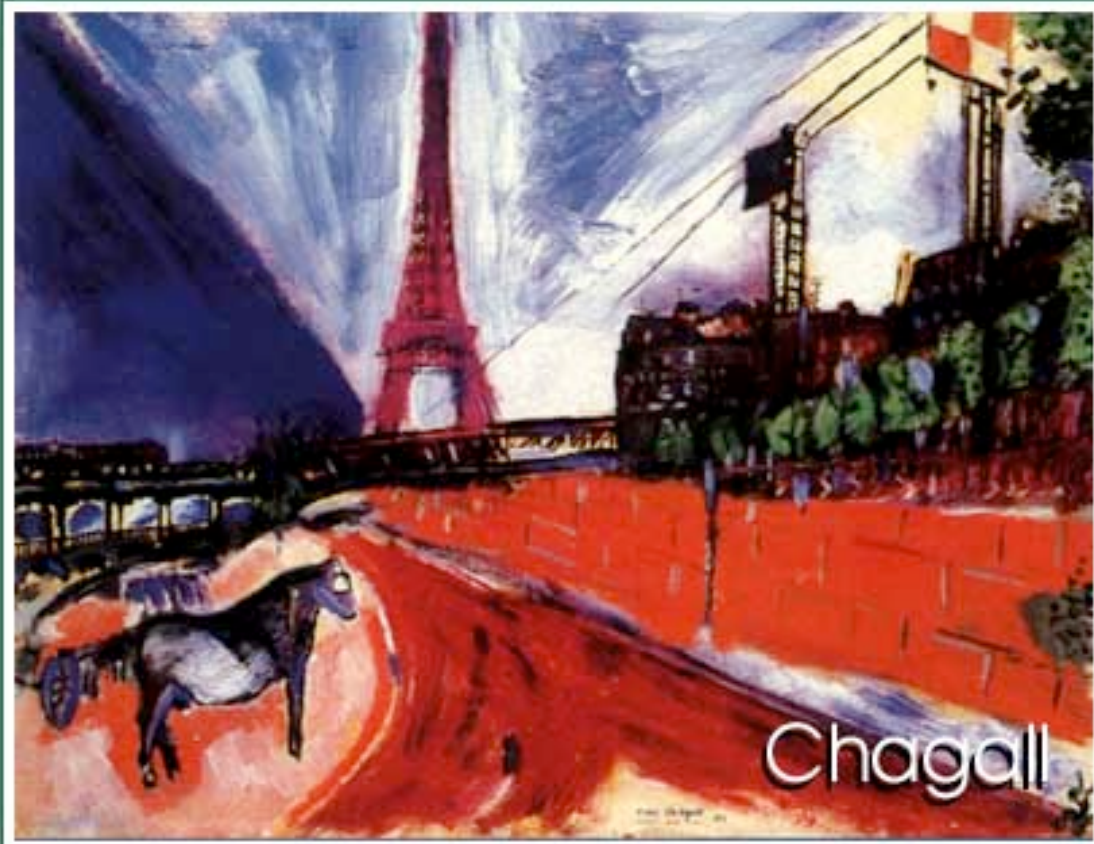


PAUL CEZANNE  
(1839-1906)  
POST-IMPRESSIONIST



"APPLES AND PEARS"

MARC CHAGALL  
(1887-1985)  
POST-IMPRESSIONISM



"PASSY BRIDGE AND EIFFEL TOWER"

# FREDERICK CHURCH (1826-1900)



"MORNING IN THE TROPICS"

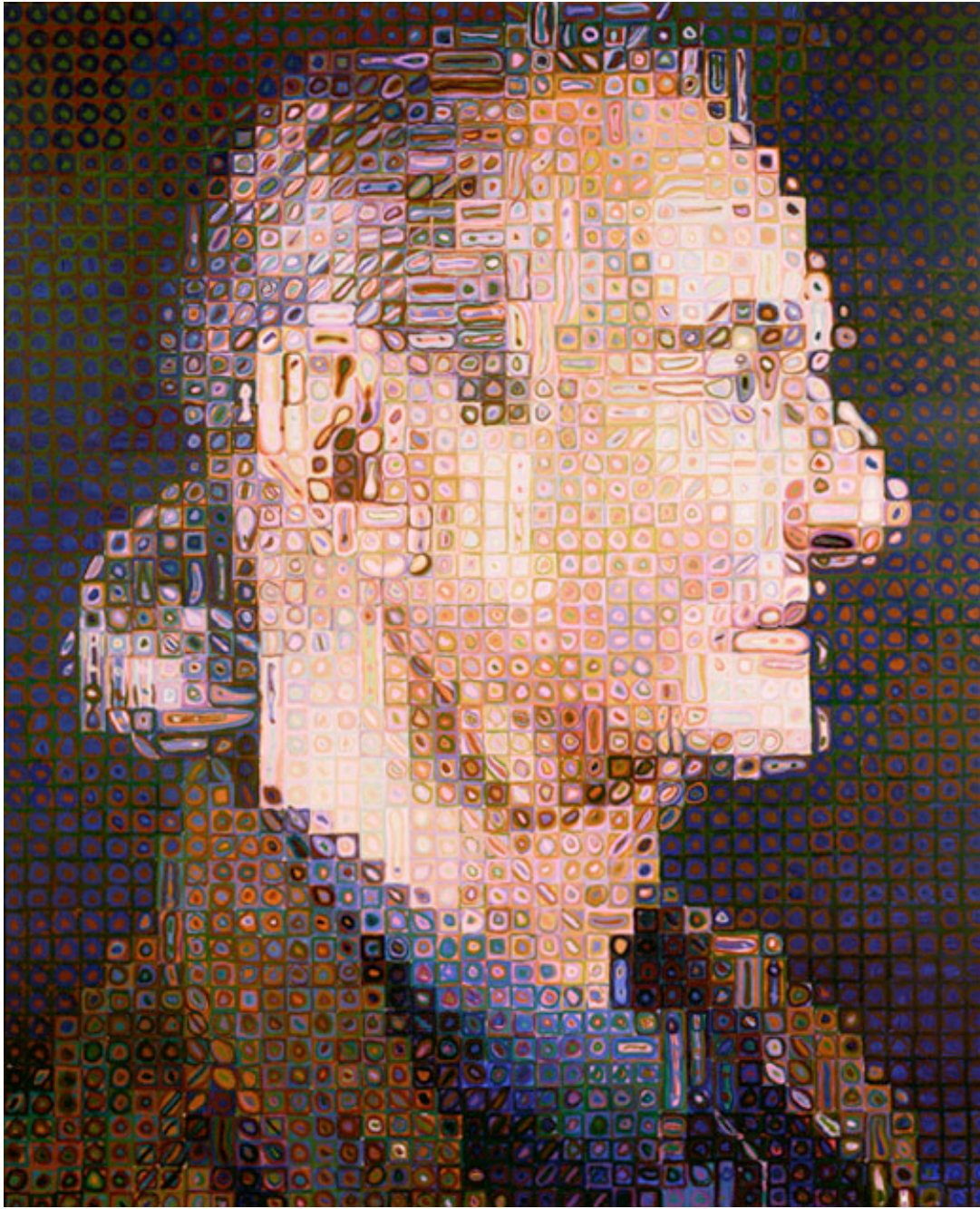


CIMABUE  
(1230-1302)  
ITALIAN BYZANTINE



UNTITLED

CHUCK CLOSE  
(1940)  
PHOTO-REALISM



"ROY II



JOHN CONSTABLE  
(1176-1837)  
ROMANTICISM



"MALVERN TAVERN"

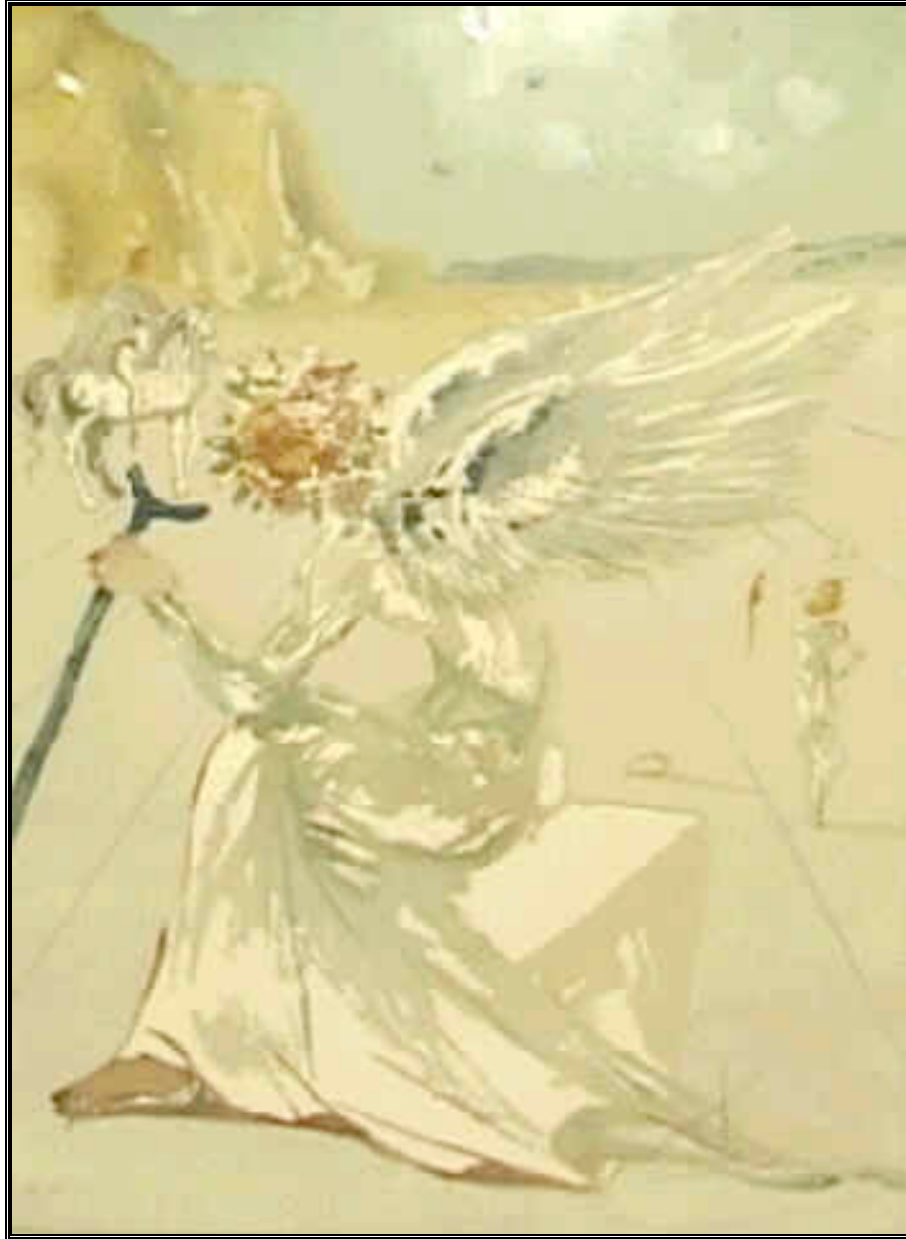


GUSTAV COURBET  
(1819-1877)  
REALISM



"THE STORMY SEA

SALVADOR DALI  
(1904-1989)  
SURREALISM



"HELEN OF TROY"

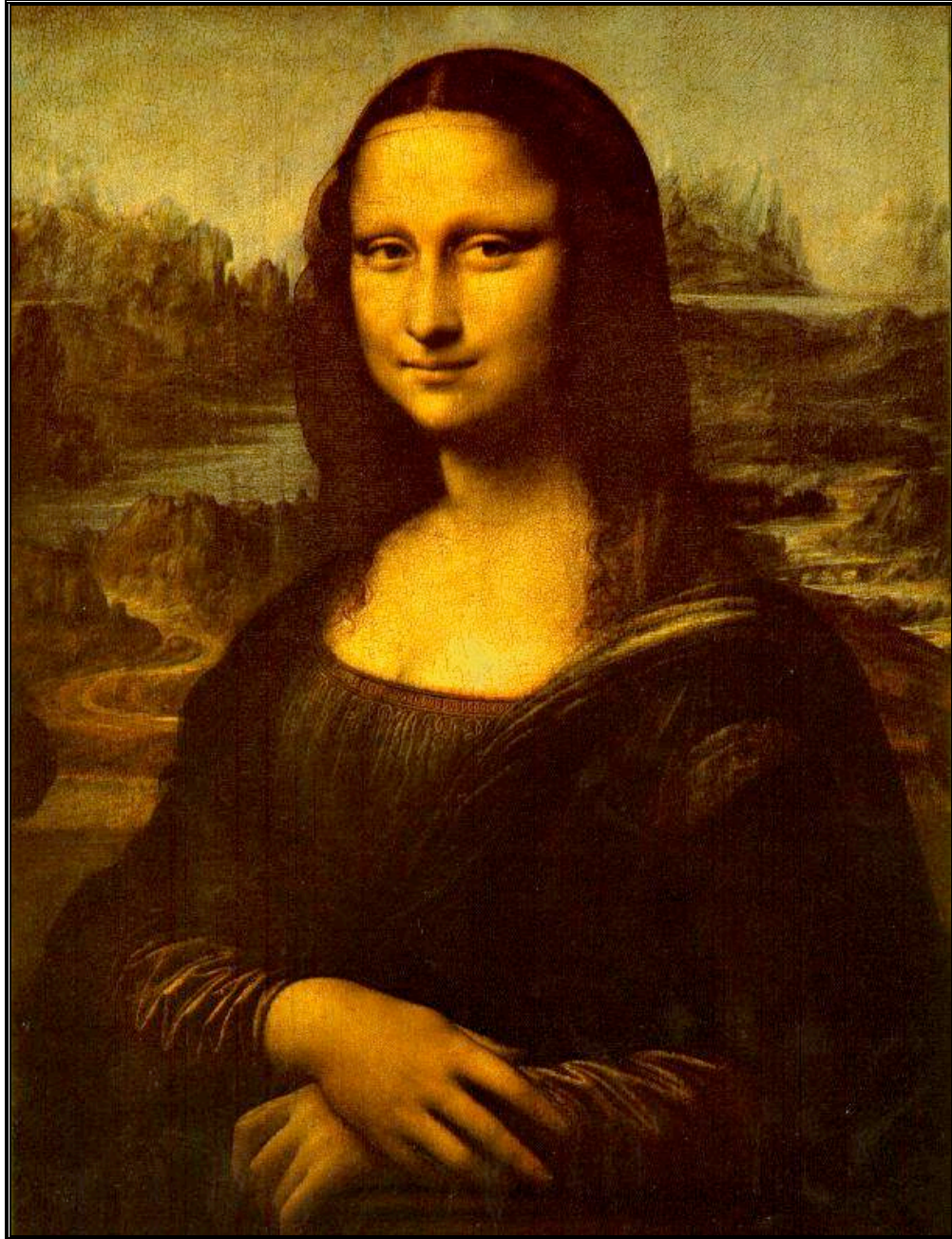
JACQUES LOUIS-DAVID  
(1748-1825)  
NEO-CLASSICISM



"OATH OF THE HORATII"



LEONARDO DA VINCI  
(1452-1519)  
HIGH RENAISSANCE



"MONA LISA"

# GIORGIO DE CHERICO

(1888-1978)



"MONTPARNASSA STATION"



EUGENE DELACROIX  
(1798-1863)  
ROMANTICISM



"LION HUNT"



AARON DOUGLAS  
(1899-1979)  
AFRICAN-AMERICAN  
HARLEM RENAISSANCE PAINTER



"IN AN AFRICAN SETTING"

ALBRECHT DURER  
(1471-1528)  
ENGRAVER



"FOUR HORSEMAN OF THE APOCALYPSE"

WILLIAM EDMONDSON  
(1874-1951)  
AFRICAN AMERICAN FOLK ARTIST



“BESS AND JOE”

M.C. ESCHER  
(1898-1972)  
OPTICAL (OP) ARTIST



"BOND OF UNION"

EUXITHEOS  
(5<sup>TH</sup> CENTURY BC)  
ANCIENT GREEK



"TERRACOTTA BOWL"



FUJIWARA NOBUZANI  
(13<sup>TH</sup> CENTURY)  
JAPANESE



"PORTRAIT OF EMPORER GOTOBA"

PAUL GAUGUIN  
(1848-1903)  
POST-IMPRESSIONISM



"THE VISITATION AFTER THE SERMON"



DOMENICO GHIRLANDAIO  
(1449-1494)  
ITALIAN EARLY RENAISSANCE



"THE OLD MAN AND HIS GRANDSON"

# OGNISANTE GIOTTO (1267-1337)



"MODANNA"



FRANCESCO GOYA  
(1746-1828)  
ROMANTICISM



"THE POTTERY VENDOR"



FRA GUGLIELO  
(1235-1310)  
GOTHIC SCULPTOR



“PULPITO”

JUAN GRIS  
(1887-1927)  
CUBISM



UNTITLED

THE HIGHWAYMEN  
(1950'S)  
GROUP OF AFRICAN AMERICAN  
PAINTER OF FLORIDA



WINSLOW HOMER  
(1836-1910)  
AMERICAN REALISM



"BREEZING UP"



RICHARD HUNT  
(1935)  
AFRICAN-AMERICAN SCULPTOR



"HERO CONSTRUCTION"



SARGENT CLAUDE JOHNSON  
(1867-1967)  
HARLEM RENAISSANCE



“WOMAN STANDING”

# PAUL KLEE (1879-1940)



"FIGURE IN THE GARDEN"

GUSTAV KLIMPT  
(1862-1918)  
ART NOUVEAU



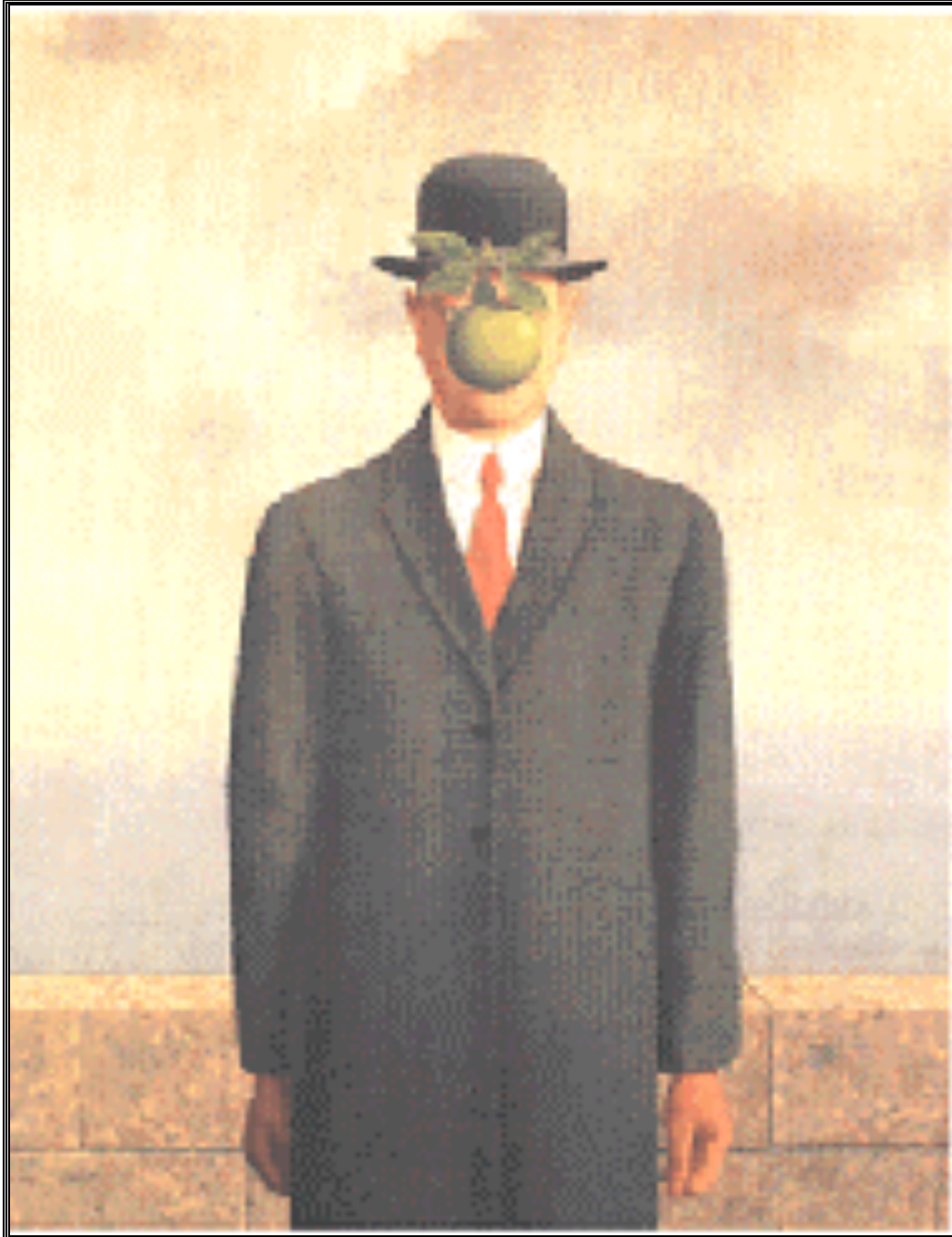
"PALACA ATHENE"

MARILYN LEVINE  
(1935)  
CANADIAN CERMICIST



"BOB'S COWBOY BOOTS"

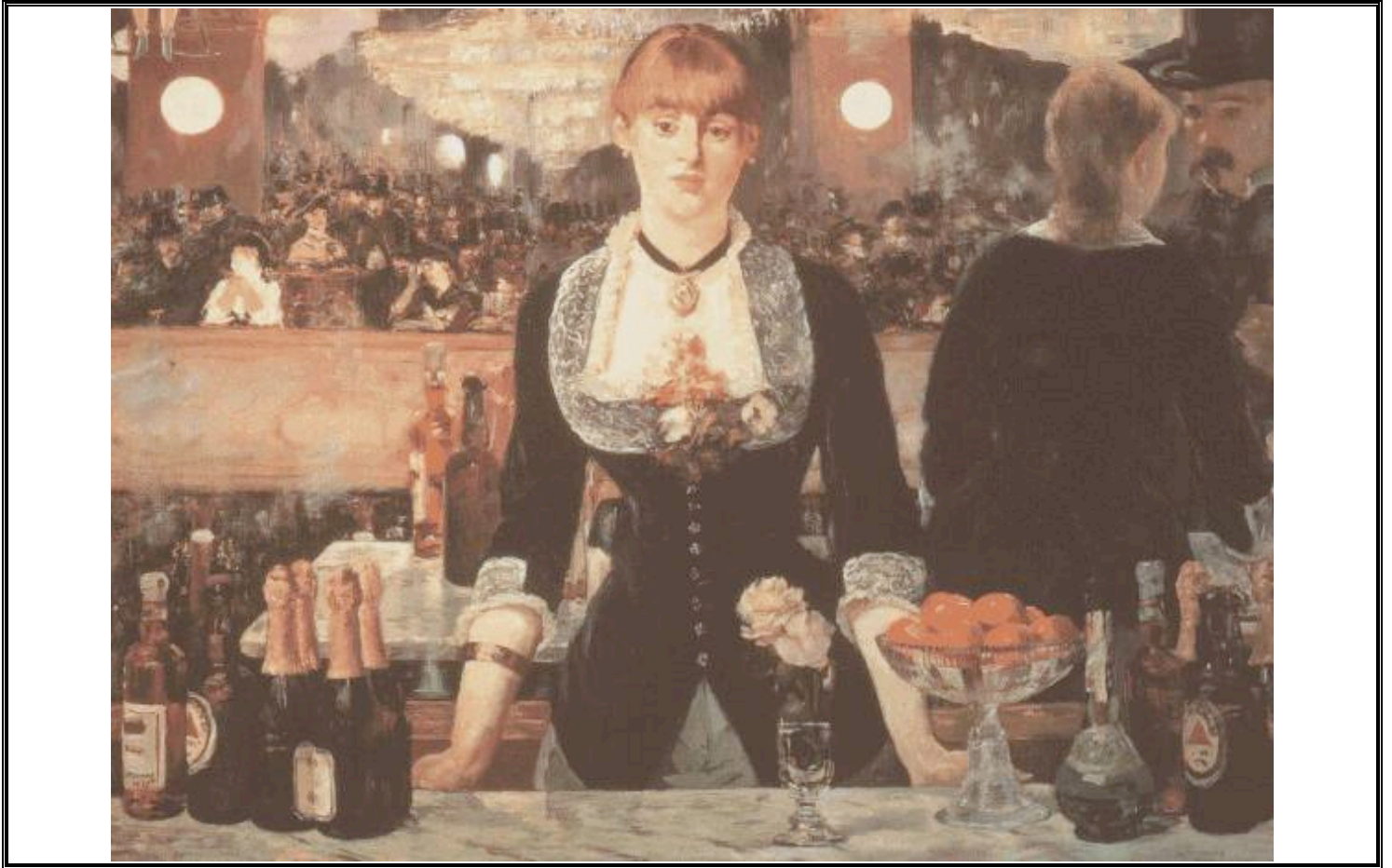
RENEE MAGRITTE  
(1898-1967)  
SURREALISM



"SUN OF MAN"  
EDOARD MANET  
(1862-1918)



# REALISM/IMPRESSIONISM



"LE BAR AUX FOLLIES BERGERE"

MASACCIO  
(1401-1428)  
ITALIAN EARLY RENAISSANCE



“CAPELLA BRANCACCI”



PETER MAX  
(1937)  
AMERICAN PRINTMAKER



"UMBRELLA MAN ON PINK BLEND"

MICHELANGELO BUONARRATI  
(1475-1564)  
HIGH RENAISSANCE/MANNERISM



"MARTYDOM OF ST. PETER"

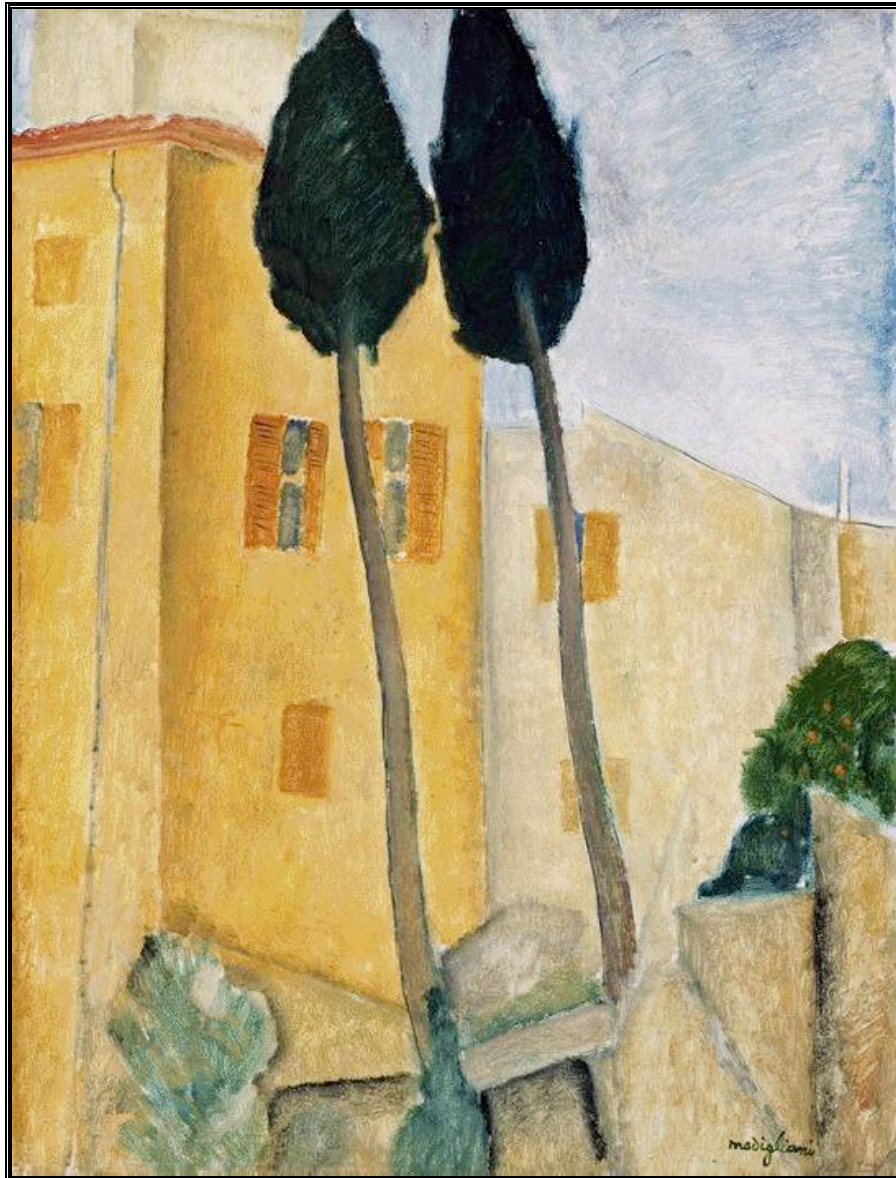
JOAN MIRO  
(1893-1983)  
SURREALIST



"CERET"

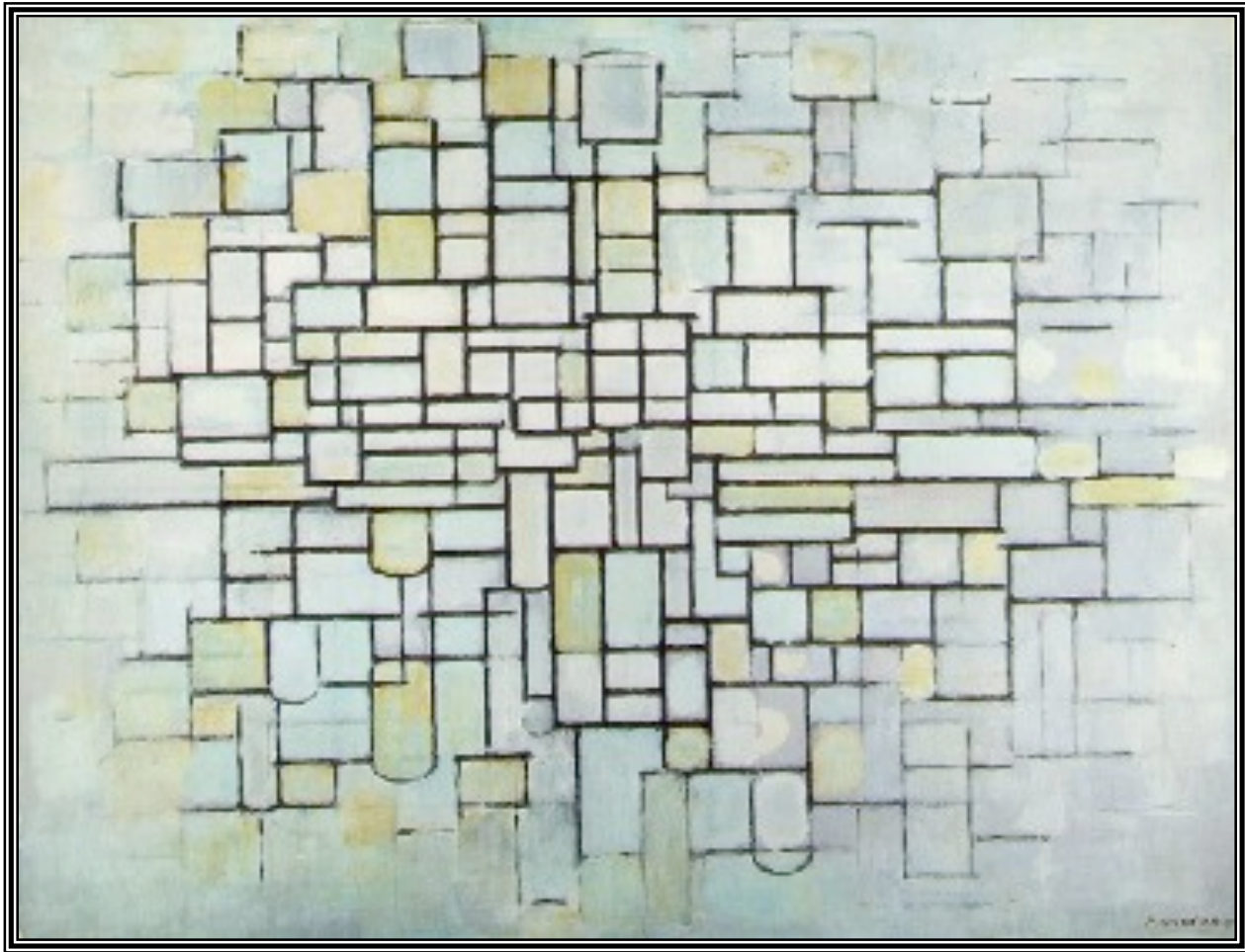


AMADEO MODIGLIANI  
(1884-1924)  
ITALIAN EXPRESSIONISM



"CYPRES TREES"

# PIET MODRIAN DE STIJL SCHOOL



"COMPOSITION #2"

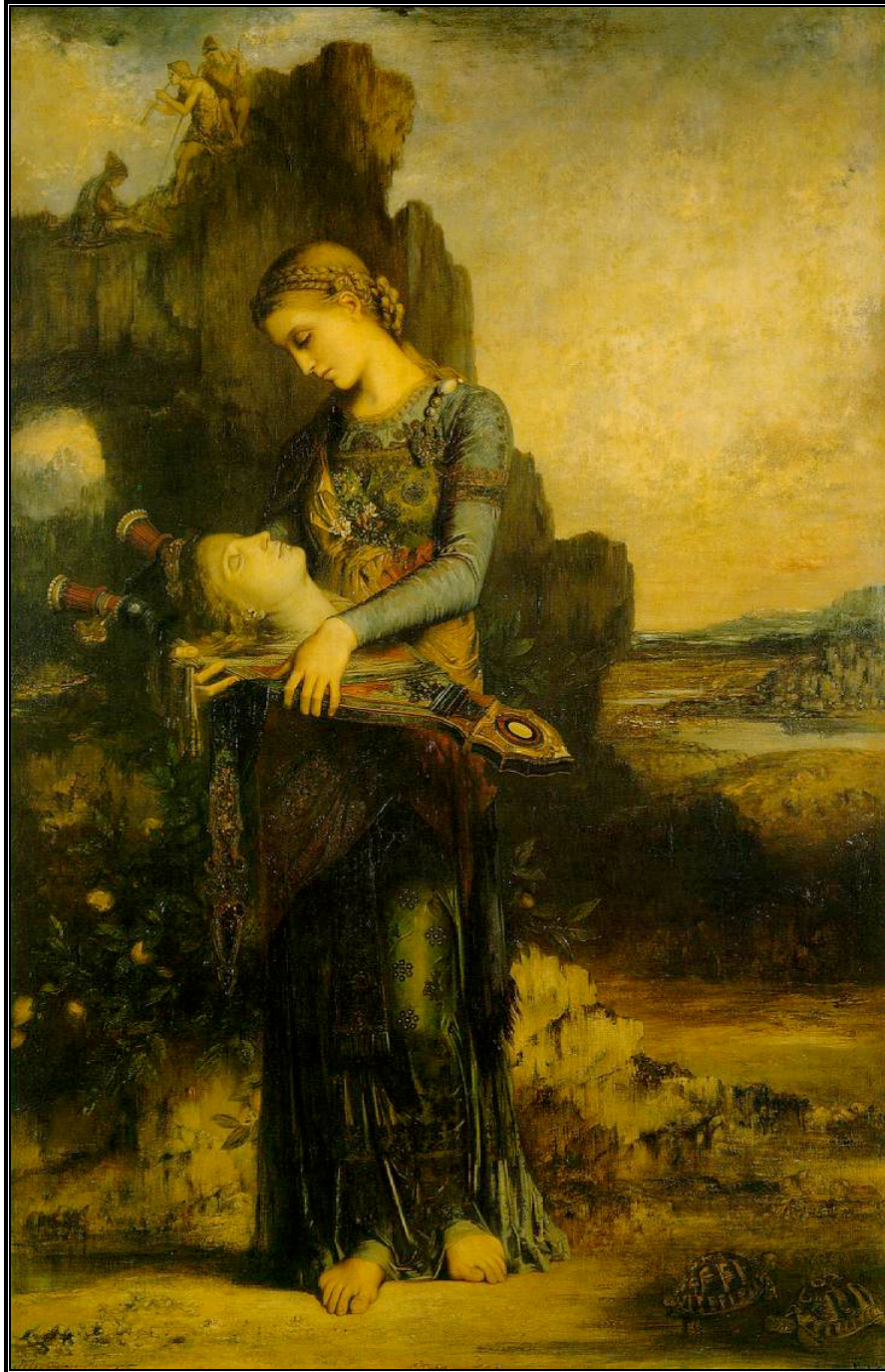


EDWARD MONET  
(1840-1926)  
IMPRESSIONISM



"THE FLOATING ICE"

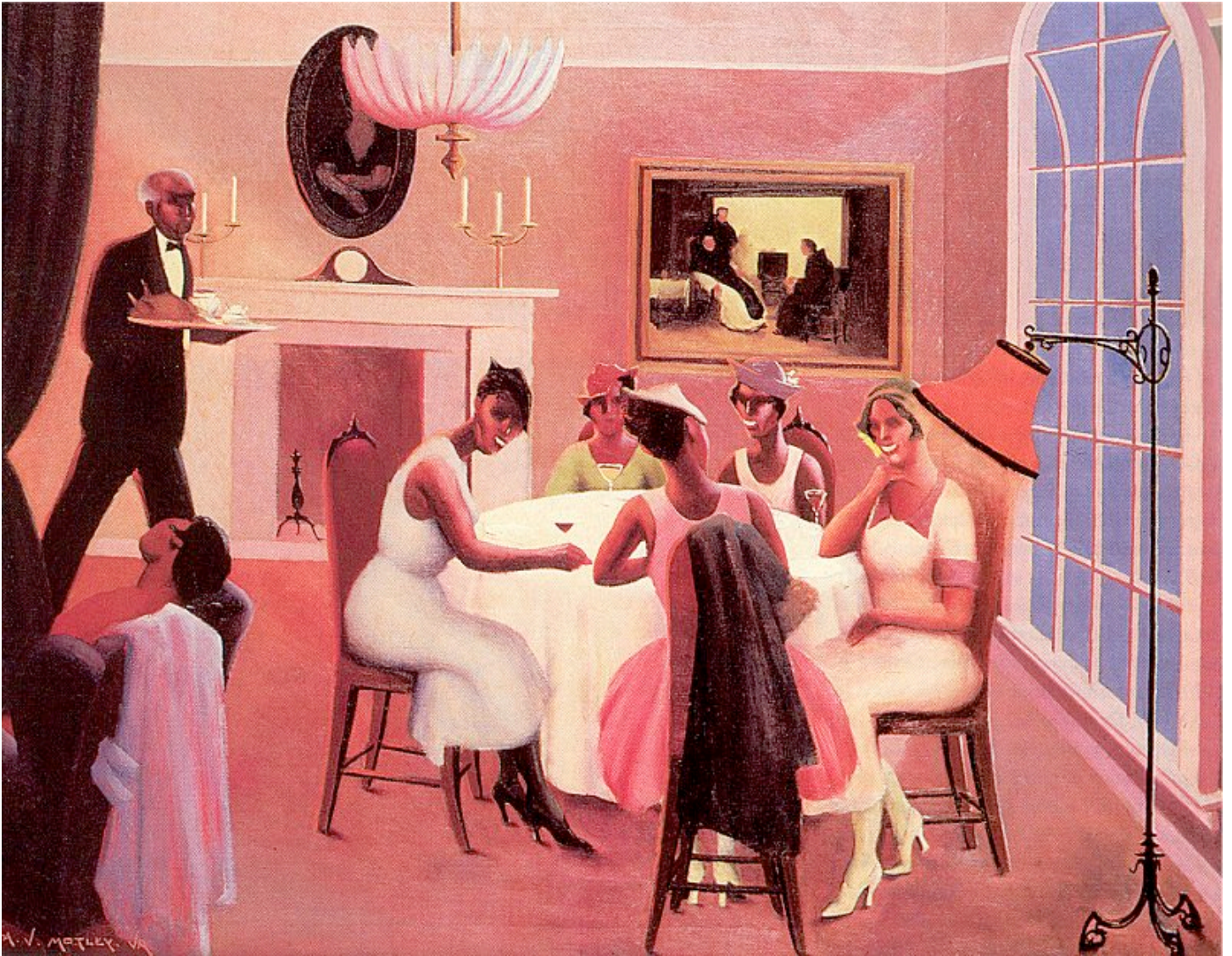
GUSTAVE MOREAU  
(1826-1898)  
SYMBOLISM



"SYMBOLIST ORPHEUS"



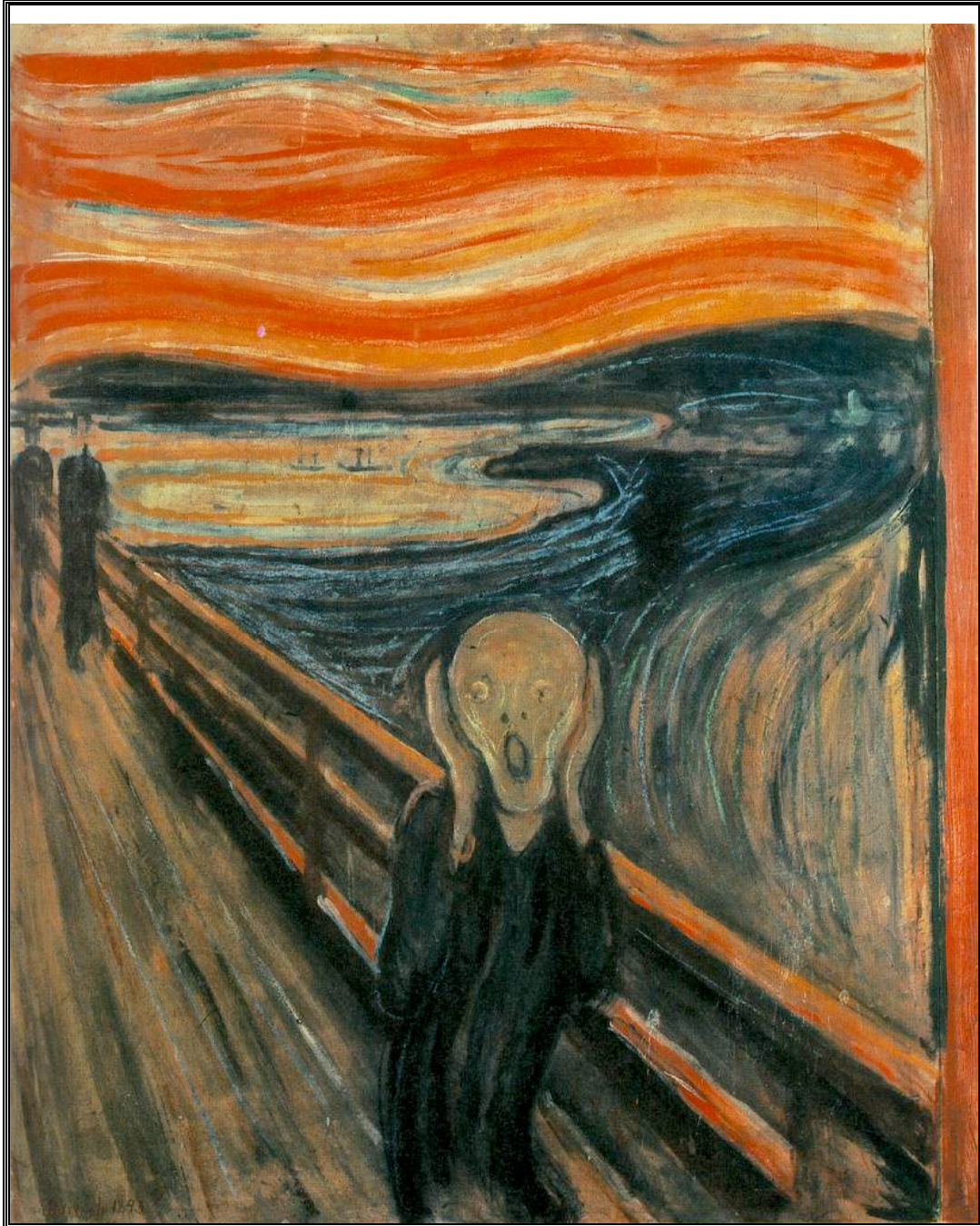
ARCHIBALD MOTLEY  
(1891-1981)  
AFRICAN-AMERICAN  
HARLEM RENAISSANCE PAINTER



"COCKTAILS"



EDVARD MUNCH  
(1863-1944)  
EXPRESSIONSIM



"THE SCREAM"



ANN NEWDIGATE  
(1934)  
AFRICAN-CANADIAN PAINTER



"SENTENCES: XHOSA"

KORIN OGATA  
(1733-1795)  
JAPANESE



"BAMBOO AND TIGER"



GEORGIA O'KEEFE  
(1887-1986)



"EVENING STAR VI"

PABLO PICASSO  
(1881-1973)  
CUBIST



*Picasso*

"GUERNICA"



CAMILLE PISSARO  
(1830-1903)  
IMPRESSIONISM



"STORM IN CORSICA"

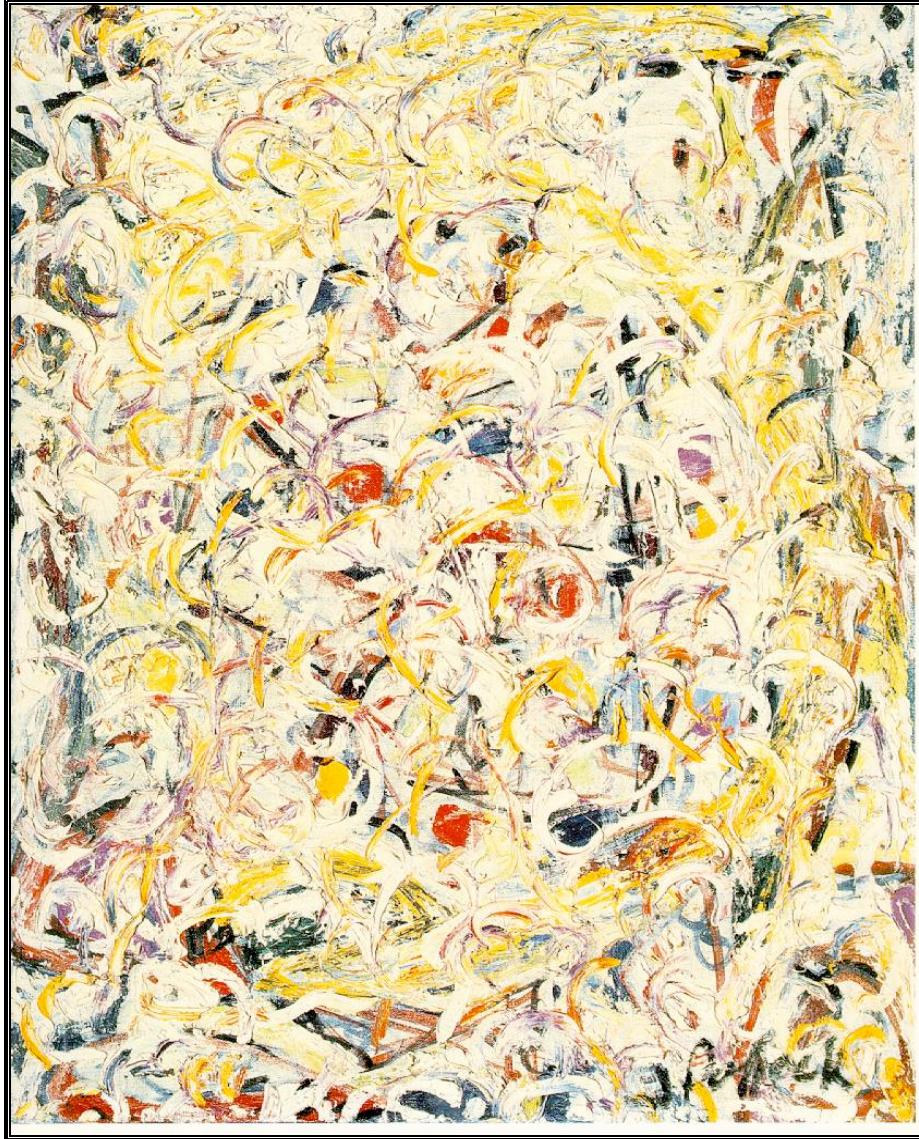
HORACE PIPPEN  
(1888-1946)  
AFRICAN-AMERICAN FOLK ARTIST



“JOHN BROWN GOING TO HIS HANGING”



JACKSON POLLACK  
(1912-1956)  
ABSTRACT EXPRESSIOIST



“SHIMMERING SUBSTANCE”

MARTIN PURYEAR  
(1941)  
AFRICAN AMERICAN SCULPTOR



"SEER"



# RAPHAEL (1483-1520) HIGH RENAISSANCE



"SCHOOL OF ATHENS"



ODILON REDON  
(1840-1916)  
FRENCH SYMBOLISM



"THE RAVEN"

REMBRANDT VAN RIJN  
(1606-1669)  
BAROQUE



"SELF PORTRAIT"



PIERRE AUGUST RENOIR  
(1841-1919)  
IMPRESSIONISM



"THE UMBRELLAS"

DIEGO RIVERA  
(1886-1957)  
MEXICAN MURALIST



“DETROIT INDUSTRY”

PIETER PAUL RUBENS  
(1577-1640)  
FLEMISH BAROQUE



"THE STRAW HAT"



DIEGO RIVERA  
(1886-1957)  
CUBISM/MURALIST



"EL ARCHITECTO"

MARK ROTHKO  
(1903-1970)  
ABSTRACT EXPRESSIONISM



UNTITLED

# JOHN SINGER SARGENT (1856-1925)



"VENICE"

AUGUSTA SAVAGE  
(1892-1962)  
HAREM RE NAISSANCE SCULPTOR



"GAMIN"

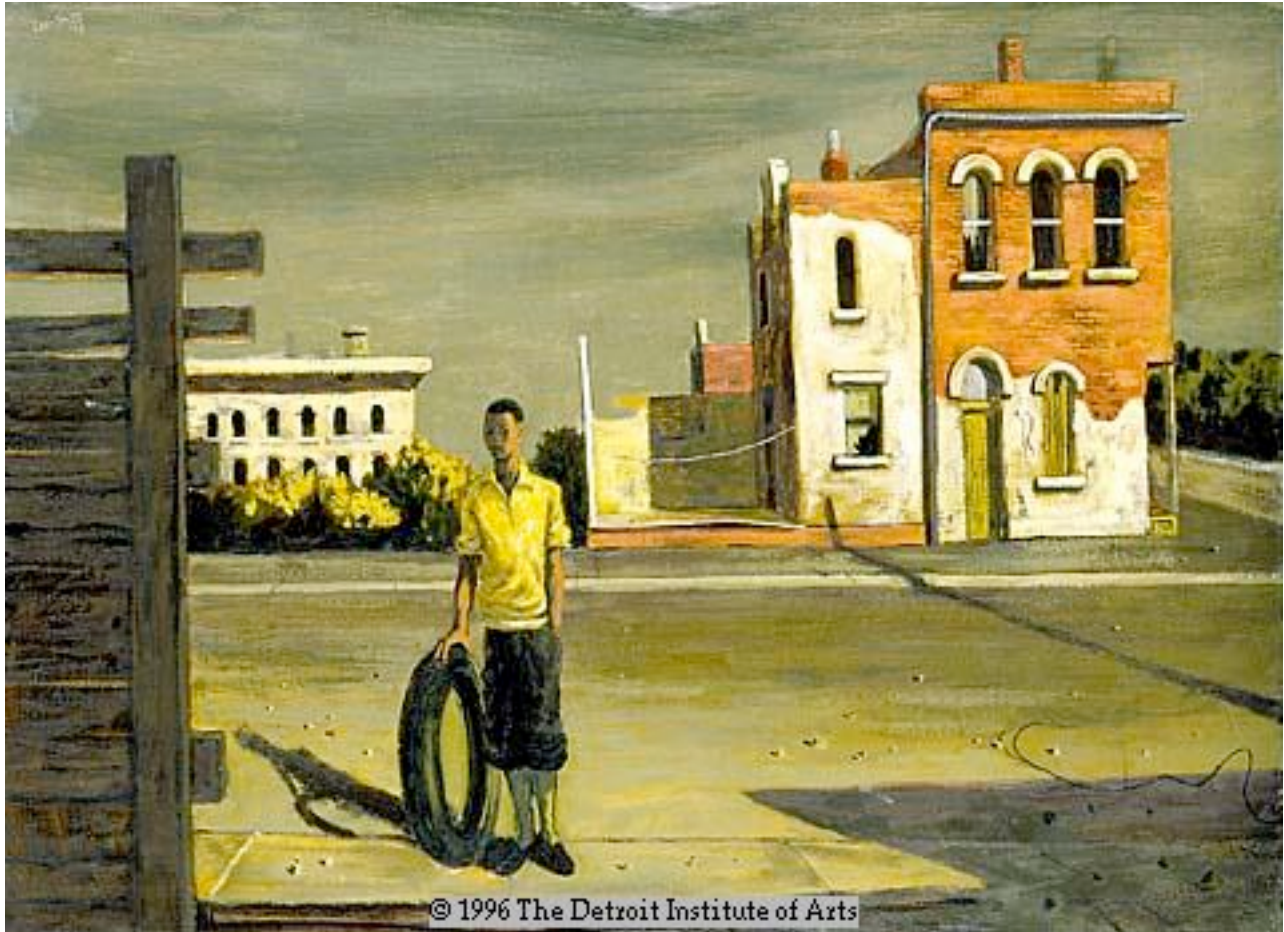


ALFRED SISLEY  
(1839-1899)  
IMPRESSIONISM



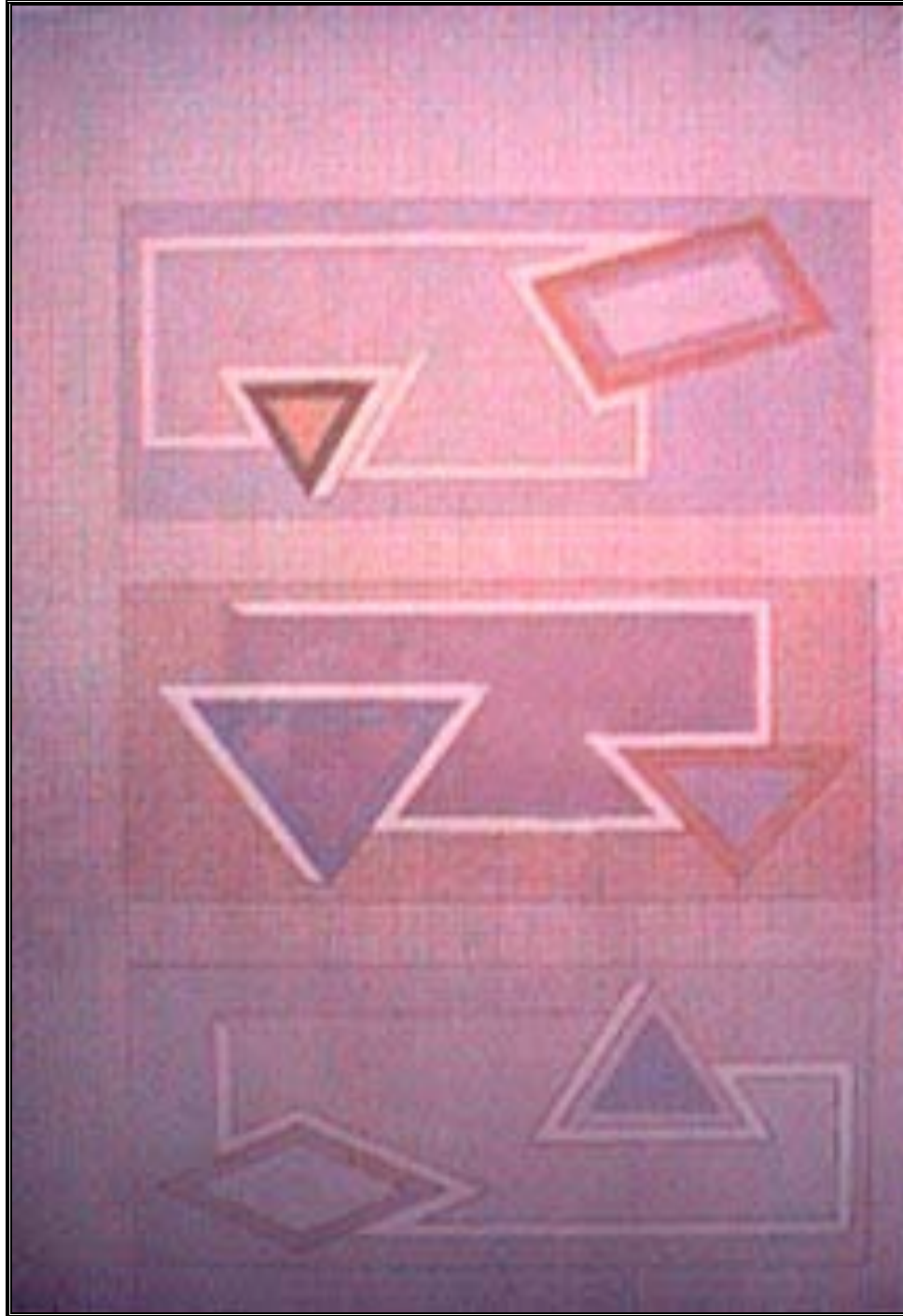
"PROVENCHER'S MILL AT MORET"

HUGHIE LEE-SMITH  
(1899-1979)  
AFRICAN-AMERICAN  
PAINTER



"BOY WITH TIRE"

FRANK STELLA  
(1936)  
MINIMALISM



UNTITLED  
YVES TANGUY



# (1900-1955) SURREALISM



"INDEFINITE DIVISIBILITY"



DOX THRASH  
(1892-1965)  
AFRICAN-AMERICAN  
HARLEM RENAISSANCE PAINTER



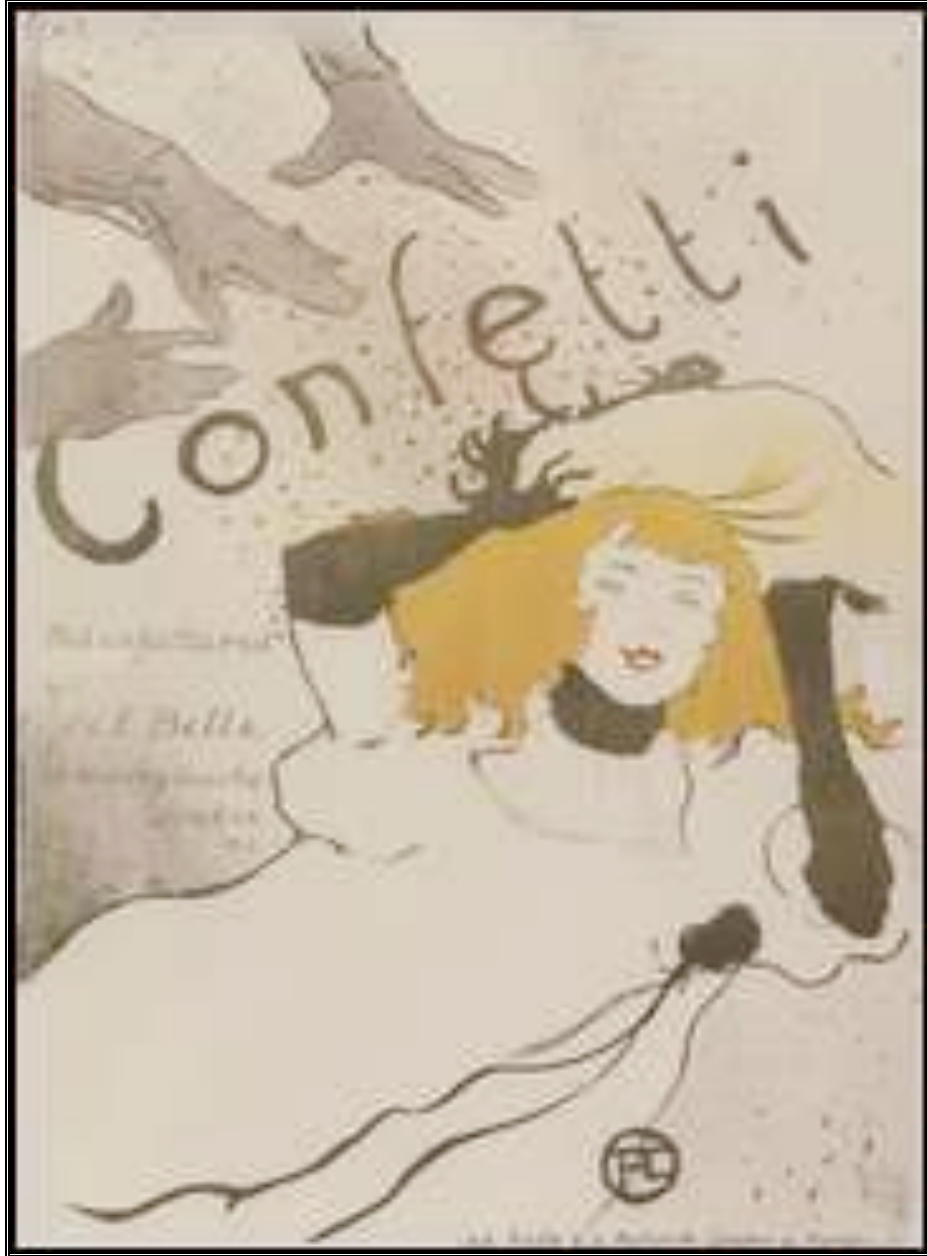
“BACKSTAGE”

ALMA THOMAS  
(1891-1978)  
AFRICAN-AMERICAN  
ABSTRACT EXPRESSIONIST PAINTER



"RED ROSE CANTATA"

HENRI DE TOULOUS LATREC  
(1864-1901)  
LITHOGRAPHER



"CONFETTI"

HENRY O. TURNER  
(1859-1937)  
AFRICAN-AMERICAN  
REALIST PAINTER



“UNTITLED



JAN VAN EYCK  
(1365-1441)  
FLEMISH NORTHERN RENAISSANCE



"THE CRUCIFIXION"

VINCENT VAN GOGH  
(1853-1890)  
POST-IMPRESSIONSISM



"SELF PORTRAIT"



JAN VERMEER  
(1632-1675)  
BAROQUE



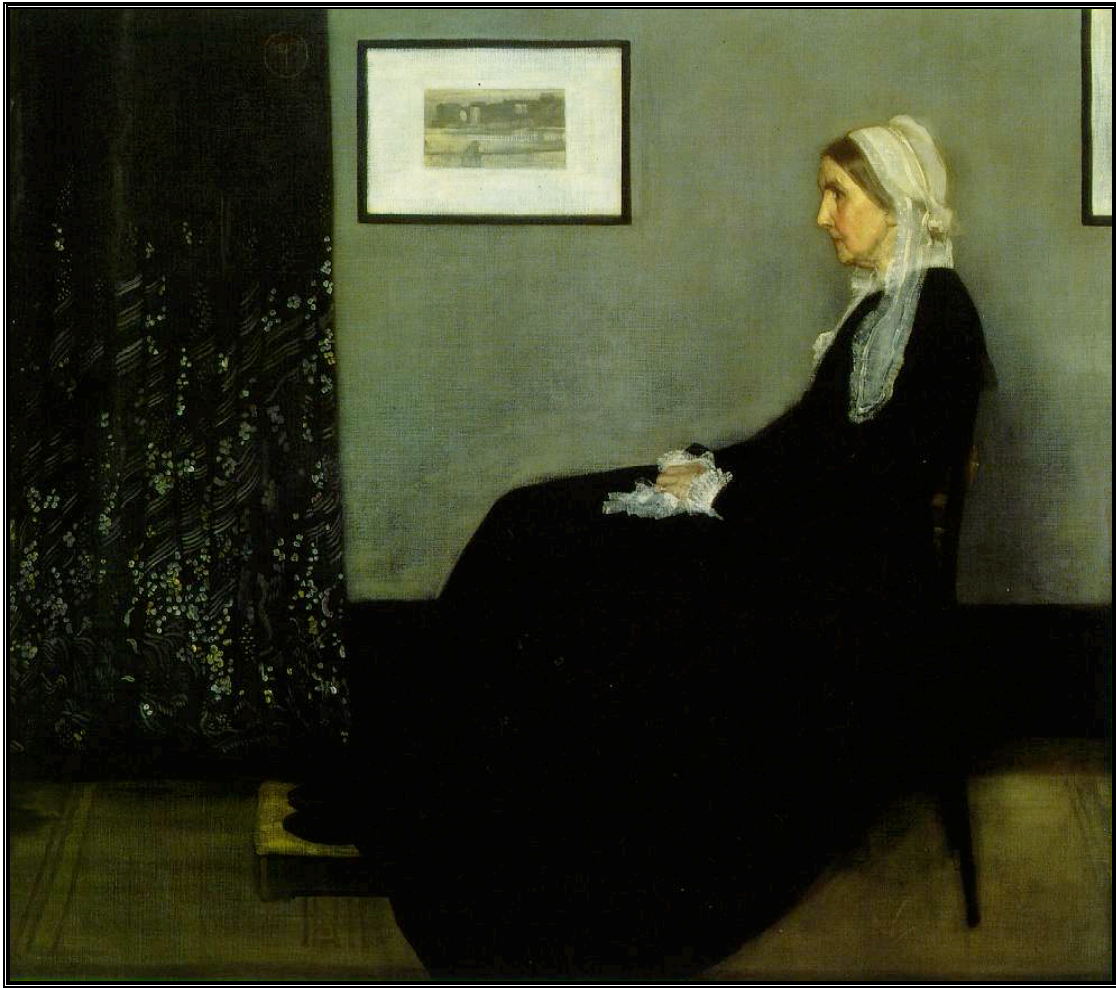
"A LADY WRITING"

ANDY WARHOL  
(1928-1987)  
POP-ARTIST



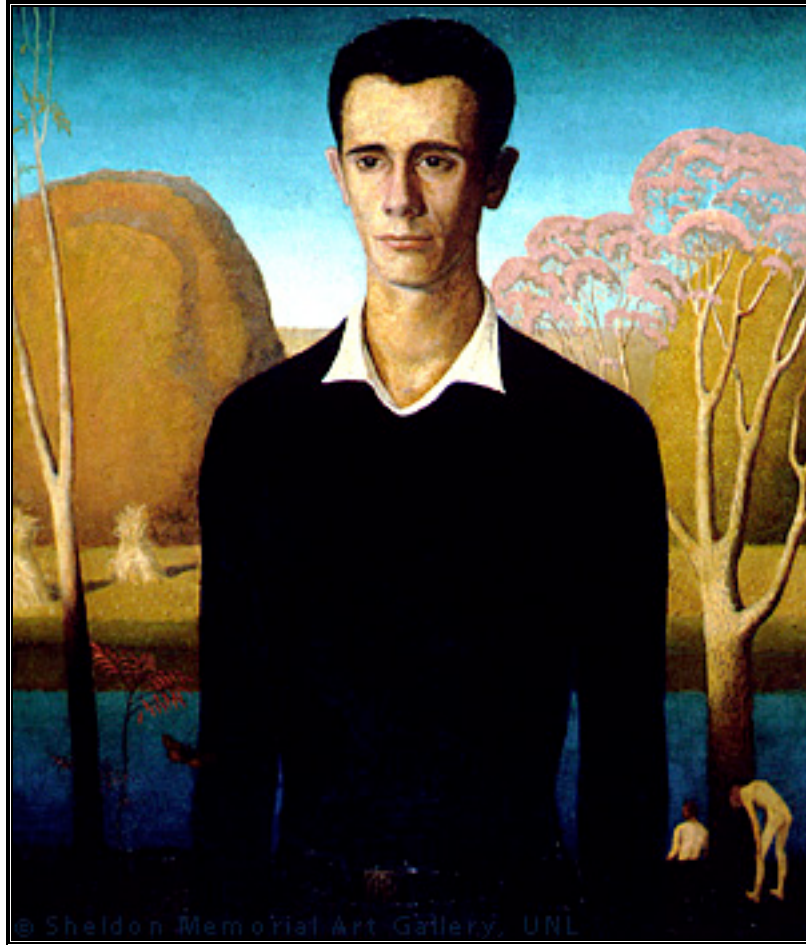
"FOUR MARYLINS"  
JAMES WHISTLER  
(1834-1903)





"ARRANGEMENT IN GRAY AND BLACK"

GRANT WOOD  
(1892-1942)  
AMERICAN REGIONALISM



"ARNOLD COMES OF AGE"

## BIBLIOGRAPHY

*North Light Dictionary of Art Terms* ..... Margy Lee Elspass

*Visual and Performing Arts Curriculum Frameworks, NJ Dept. of Education*

### Internet Reference-General Art

[www. Yahoo.com](http://www.yahoo.com) Search Painters

[www.artcyclopedia.com](http://www.artcyclopedia.com) Great Data Base of Artists

<http://www.liu.edu/cwis/cwp/library/aavaahp.htm#crite> African American in the Visual Arts-An Historical Perspective

<http://www.ncaaa.org/welcome.html> National Center for Afro-American Artists

<http://www.museums.udel.edu/jones/index5.2.html> A Century of African American Artists

<http://www.harlemschoolofthearts.org/> Harlem School of the Arts

<http://www.blackfineartshow.com/> The Black Fine Arts Show

<http://www.nbaf.org/> National Black Arts Festival

<http://www.ncamich.org/> National Conference of Artists

[http://highwaymenartwork.com/artist\\_galleries\\_main.asp](http://highwaymenartwork.com/artist_galleries_main.asp) Florida Highway Men Resource

[http://www.zeroland.co.nz/latin\\_america.html](http://www.zeroland.co.nz/latin_america.html) South American Art Resource

### Illustration Sites of Interest

<http://www.societyillustrators.org/> Society of Illustrators

<http://biomedical-illustration.com/resources.html> Scientific and Medical illustration

<http://www.theaoi.com/> The Association of Illustrators

<http://www.illustration-house.com/> The Illustration House

<http://www.ub-careers.buffalo.edu/cdo/cartcare.htm> Art related careers

<http://www.khake.com/page42.html> Visual Arts Career Guide

<http://medical-illustrators.org/> Association of Medical Illustrators

<http://www.bpib.com/illustra.htm> Illustrators Biographies

<http://www.imi.org.uk/> Institute of Medical Illustrators

<http://medartist.com/> Medical Artists

<http://www.creators.com/editorialcartoons.html> Editorial Cartoonists

<http://www.asfa-art.org/> Association of Science Fiction and Fantasy Artists