



DIGITAL ART AND GRAPHICS

Orange Board of Education

Orange, New Jersey

2005-2006



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INTRODUCTION

Welcome to the new Digital Art and Graphics curriculum. The purpose of this guide is to provide you with a useful tool in your quest to educate our young adults in the integration of Technology and Visual Arts. This curriculum is designed only as a guide to assist you in your progression throughout the year.

Art, or for the purposes of this document, digital art, is not just something fun for the students to kill time with in art class. It is a form of expression, a tool to teach patience, a way for the students to learn planning. Not all drawing techniques are representational or photo-realistic. Much of it is abstract and expressive in nature. Our students must learn all aspects of the process of art to become more rounded individuals. Our students must learn that it is not the reality of the art that qualifies it as well done or not but the heart that goes into the art. A painting done with no desire involved is no better than a paint by number done by a child, it is lifeless and void of soul. Technique is very important for the students to learn as it is the corner stone of their creations but we must try to instill a sense of creativity. It is this creativity that will help the students look at other subjects in new and different ways. They will see that there are different ways to solve problems digitally. Art is a continuous series of problems to be solved. You must decide on composition, color scheme, value, what is the mood of the piece, how is the piece going to be lit and so on. Let us not teach our students to create pretty pictures but to create intelligent art.

In the 21st century creating art now has a new medium at its disposal; the computer. It is no longer sufficient for our young people to know how to just “use” a computer they must know how to create with one. Word processing and basic computer knowledge was sufficient to teach ten years ago but now young children are being raised on computers and to make our students more marketable to life outside of high school they must be taught to use critical thinking skills, imagination and creativity using the computer as their modern day paint brush.

There are 24 different matrices covering many aspects of digital art, they are broken up into a graphic and art. You may choose, depending on the level of your class, to expand on matrices to reinforce a skill area. Of course you will meet with the students on a daily basis in the block-scheduling format of the high school. Creation of digital art takes time and one matrix may cover up to two weeks worth of classes. It is up to you as a professional to decide how best to cover this curriculum based on the needs of your class. You may decide to combine a skill with a subject matter and cover two matrices in one assignment. There are several sections that make up the matrices. **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 African American or Caribbean descent 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. 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-books 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

	Art Concept	Digital Concept
Basic Artistic Computer Techniques		
Adobe Photo Shop Basics	N/A	Basic Commands
Dodging and Burning to Effect Values	Values	Burning/Dodging
Applying Digital Texture	Visual Texture	Filters
Silhouettes	Negative Space	Masking
Digital Bouquette	Color Palette	Layering
Composition-Abstract Design	Abstract Design	Layering
Projects-Graphics		
Photographic Colorization	Color Palette	Brush Tool
Magazine Cover	Composition	Composites
Photo Montage	Balance	Composites
Visual Oxymoron	Composition	Composites
Filtered Self Portrait	Portraiture	Select Tool
Display Ad	Design	Layering
Holiday Sign	Design	Layering
Movie Poster	Design	Layering
Package Design	Design	Layering
Logo Design	Design	Layering
Typography	Design	Layering
Projects-Art		
Digital Contour	Contour Line	Brush Tool
Digital Painting-Pointillism	Color Theory	Brush Tool
Digital Rendering (Spheres)	Values	Burn/Dodge
Comic Book (Scan and colorize)	Colorization	Tech. Integration
Digital Clay-Board	Texture	Filters
Space Illustration	Texture/Values	Filters
Atmospheric Depth	Color Values	Layering

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: Basic Artistic Digital Skills

Skills Area(s): Art composition planning

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to: -Use the dodge and burn commands to apply values to a flat shape -Create a dimensional shape out of a flat one</p>	<p>Students will be assessed by: -how well they use the dodge and burn commands to manipulate value -applying the artistic rules of shading to create a dimensional image</p>	<p>ART CONCEPT Value Identification DIGITAL CONCEPT Burn, Dodge RESOURCES http://www.pslover.com PHOTOSHOP LOVER</p>
SUGGESTED ACTIVITIES		
<p>Review the dodge and burn commands and how they are used to manipulate values. -Review the 5 parts of a shadow; light, hi-light, shadow, cast shadow, reflected light. -Demonstrate how to create a solidly colored circle and then applying the theories of shading use the dodge and burn commands to turn the flat circle into a rendered dimensional sphere.</p>		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Science-Study how light travels and the speed at which it travels Math- Study the formulas to find the area of a circle and a sphere Vocabulary- shadow, cast shadow, reflected light, highlights, dodge, burn Workplace readiness: 3.1 Define problems/clarify decisions 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 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique 1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts</p>

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2

Concept: Basic Artistic Digital Skills

Skills Area(s): Applying Texture

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Understand the uses of filters in manipulating images in Photoshop. -Employ filters in altering the textures of an image. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -identifying the use of filters in digital art and graphics -effectively employing the filters in a digital environment 	<p>ART CONCEPT Visual Texture</p> <p>DIGITAL CONCEPT Filters</p> <p>RESOURCES http://www.pslover.com/tutorials/Textures/1 PHOTOSHOP LOVERS-TEXTURES</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Discuss with students the uses of filters in digital design work. -Demonstrate how to use the filters and how to isolate specific sections for use of filters. -Have the students use a flat are of color and experiment with using filters and combining filters in different combinations. 		
INTERDISCIPLINARY CONNECTIONS		
<p>Science-Review the different identities for textures, name where they can be found in nature.</p> <p>Language Arts-Create a list of descriptive words that can be used to describe texture in a writing sample.</p> <p>Vocabulary- texture, visual texture, tactile texture, filter</p> <p>Workplace readiness: 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information.</p>	<p>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p> <p>1.1 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of 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: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2 1.3

Concept: Basic Artistic Digital Skills

Skills Area(s): Positive and Negative Space

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Use a masking command to separate a portion of a photograph from its background. - Use the negative space left in the “hole” created to create a silhouette. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how effectively they use the masking command as well as how cleanly they create their mask -how closely their silhouettes reflect the image masked out of the photograph 	<p>ART CONCEPT Positive/Negative Space</p> <p>DIGITAL CONCEPT Masking</p> <p>RESOURCES http://www.photoshopsupport.com PHOTOSHOP SUPPORT</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Demonstrate how to use the masking command to isolate a portion of a photograph and separate the image from the photograph. -Demonstrate how to cut and paste the masked image into a new file. -Have the students create the silhouette of the image they removed. Best to provide students with an image of an animal that would be easily recognized in silhouette. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Science-Review the different environments found in nature and explain how they determine</p> <p>Vocabulary- silhouette, mask, negative space, positive space</p> <p>Workplace readiness:</p> <ul style="list-style-type: none"> 3.1 Define problems/clarify decisions 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information. 		<ul style="list-style-type: none"> 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.

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.4

Concept: Basic Artistic Digital Skills

Skills Area(s): Digital Bouquet

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Create a digital bouquet using layers for each section of flowers -Use previously learned masking skills to create isolated flowers to create layers 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -showing an understanding of how and why to use layers in appropriate settings. -showing evidence of previously learned skills in masking for use in this assignment. 	<p>ART CONCEPT Color Palette</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopsupport.com/ PHOTOSHOP SUPPORT</p>
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Discuss with students how to use layers and why they are important in digital work -Demonstrate how to work the layer commands -Review the masking technique. -Demonstrate how to create the bouquet using layers. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Language Arts- Explain to the students how drafts in writing are similar to layers in digital art. Show an example of how drafts work.</p> <p>Vocabulary-layer, mask, crop</p> <p>Workplace Readiness:</p> <p>2.6 Accessing technology 3.10 Monitor their own thinking. 3.15 Apply problem-solving skills to design projects.</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>1.4 (Critique) All students will develop, apply and reflect upon knowledge of critique</p>	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3

Concept: Basic Artistic Digital Skills

Skills Area(s): Composition-Abstract Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Use previously learned skills in layering to assist in the assignment -Create a well balanced abstract composition using geometric shapes -Understand the elements of design necessary for this assignment 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -demonstrating knowledge of previously learned information on layers -understanding the elements of design needed to achieve the goals of the assignment -creating a well balanced, asymmetric abstract design 	<p>ART CONCEPT Abstraction</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/design/index.htm PHOTOSHOP COLLAGE AND DESIGN GALLERY</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Review the elements of design in regards to composition, weight, balance, symmetric, asymmetric, balance and such should be reviewed. -Discuss how a composition can be balanced and not be symmetric by using varying object weight -Review the layering commands and have them put each element of the design in a separate layer so it can be manipulated if necessary -Have the students create their composition using geometric shapes and applying fill color 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Social Studies-At what point in history did the advent of abstract expressionism take place? What was happening in the world to influence this style of art?</p> <p>Vocabulary-symmetry, asymmetry, balance, design,</p> <p>Workplace Readiness: 2.6 Accessing technology 3.10 Monitor their own thinking. 3.15 Apply problem solving skills to design projects.</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: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: Graphics

Skills Area(s): Photographic Colorization

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Use previously learned technical skills to add color to a vintage photograph -Employ appropriate color into the photograph -Use dodging and burning to help create variation in color. -Learn how to adjust opacity of the colors for a transparent effect. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -showing knowledge of previously learned technical skills -showing knowledge of color usage -mastery of value manipulation using dodging and burning tools 	<p>ART CONCEPT Color Palette</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/retouch/index.htm PHOTOSHOP RETOUCHING</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Provide students with a scanned vintage photograph (black and white) -Demonstrate how to use the brush tool to apply color and then how to reduce opacity in order to see photograph details through the color -Review how to burn and dodge colors to use when necessary. -Demonstrate how to use each different area of color in it's own layer -Have students colorize the photographs 		
INTERDISCIPLINARY CONNECTIONS		
<p>Vocabulary-opacity, dodge, burn, vintage</p> <p>Workplace Readiness: 2.6 Accessing technology 3.10 Monitor their own thinking. 3.12 Interpret data 3.15 Apply problem-solving skills to design projects.</p>	<p style="text-align: center;">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</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: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.4

Concept: Graphics

Skills Area(s): Magazine Cover Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Employ compositing techniques to create their own magazine cover design - Use previously learned technical skills to complete the assignment - Work up a conceptual mock up of the cover - Create text using the various font commands 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - planning out the look and content of the magazine cover - showing mastery of using compositing techniques to put together different design elements - show learned knowledge of the creation of text 	<p>ART CONCEPT Composition</p> <p>DIGITAL CONCEPT Compositing</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Students will choose a magazine to create the cover for. They must create a realistic main headline and three sub-headlines to use in the design. - Students will be shown how to use the type functions. - Students will create a hand-drawn mock-up of their cover. - Using the internet, students must gather and prepare images for the cover. - Students will digitally create the cover based on their sketch. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Art History-Research and report on the technique of collage. How is it similar to the compositing techniques used to create a magazine cover.</p> <p>Vocabulary-composite, text, font, content</p> <p>Workplace Readiness: 2.6 Accessing technology 3.12 Interpret data 3.15 Apply problem-solving skills to design projects.</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>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.3

Concept: Graphics

Skills Area(s): Photo Montage

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Visually conceptualize a topic using images of the topic. -Use previously learned photo manipulation techniques. -Economically search the internet for images. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -creating an appropriate visual image based on the theme of their project -demonstrate retained knowledge of previously learned digital techniques -show a mastery of using the internet to search for images 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/design/index.htm PHOTOSHOP COLLAGE AND DESIGN GALLERY</p>
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Students will be given a topic to research and gather images for. They will then clean and prepare the images. -Using layers they will arrange the images into a composite that is will be designed and executed. They must keep in mind that the message of the composite must reflect the theme. 		
<p style="text-align: center;">INTERDISCIPLINARY CONNECTIONS</p> <p>Social Studies-Research the history of the internet. What was its purpose when originally envisioned.</p> <p>Workplace Indicators:</p> <ul style="list-style-type: none"> 3.2 Use models and observations 3.8 Organize, synthesize and evaluate decisions 3.12 Interpret data 4.3 Evaluate own accomplishments 	<p style="text-align: center;">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</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: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3, 1.4

Concept: Thumbnail

Skills Area(s): Visual Oxy-Moron

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a believable visual impossibility. -Employ previously learned techniques. -Create false lighting effects to make the image more realistic. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how realistic their impossible image looks -showing mastery of previously learned skills -showing knowledge of newly learned lighting effects 	<p>ART CONCEPT Abstraction</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Discuss with the students what an oxymoron is and how a visual oxymoron is simply an image that cannot in reality be possible. -Have them choose an animal and then it's complete opposite environment. Clean the images and combine them so that the animal is in the wrong environment. -Use burn and dodge as well as newly learned lens flair if necessary to tie the animal into the image by simulating lighting effects or shadows. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies-Research the environment you chose and discuss what part of the world it is found in. What are the politics or social make up of the area.</p> <p>Science- Research your animal's actual environment and report on it.</p> <p>Workplace Indicators:</p> <ul style="list-style-type: none"> 2.1 Understand technology systems 3.2 Use models and observations 3.8 Organize, synthesize and evaluate decisions 3.12 Interpret data 4.3 Evaluate own accomplishments 	<p>1.2 (Creation and Performance) All students will utilize those skills, media 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 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.4

Concept: Graphics

Skills Area(s): Filtered Self Portraits

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a digital self-portrait based loosely on the work of Chuck Close. -Students will use filters to create different segments within the image. -Create a pattern with the filtered selected areas. <p>Learn how to use the select command to isolate small areas of the image for manipulation.</p>	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -masterfully manipulating an image using the select tool and filters -creating and identifying a pattern of filters -showing knowledge of how Chuck Close worked by breaking down an image into small abstract selections 	<p>ART CONCEPT Portraiture</p> <p>DIGITAL CONCEPT Filters/Select Tool</p> <p>RESOURCES http://www.afh.com/co220/index.html CORCORAN PHOTOSHOP GALLERY</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Using a digital camera take and provide the students with digital images of themselves. Set the image to 11x14 -Discuss the work of Chuck Close and explain how he took small abstract selections to make realistic looking large paintings. -Demonstrate how to create a selection and how to reuse the same isolated selection to create a tiling of filtered sections. Review how to select filters. -Have students start in the middle with a 1inch square selection and work out from the center creating a patten on filters. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Art History-Research the work of Chuck Close. How was he influenced? What is unique about his work?</p> <p>Math- How are patterns and sequences used in math, site 3 examples.</p> <p>Workplace Indicators:</p> <ul style="list-style-type: none"> 3.2 Use models and observations 3.8 Organize, synthesize and evaluate decisions 3.12 Interpret data 4.3 Evaluate own accomplishments 		<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>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.4

Concept: Graphics

Skills Area(s): Display Ad

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a display ad for a known product. -Apply knowledge of layers, layout and composition to create ad. -Align the concept behind the ad with the product being used. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -ability to use the digital tools to compose and create the ad -ability to reflect the elements of the product in the ad -ability to show knowledge of previously learned skills 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Provide the students with a product to use as the subject of an 8x10 display ad also provide them with the text to include in the ad. -Brainstorm about what elements should be found in the ad based on the subject. -Have the students harvest images for the ad. -Have students sketch out the layout prior to building it digitally. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies-Research the product, when was it invented? What were its effects on society?? Did it improve people’s lives or not??</p> <p>Vocabulary- layers, element, ad, harvest</p> <p>Workplace readiness:</p> <ul style="list-style-type: none"> 2.1 Understand technology systems 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information. 	<p>1.2 (Creation and Performance) All students will utilize those skills, media and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.4

Concept: Graphics

Skills Area(s): Conceptual Holiday Sign

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a sign to conceptualize a chosen holiday -Apply knowledge of layers, layout and composition to create ad. -Align the design of the sign with the holiday chosen <p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Have the student's chose and research a particular holiday. Have them type up a short synopsis of the history and purpose behind the holiday. -Review design elements and composition with the students. Explain how color choice should reflect the holiday. Have students gather images for use in it. -Have students use previously learned skills to create their 11x14 sign. The design must be highly conceptual and thought out. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -ability to use the digital tools to compose and create a conceptual sign -ability to reflect the elements of the holiday in the sign -ability to show knowledge of previously learned skills 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies-What is the history of this holiday? Where did it originate? What is the meaning of it?</p> <p>Vocabulary- layers, element, conceptual</p> <p>Workplace readiness:</p> <ul style="list-style-type: none"> 2.1 Understand technology systems 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesise and evaluate information. 	<p>1.2 (Creation and Performance) All students will utilize those skills, media and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>	

Chapter: N/A

Level: Digital Art and Design (9-12)

Series: N/A

Core Curriculum: 1.1, 1.3, 1.5

Concept: Graphics

Skills Area(s): Movie Poster Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a poster to reflect the theme and mood of a given motion picture. -Apply knowledge of layers, layout and composition to create the movie poster. -Create hand drawn layout to plan the digital work. <p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Assign the students a popular motion picture to create a movie poster out of. -Watch the movie together and do a group brain storming session to decide what elements should be reflected in the image. -Describe how to do thumbnails ad mock-ups to plan out the poster. -Review previously learned skills in digital design and layout. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -ability to use the digital tools to compose and create a conceptual sign -ability to reflect the elements of the movie chosen -ability to show knowledge of previously learned skills -ability to use hand drawn layouts 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies-Discuss the history of the movie poster. How was it important in American culture in the mid 1900's?</p> <p>Vocabulary- layout, thumbnail, mockup</p> <p>Workplace Readiness:</p> <p>3.15 Apply problem solving skills to design problems</p> <p>4.5 Provide constructive criticism.</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> <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: Digital Art and Design (9-12)

Series: N/A

Core Curriculum: 1.1, 1.3, 1.4

Concept: Graphics

Skills Area(s): Package Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Plan and build a package for a given object. -Create a design based on the shape of the package that reflects the object being packaged. -Create hand drawn layout to plan the digital work. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -ability to use the digital tools to compose and create a conceptual sign -ability to reflect the elements of the object chosen to be packaged -ability to show knowledge of previously learned skills -ability to use hand drawn layouts 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.photoshopcafe.com/gallery/photomanip/index.htm PHOTOSHOP COMPOSITING</p>
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Assign the students a popular item to create packaging for -Do a group brain storming session to decide what elements should be reflected in the image. -Describe how to do thumbnails and mockups to plan out the package. Demonstrate how to build a cardboard mock up of the package -Review previously learned skills in digital design and layout. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies-Discuss the history of the item being used as the subject of the package. Why was it invented? What are the social uses for it?</p> <p>Vocabulary- layout, thumbnail, mockup, packaging</p> <p>Workplace Readiness:</p> <p>3.15 Apply problem solving skills to design problems</p> <p>4.5 Provide constructive criticism.</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> <p>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>	

Chapter: N/A

Level: Digital Art and Design (9-12)

Series: N/A

Core Curriculum: 1.1, 1.3, 1.4

Concept: Graphics

Skills Area(s): Logo Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Identify the uses of a logo. -Identify the elements of a business that may go into its logo. -Create a logo based on a given business. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -showing knowledge of the uses of a logo -being able to identify the elements that should go into a logo -accurately creating a logo reflective of the business chosen 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.graphic-design.com/Photoshop/ PHOTOSHOP TRICKS AND TIPS</p>
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Show students samples of known logos and explain what the uses of a logo are. -Demonstrate how to use simplified images in order to create the logo. -Give the students the company that they must create the logo for and have student’s hand draw 5 sketches each for possible use in their logo. -Have the students create their finished logos digitally based on the sketch and revisions that work the best. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Language Arts – Write a descriptive story about the company chosen for this assignment. Keep all the elements that were chosen for the logo in the story.</p> <p>Vocabulary-logo, elements</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 2.7 Use technology and other tools 3.2 Use models and observations 3.6 plan experiments 3.12 Interpret data 		<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> <p>1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.</p>

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: Graphics

Skills Area(s): Typography

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Employ type styles to reflect the mood of a word. -Expand upon preciously learned digital skills using type. -Create a small banner using typography to reflect a word. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -displaying previously learned knowledge of digital type commands -identifying a type style that reflects the word being designed -creating a finished typographical piece of art 	<p>ART CONCEPT Design Elements</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES http://www.graphic-design.com/Photoshop/ PHOTOSHOP TRICKS AND TIPS</p>
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Demonstrate and review how different type styles can reflect different moods or emotions when combined with the proper colors -Develop a color scheme and shading effects to assist in reflecting the meaning of the word being rendered. -Review the type commands already used and expand upon them (i.e. layer styles) -Have the students create a 6x24 inch image for their final draft. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Art History- Study the Egyptian cartouche, what were the uses of these?</p> <p>Vocabulary-typography, font, text, mood</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 2.7 Use technology and other tools 3.2 Use models and observations 3.6 plan experiments 3.12 Interpret data 	<ul style="list-style-type: none"> 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. 	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3

Concept: Art

Skills Area(s): Digital Contour Drawing

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Apply regular artistic skills to a digital domain. -Create a contour drawing layer over a digital image of the student. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -successfully translating common artistic techniques to a digital medium -creating an accurate contour drawing following all of the rules of contour 	<p>ART CONCEPT Contour Drawing</p> <p>DIGITAL CONCEPT Brush Tools</p> <p>RESOURCES http://www.afh.com/co220/index.html CORCORAN PHOTOSHOP GALLERY</p>
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Begin with a review of what contour drawing is and how it is executed. -Have students execute some hand drawn contour drawings to get the feel for them. -Provide the students with a digital image of their face and have them create a contour drawing using the brush tool on a different layer. -Have the students eliminate the digital photograph and add a background to the work. 		
<p>INTERDISCIPLINARY CONNECTIONS</p>	<p>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>	
<p>Science-What is the physiology of the face? How do the muscles and bone interact with each other Language Arts-Write a descriptive passage about yourself. Make it a window into yourself for the reader</p> <p>Vocabulary- contour drawing, portrait, line, shape</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 2.9 Use technology to present designs 3.1 Define problems/Clarify decisions 3.12 Interpret data 4.3 Evaluate own accomplishments 	<ul style="list-style-type: none"> 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. 	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: Art

Skills Area(s): Digital Painting-Pointillism

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Apply regular artistic skills to a digital domain. -Create a Pointillist painting based on the work of Georges Seurat using a computer. -Use previously learned skills in layers to keep colors separate. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -successfully creating a digital painting with the feel of a Seurat -properly using layers to help separate colors for easier modification 	<p>ART CONCEPT Color Theory</p> <p>DIGITAL CONCEPT Brush Tools</p> <p>RESOURCES N/A</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Begin with a review of who Seurat was and what Pointillism is. Explain how color was used in dots to build up color. -Review how the drawing should be drawn using the pen tool and then how the color should be applied using the brush tools to build up dots of color. -Have the students keep general color families to separate layers for easier revision as they go. Do not change order of layers though. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Social Studies –What was the mood of Europe when Seurat lived? Write an analysis of what major happenings occurred in those years.</p> <p>Vocabulary- post-impressionism, painting, layers</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 3.2 Use models and observations 3.6 Plan experiments 3.13 Select and apply solutions to problem solving 	<ul style="list-style-type: none"> 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. 	

Chapter: N/A
Level: Digital Art and Design (9-12)
Series: N/A

Core Curriculum: 1.1, 1.2, 1.3, 1.5
Concept: Art

Skills Area(s): Digital Rendering

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to: -Create a surrealist image using floating rendered spheres -Initiate the dodge and burn tools to create 3-D spheres out of flat circles of color. -Plan out where the light source and shadows fall.</p>	<p>Students will be assessed by: -how well they isolate different parts of a shadow in order to realistically render the spheres -showing previously learned knowledge in dodging and burning commands -being able to plan out the basic lighting and shadow features of the image</p>	<p>ART CONCEPT Values DIGITAL CONCEPT Burn, Dodge RESOURCES http://www.graphic-design.com/Photoshop/ PHOTOSHOP TRICKS AND TIPS</p>
<p>SUGGESTED ACTIVITIES -Review the dodge and burn commands as well as the 5 parts of shading. -Demonstrate how to use the circular select tools to create round shapes of color. -Introduce the work of the surrealists and show how they suspended reality in their work. -Have the students create an environment of floating spheres that were hand rendered in an image of the environment harvested from the internet. Be sure students at appropriate shadows to enhance the feel of floating spheres.</p>		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Art History-Research the surrealist movement in art. What were the artists trying to accomplish? Science-Research the theories of gravity. Who first identified gravity? How does gravity work? Vocabulary-dodge, burn, shadow, value Workplace Readiness: 2.2 Select the proper tools 2.8 Use technology and tools to produce products. 3.8 Organize, synthesize and evaluate information 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. 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: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.5

Concept: Art

Skills Area(s): Comic Book

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Integrate technology and hands on art to create a finished piece. -Write and create thumbnails for a 3-page comic book. -Use technology to input the drawings into a digital environment for embellishment. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -planning and designing a well written comic book -how well they plan there work and lay it out -successfully integrating both hands on and digital art 	<p>ART CONCEPT Color Theory</p> <p>DIGITAL CONCEPT Technology Integration</p> <p>RESOURCES http://www.graphic-design.com/Photoshop/ PHOTOSHOP TRICKS AND TIPS</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Have the students write a short story for use in a comic book -Have them create a layout of how the action will take place over 3 pages -Have them create pencil drawn finished pages -Have the pages scanned into the computer for clean up and colorizing -Lay in the speech bubbles and print 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Art History- Study the work of early comic book artists, what we the purpose of comics books in the 1930's?</p> <p>Language Arts-Create a more expansive fiction story based on the short story used for the comic book. Work on settings and character development.</p> <p>Vocabulary-scanner, colorization, clean up</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 2.7 Use technology and other tools 3.7 Conduct systematic observations 3.9 Identify patterns 4.9 Use time efficiently 	<ul style="list-style-type: none"> 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. 1.5 (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. 	

Chapter: N/A

Level: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2

Concept: Art

Skills Area(s): Digital Clayboard

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Simulate an artistic technique digitally. -Work values in reverse, building up light values instead of dark values. -Use x-hatching techniques using digital pens. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -accurately simulating a traditional art technique digitally -mastering x-hatching on the digital level -accurately working on values in reverse 	<p>ART CONCEPT Color Theory</p> <p>DIGITAL CONCEPT Technology Integration</p> <p>RESOURCES http://www.graphic-design.com/Photoshop/ PHOTOSHOP TRICKS AND TIPS</p>
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> -Review with students the technique of cross-hatching and have them create some traditional drawings using the technique for warm up. -Have the students create a 8x10 black field, using the eraser tool in a fine arrangement and the digital pen have the students draw and hatch their drawing into the black background. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>Vocabulary-cross hatching, values, clayboard</p> <p>Workplace Readiness: 3.7 Conduct systematic observations 3.9 Identify patterns</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: Digital Art and Design
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3

Concept: Scientific Illustration

Skills Area(s): Space Illustration

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Apply methods of digitally adding visual and tactile texture to their work. -Properly use the airbrush tool to illustrate a space scene. -Use the overlapping spray to properly blend colors as a means of improving the aesthetics of their work. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -using the airbrush, and special tools to enhance the quality of their artwork in creating texture -their application of digital undercoat necessary objects -proper use of appropriate tools and techniques to create visual depth in their work 	<p>ART CONCEPT Texture</p> <p>DIGITAL CONCEPT Filters</p> <p>RESOURCES http://www.pslover.com/tutorials/Textures/1 PHOTOSHOP LOVERS-TEXTURE</p>
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Have the students produce a space scene using reference pictures from various sources. -Teacher will demonstrate various space art techniques, and provide images to aid students in creating various art illustrations of a space environment. -Have them create a thumbnail of intended space scene, and include any desired ships, etc. -Students will draw their space scene art to their canvas then all black on the entire background except their objects. -Students will then illustrate, and color their art with the airbrush, and texture planetary masses according to teacher’s instructions. 		
<p style="text-align: center;">INTERDISCIPLINARY CONNECTIONS</p> <p>Science-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>Vocabulary-tactile texture, visual texture, gouache, internal mixer, external mixer, airbrush</p> <p>Workplace Readiness:</p> <ul style="list-style-type: none"> 3.1 Define problems/Clarify decisions 3.12 Interpret data 4.3 Evaluate own accomplishments 	<p style="text-align: center;">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</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: Maggie Taylor's Landscape of Dreams

Level: Digital Art and Design (9-12)

Series: N/A

Core Curriculum: 1.1, 1.3

Concept: Art

Skills Area(s): Atmospheric Depth

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Illustrate atmospheric depth through color, and overlapping art images the different characteristics of both organic and inorganic shapes. -Incorporate varied, and similar organic and inorganic shapes into one unified wilderness, or manufactured digital scene. -Plan and execute a digital picture based on drawings. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -successfully transferring their sketches into a digital program -defining organic and inorganic -properly separating, and organizing distance into layers -accurately controlling a color's tint to aid in creating the illusion of atmospheric depth 	<p>ART CONCEPT Color Value</p> <p>DIGITAL CONCEPT Layers</p> <p>RESOURCES Reflect, and list things that make your project so much simpler than artists such as Asher Brown Durand, and Albert Bierstadt.</p> <p>http://www.jordan.palo-alto.ca.us/staff/lgoldman/public/landscapes/intro.html</p> <p>http://www.pbs.org/wnet/ihas/icon/bierstadt.html</p>
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> -Have the students produce a natural or city scene that exhibits atmospheric depth. -Teacher will demonstrate techniques, of creating depth through colors on a digital program and provide images to students and have them follow along. -Students will create a thumbnail of their intended scene, and include depth by color tint. -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. 		
<p>INTERDISCIPLINARY CONNECTIONS</p>	<p>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>	
<p>Science-Research the characteristics that make mater organic versus inorganic. Vocabulary-pastel, landscape, color intensity</p> <p>Workplace Indicators:</p> <ul style="list-style-type: none"> 3.7-Conduct systematic observations. 3.12 Interpret data 4.3-Evaluate own accomplishments. 	<ul style="list-style-type: none"> 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. 	

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 cannot 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 cannot 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 artist's 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 ART

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

(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

ADOBE PHOTOSHOP SAMPLES

This section will show samples of work done with Adobe Photoshop. Feel free to make copies or have the student search for their own images. Always have models of the projects the students work on in order to ensure clarity of information given.

SELF PORTRAIT



COPY OF A MASTERPIECE



COMPOSITES



COLORIZING



FILTERS



COMBINING IMAGES



TYPOGRAPHY



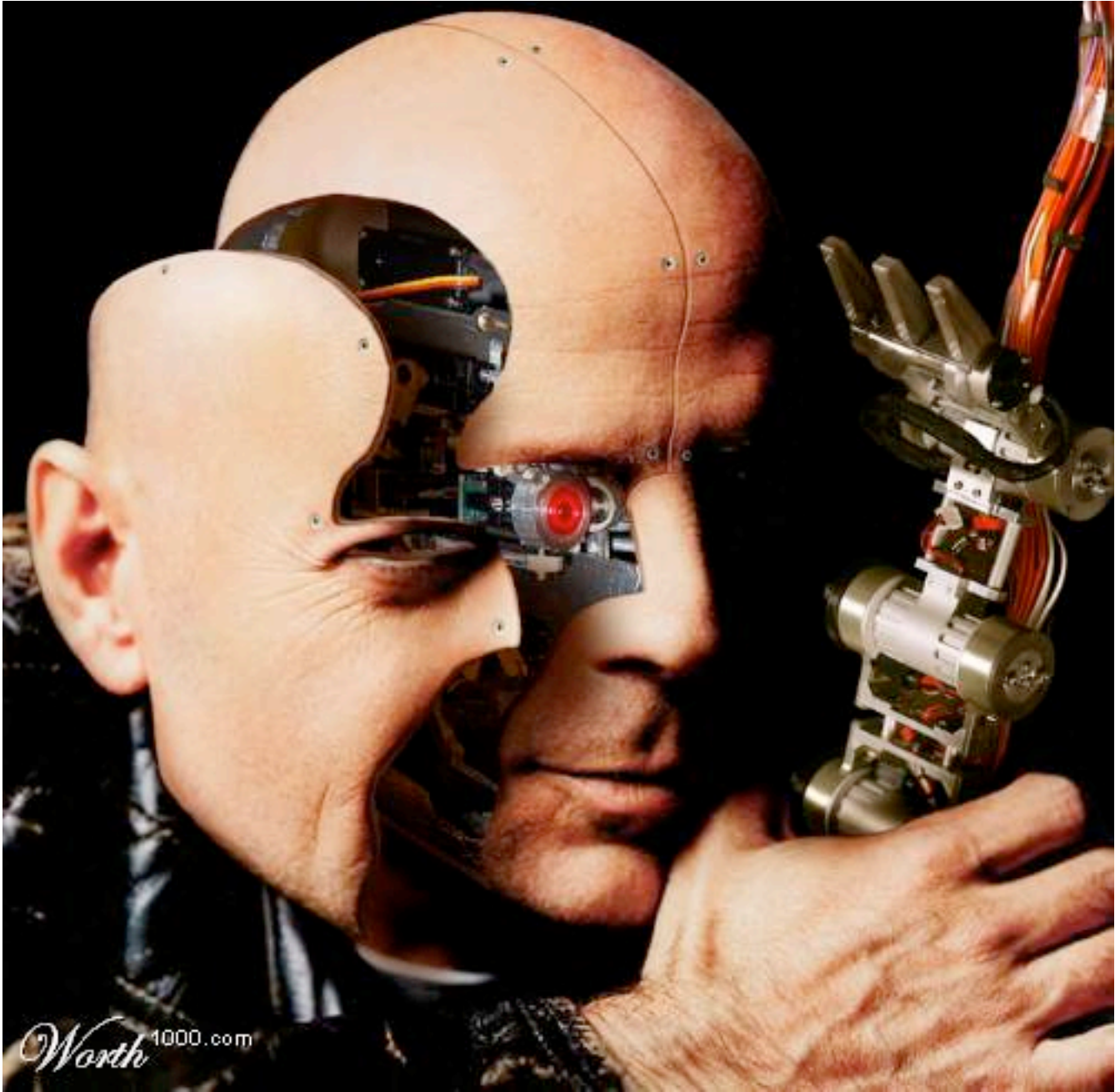
COMBINING IMAGES



COMPOSITES



PORTRAITURE



SPACE ILLUSTRATION



COMMERCIAL DESIGN



GRADIENT TEXT

Gradient Text

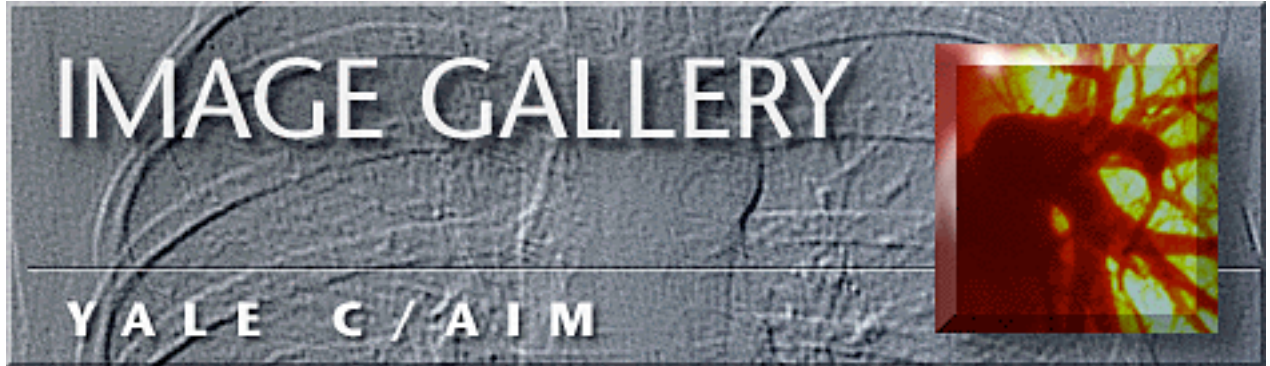
PORTRAITURE



LIGHTING EFFECTS



WEBSITE BANNER



Artist Samples

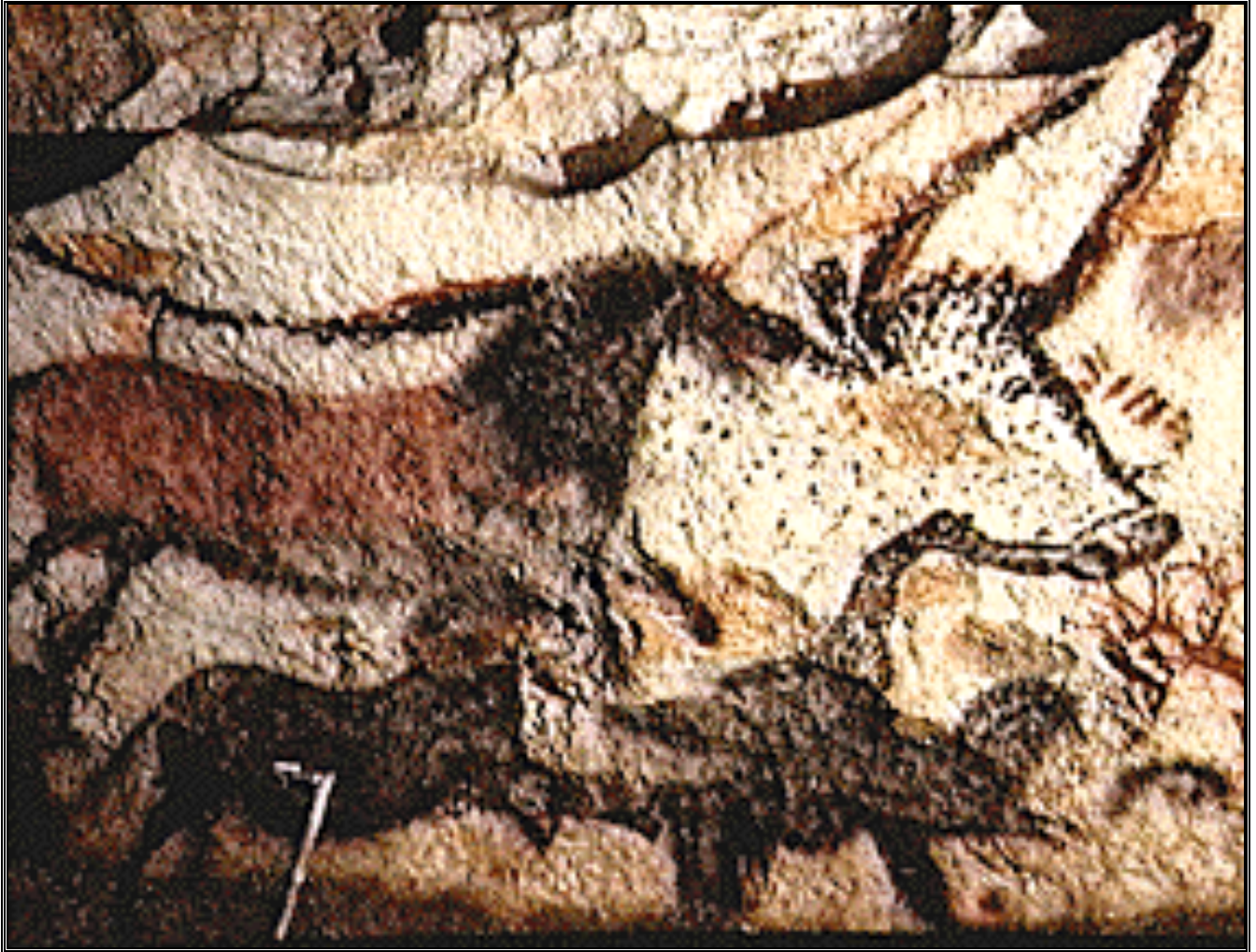
I have included many samples of important painters in this section. They are provided in alphabetical order for ease of use. They are provided for quick reference. I have provided their names, the name of the work and their year of birth and death. Where applicable I have included the artistic movement 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 one 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 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



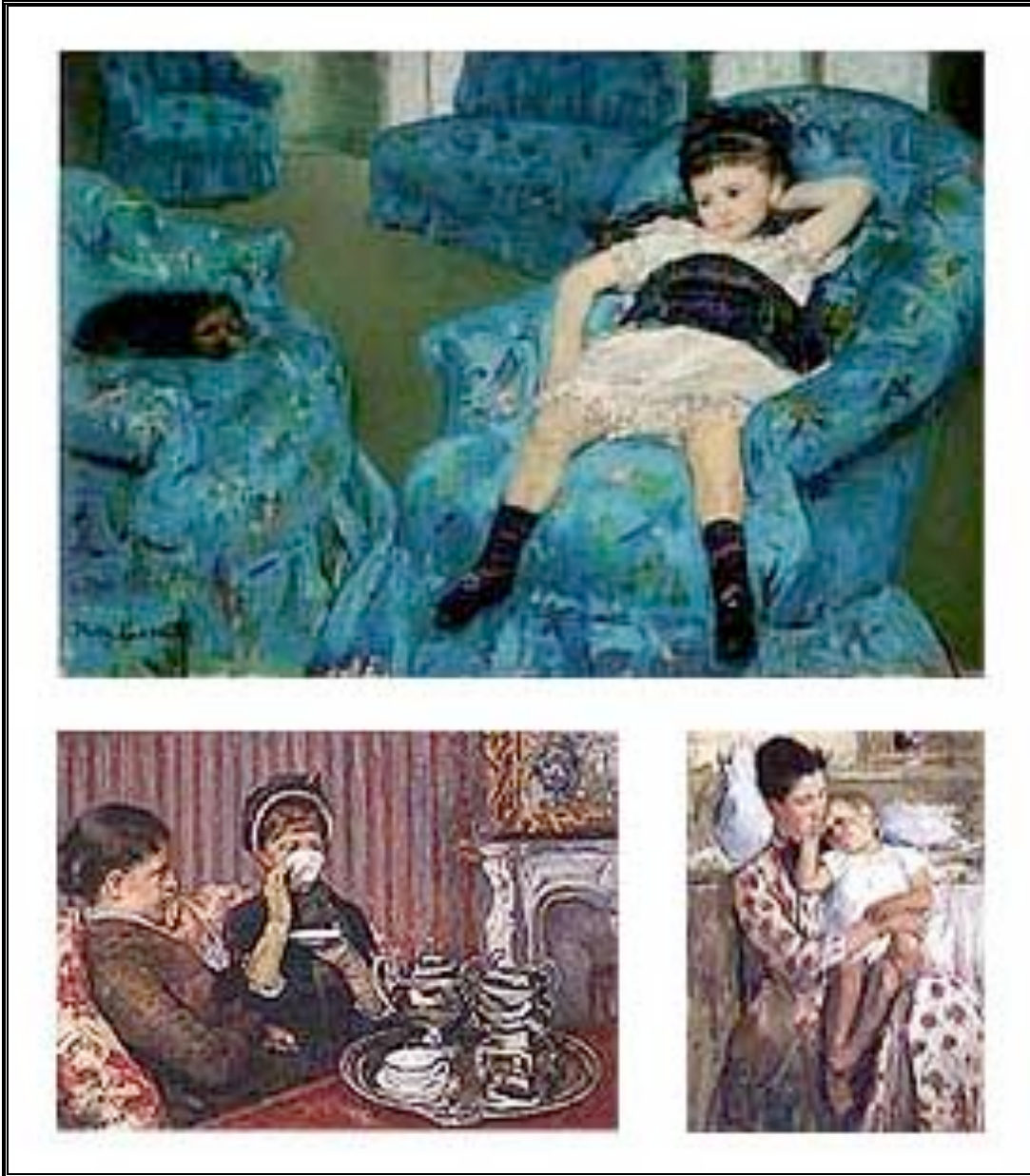
“DEATH AND THE MISER”

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)



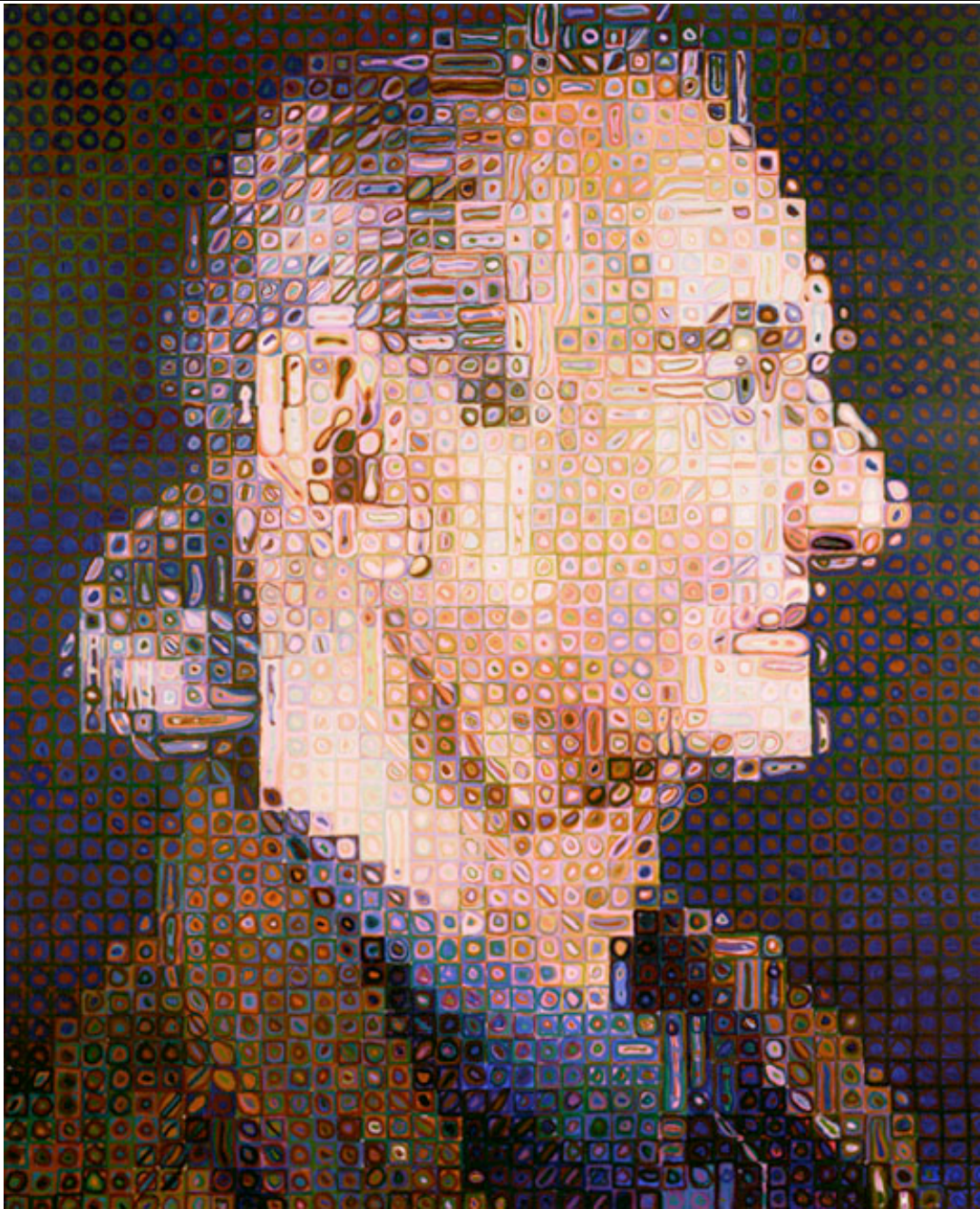
"MORNING IN THE TROPICS"

CIMABUE (1230-1302) ITALIAN BYZANTINE



UNTITLED

CHUCK CLOSE (1940) PHOTO-REALISM



"ROY II

JOHN CONSTABLE
(1776-1837)
ROMANTICISM



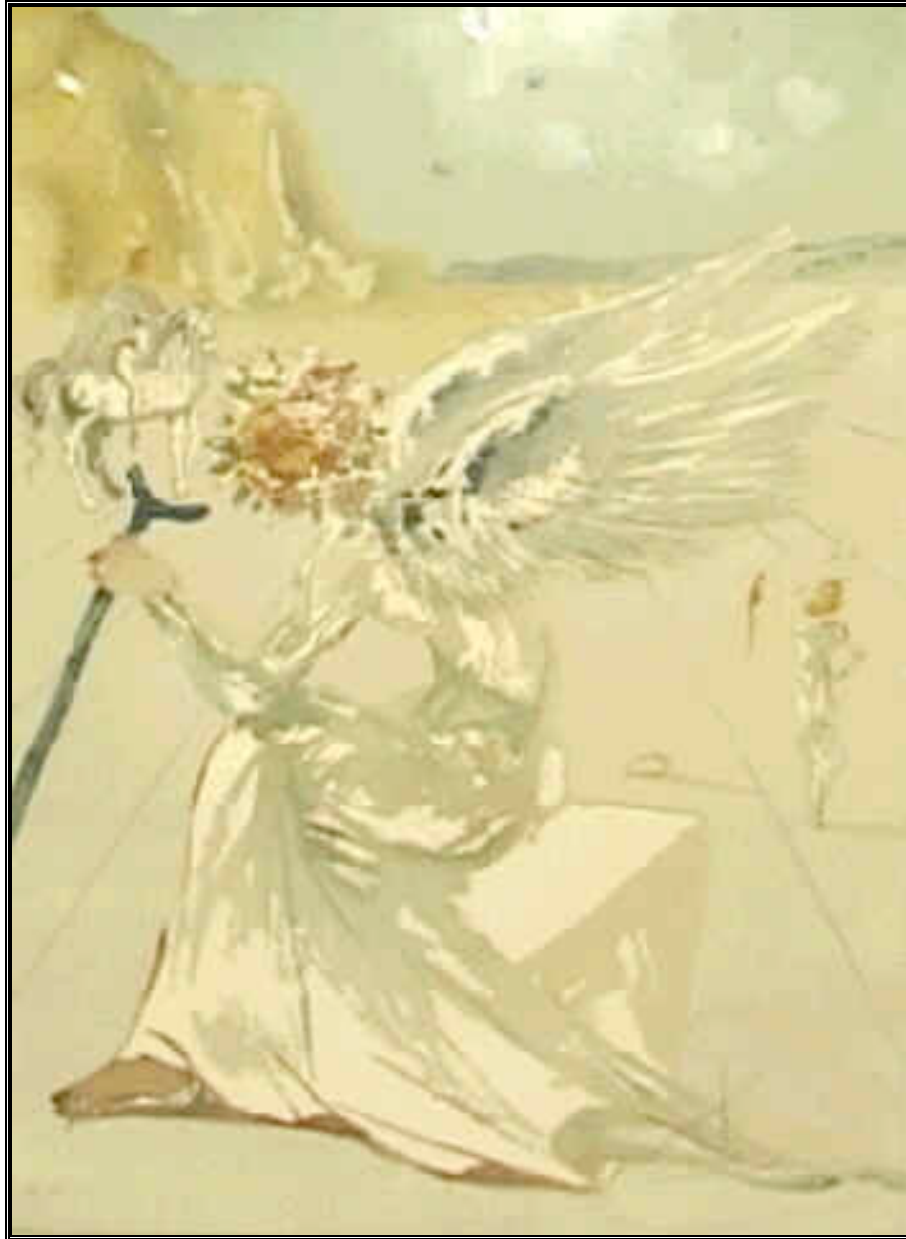
"MALVERN TAVERN

GUSTAV COURBET
(1819-1877)
REALISM



"THE STORMY SEA

SALVADOR DALI (1904-1989) SURREALISM



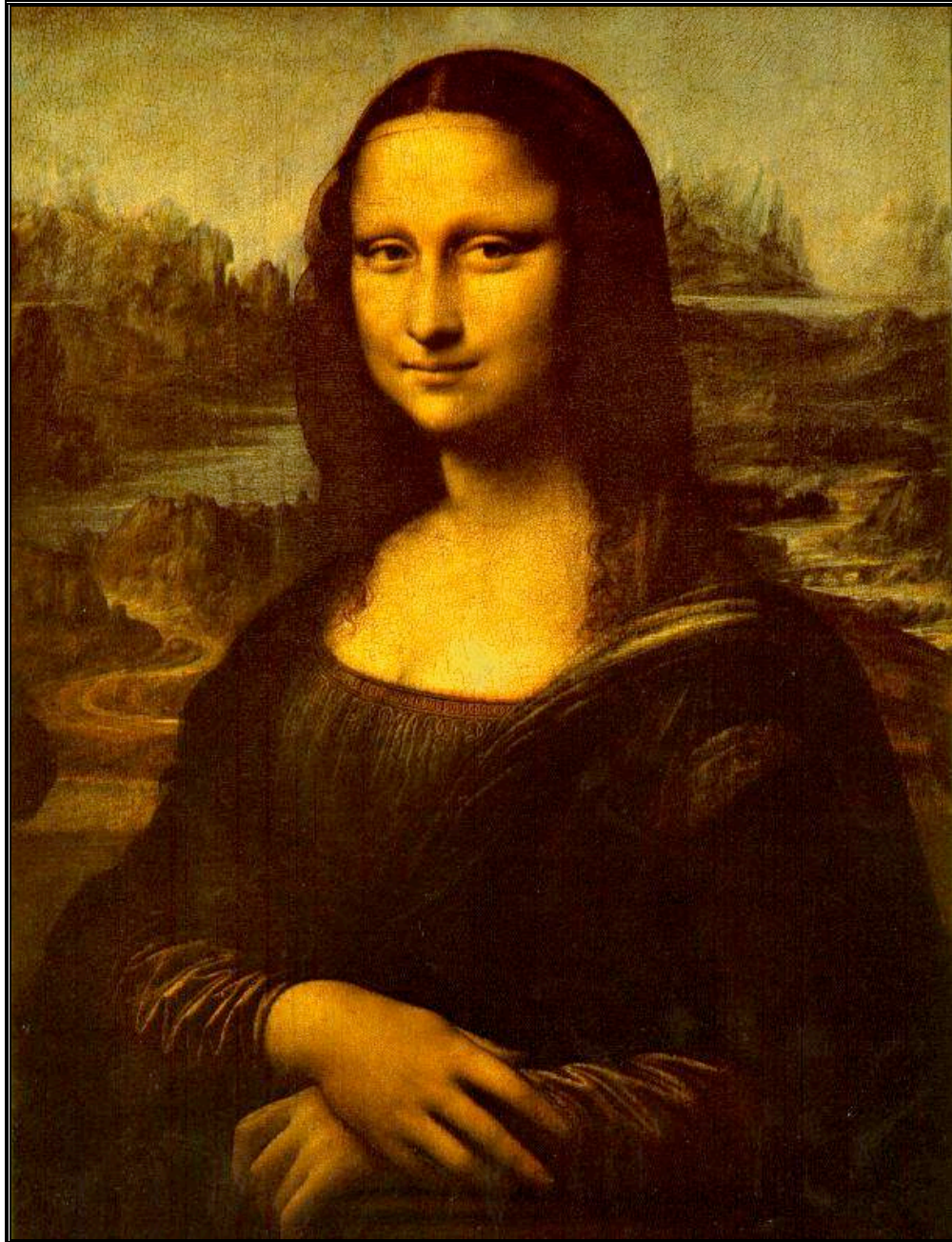
"HELEN OF TROY"

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



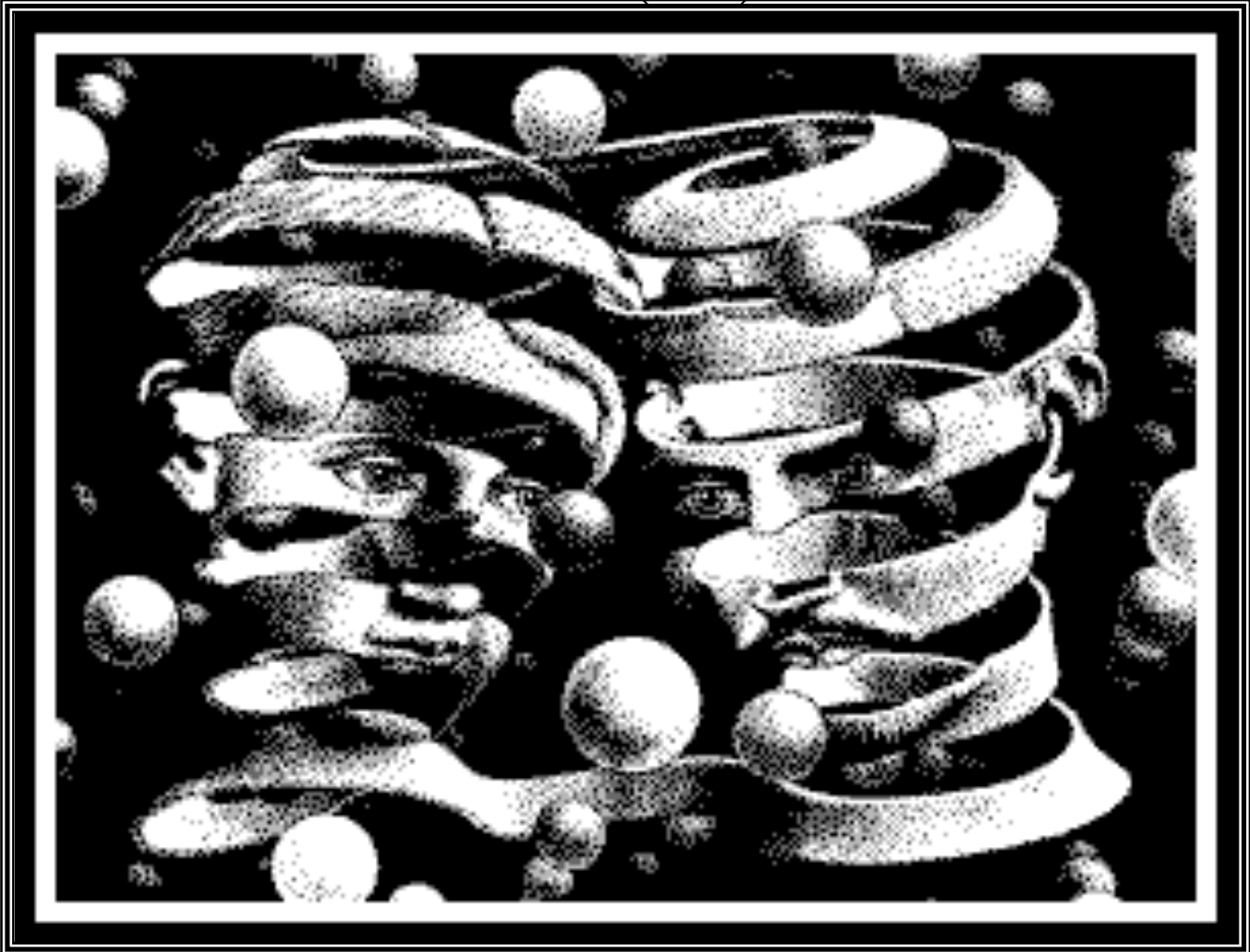
"FOUR HORSEMAN OF THE APOCALYPSE"

WILLIAM EDMONDSON
(1874-1951)
AFRICAN AMERICAN FOLK ARTIST



“BESS AND JOE”

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



"BOND OF UNION"

EUXITHEOS
(5TH CENTURY BC)
ANCIENT GREEK



"TERRACOTTA BOWL"

FUJIWARA NOBUZANI
(13TH 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



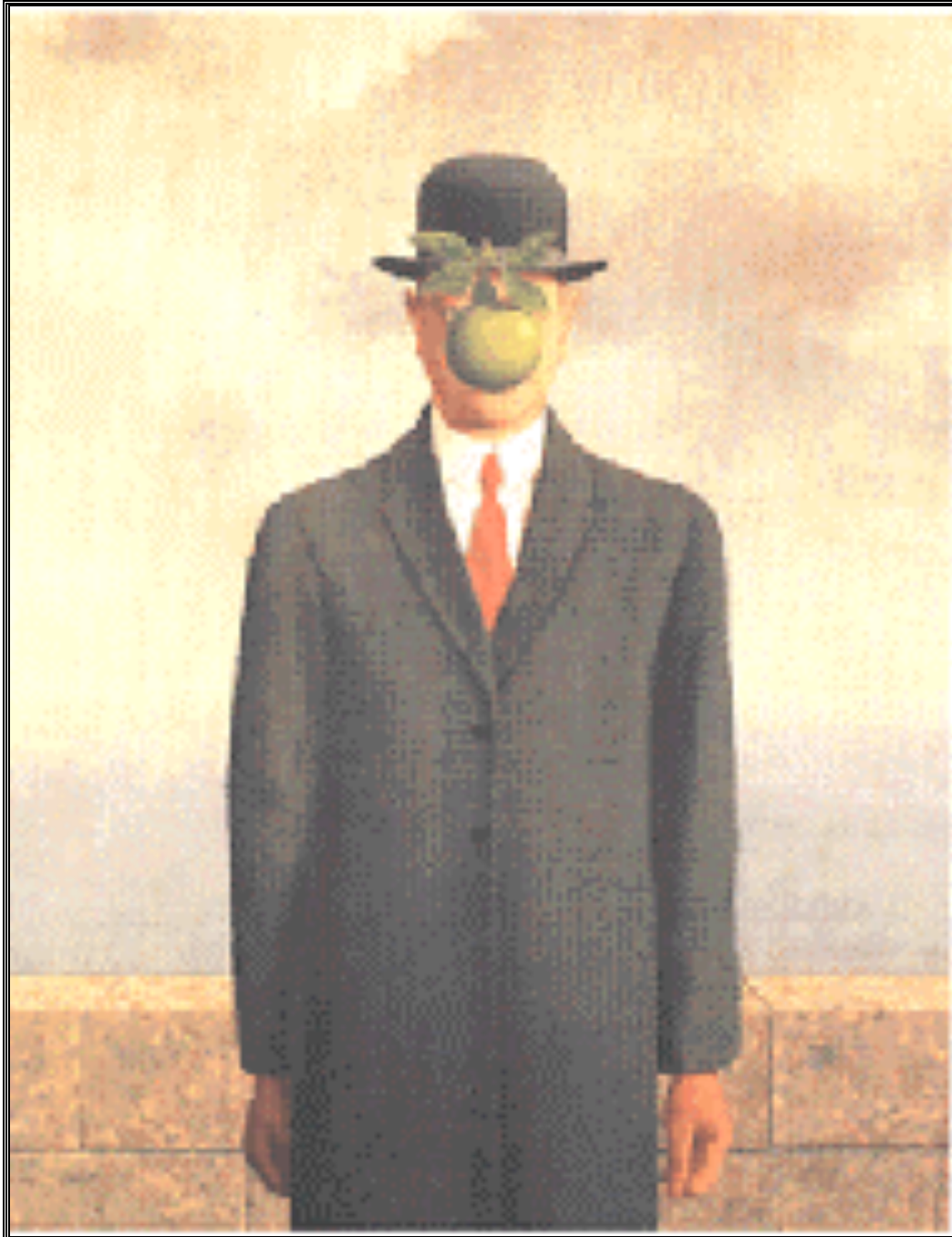
"PALACA ATHENE"

MARILYN LEVINE
(1935)
CANADIAN CERMICIST



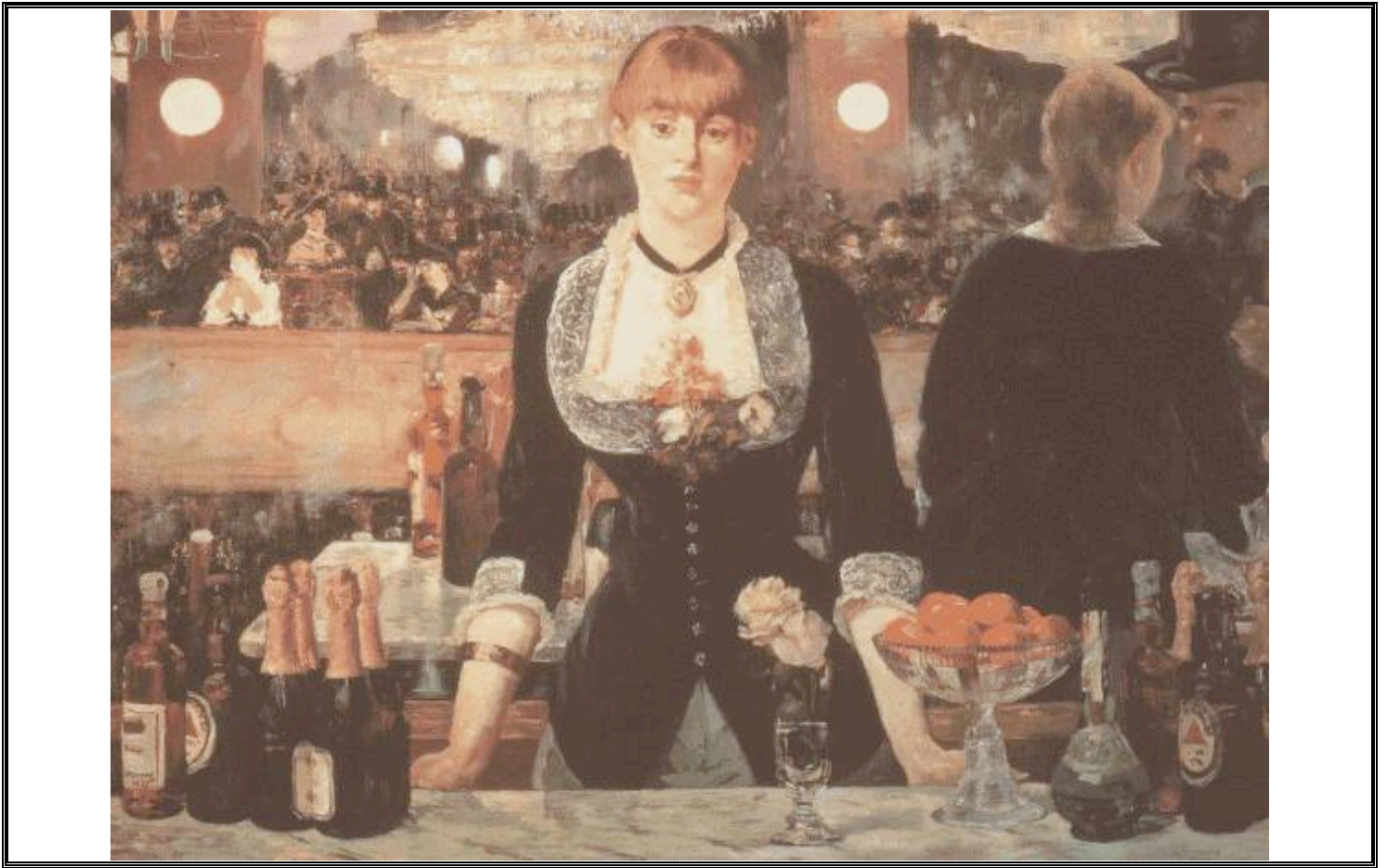
"BOB'S COWBOY BOOTS"

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



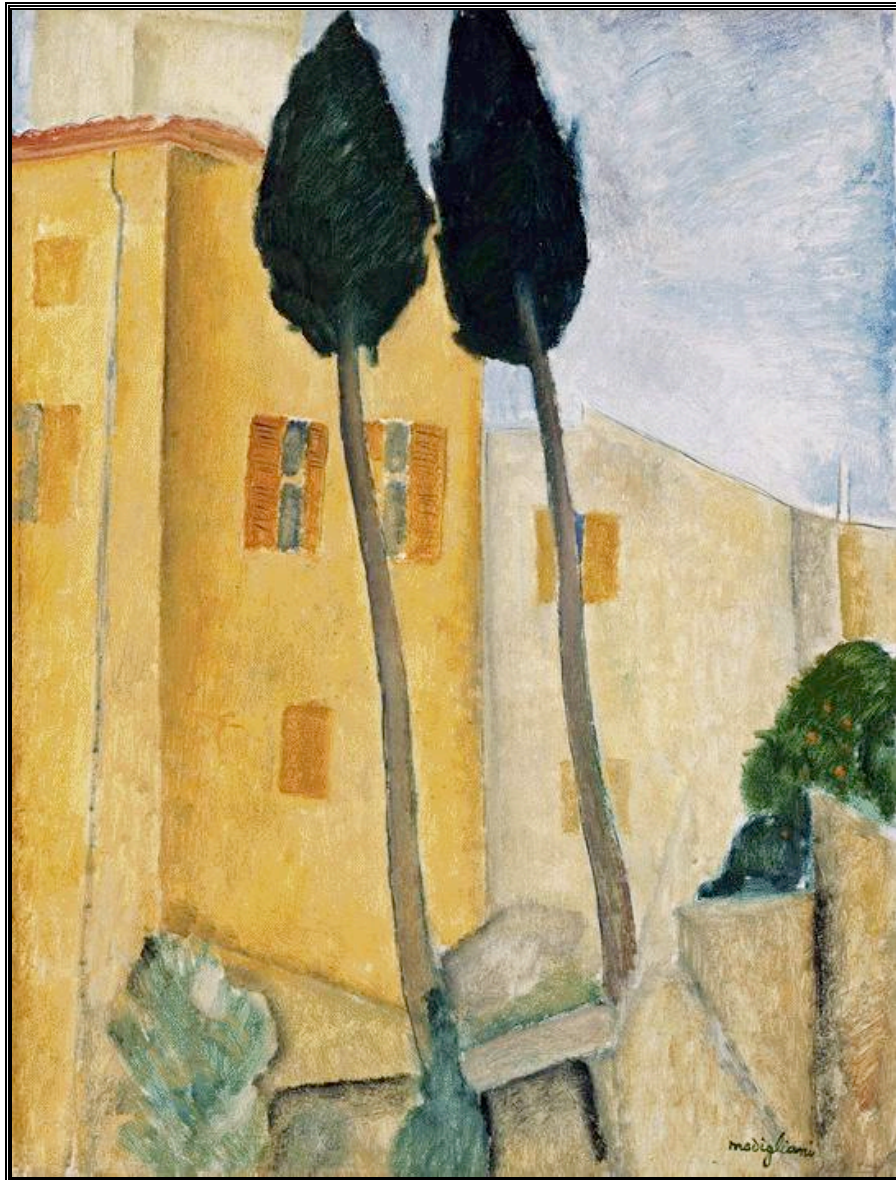
"MARTYDOM OF ST. PETER"

JOAN MIRO
(1893-1983)
SURREALIST



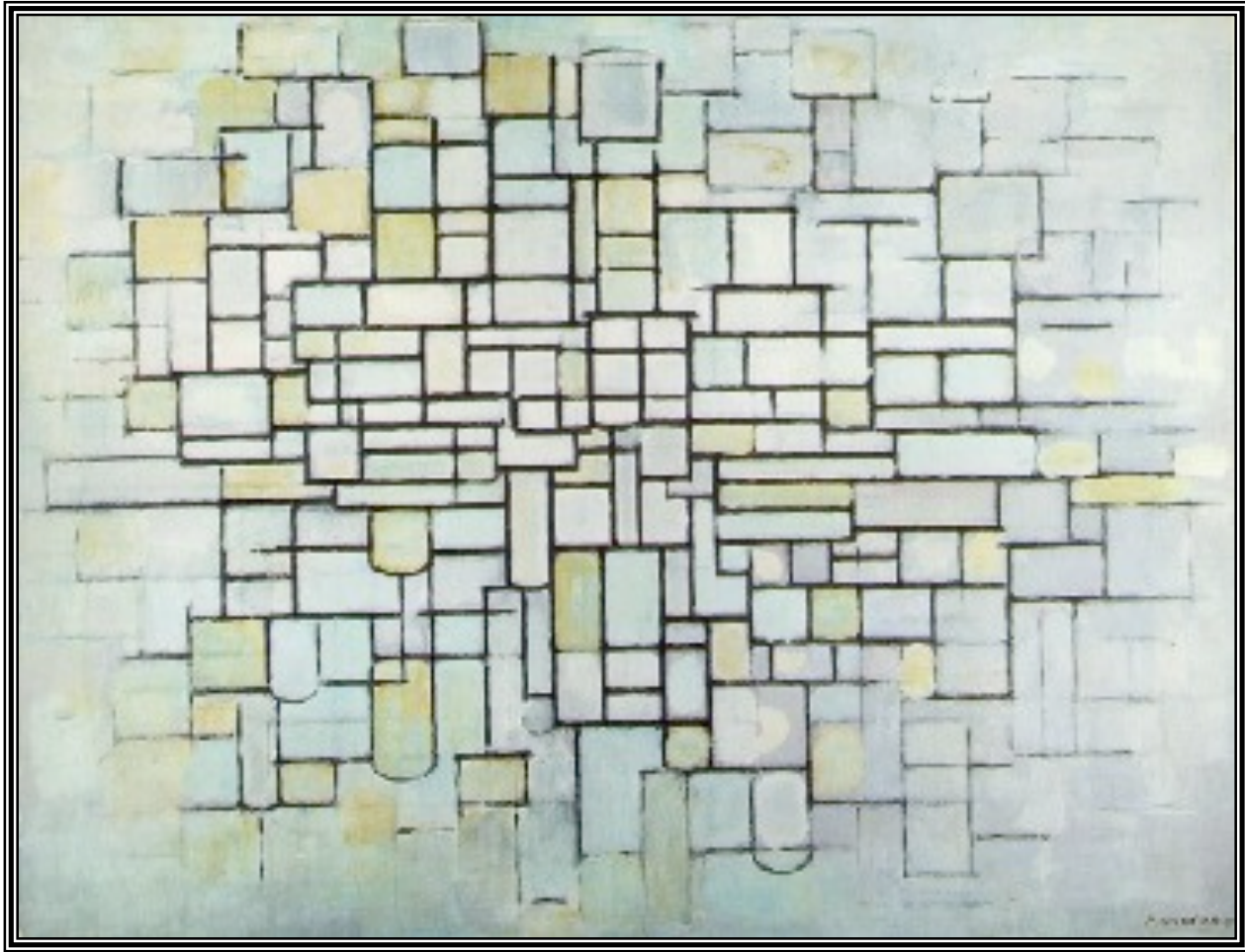
"CERET"

AMADEO MODIGLIANI
(1884-1924)
ITALIAN EXPRESSIONISM



"CYPRES TREES"

PIET MODRIAN DE STIJL SCHOOL



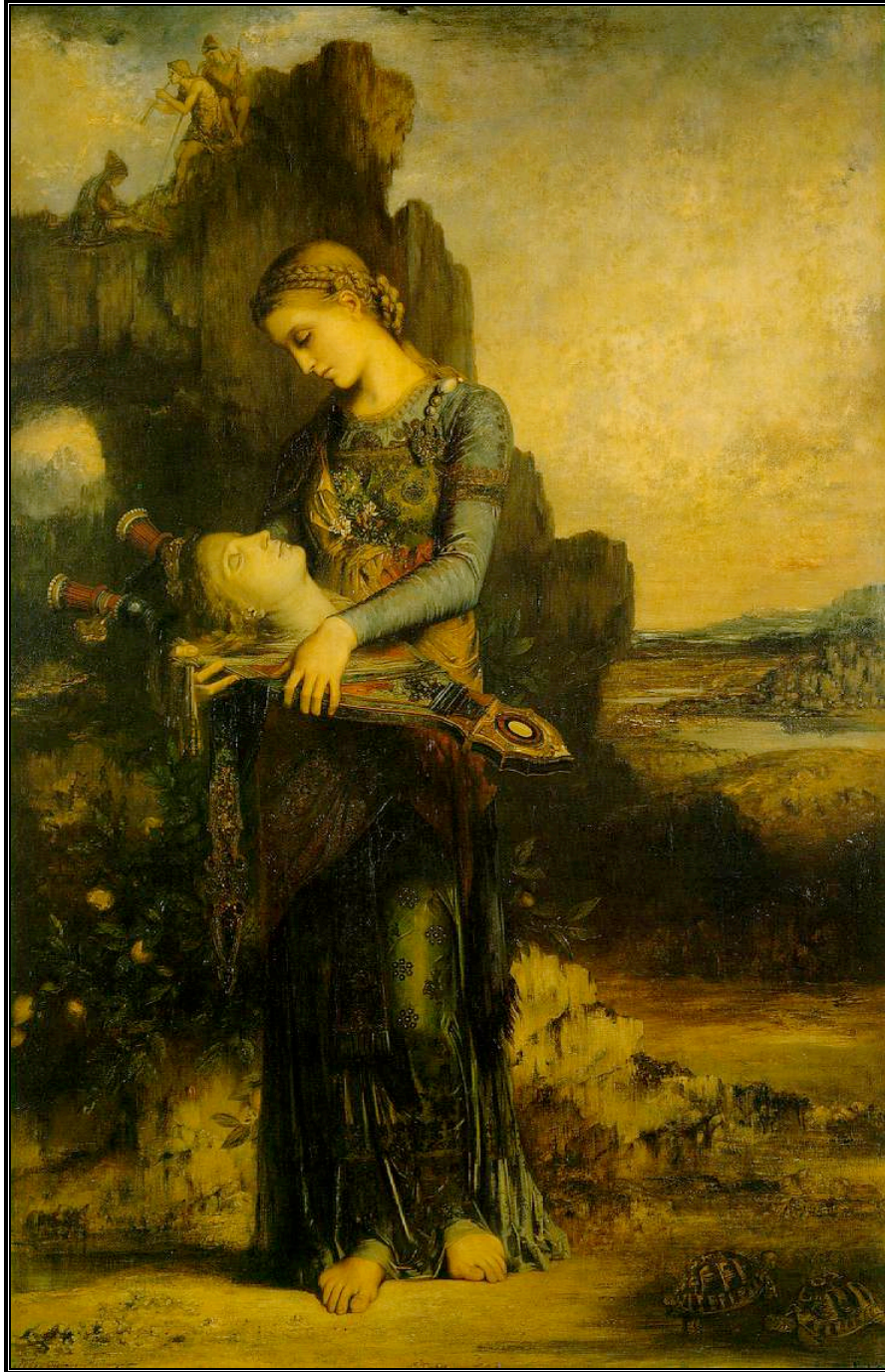
"COMPOSITION #2"

EDWARD MONET (1840-1926) IMPRESSIONISM



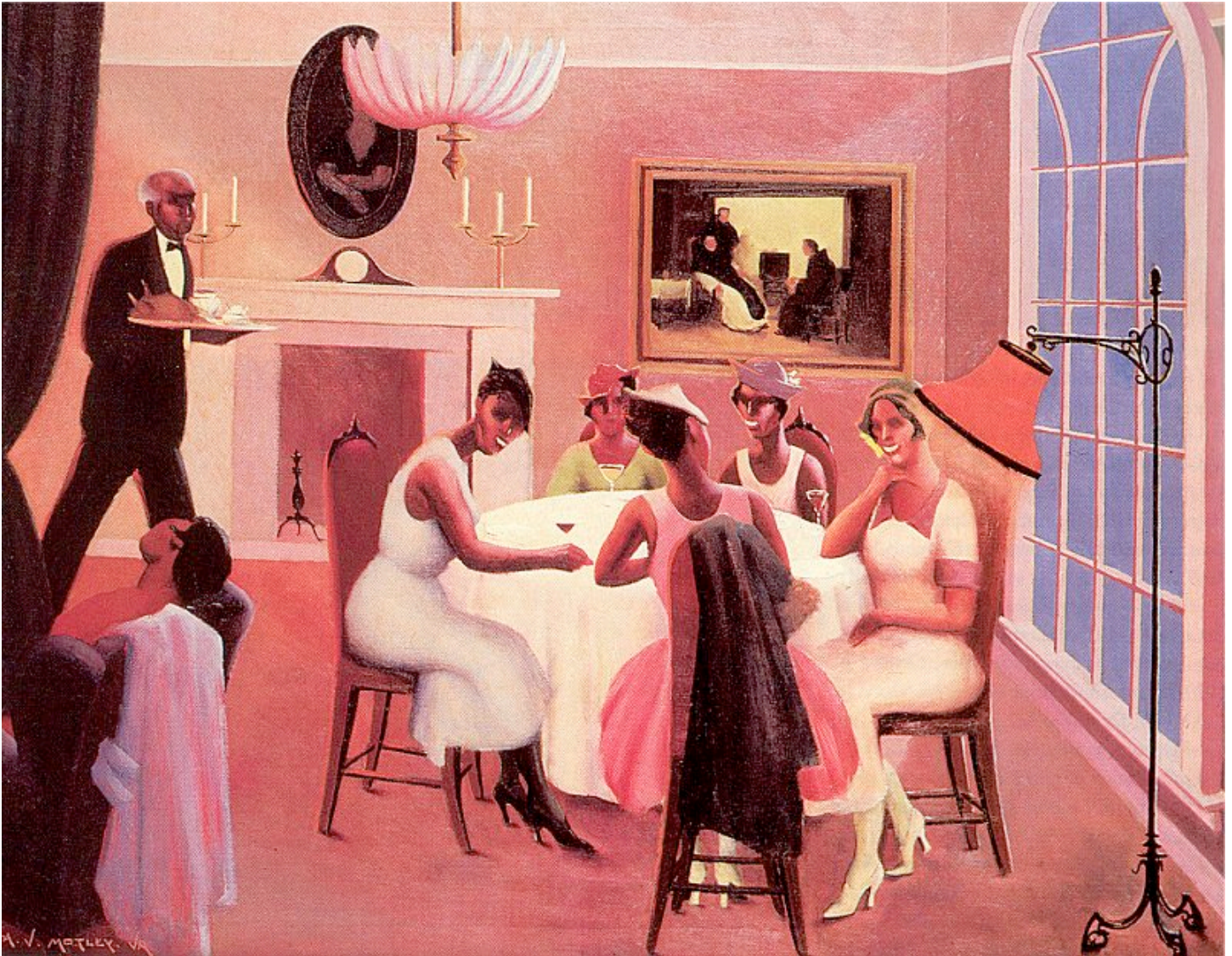
"THE FLOATING ICE"

GUSTAVE MOREAU (1826-1898) SYMBOLISM



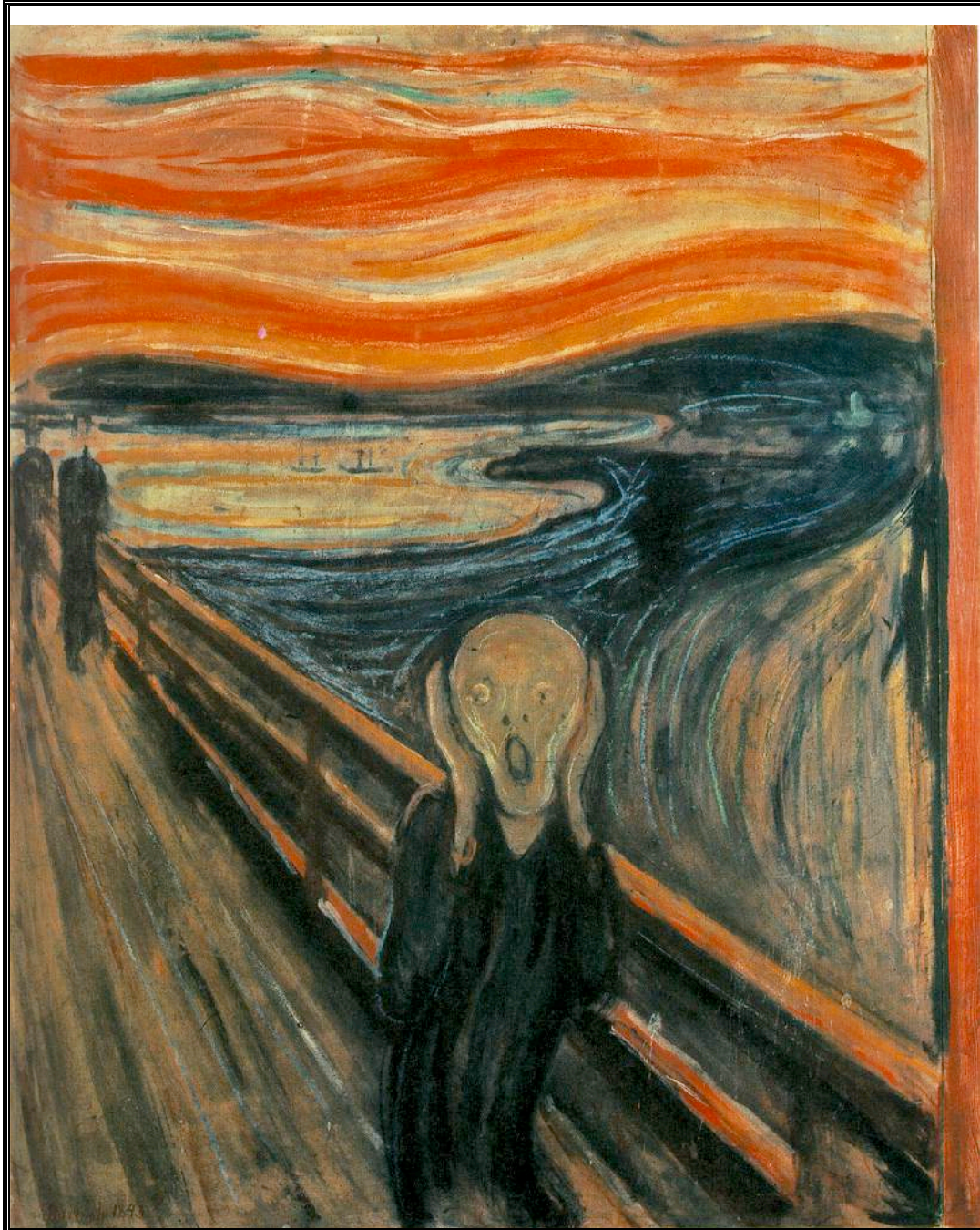
"SYMBOLIST ORPHEUS"

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



"COCKTAILS"

EDVARD MUNCH
(1863-1944)
EXPRESSIONISM



"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



"GUERNICA"

CAMILLE PISSARO (1830-1903) IMPRESSIONISM



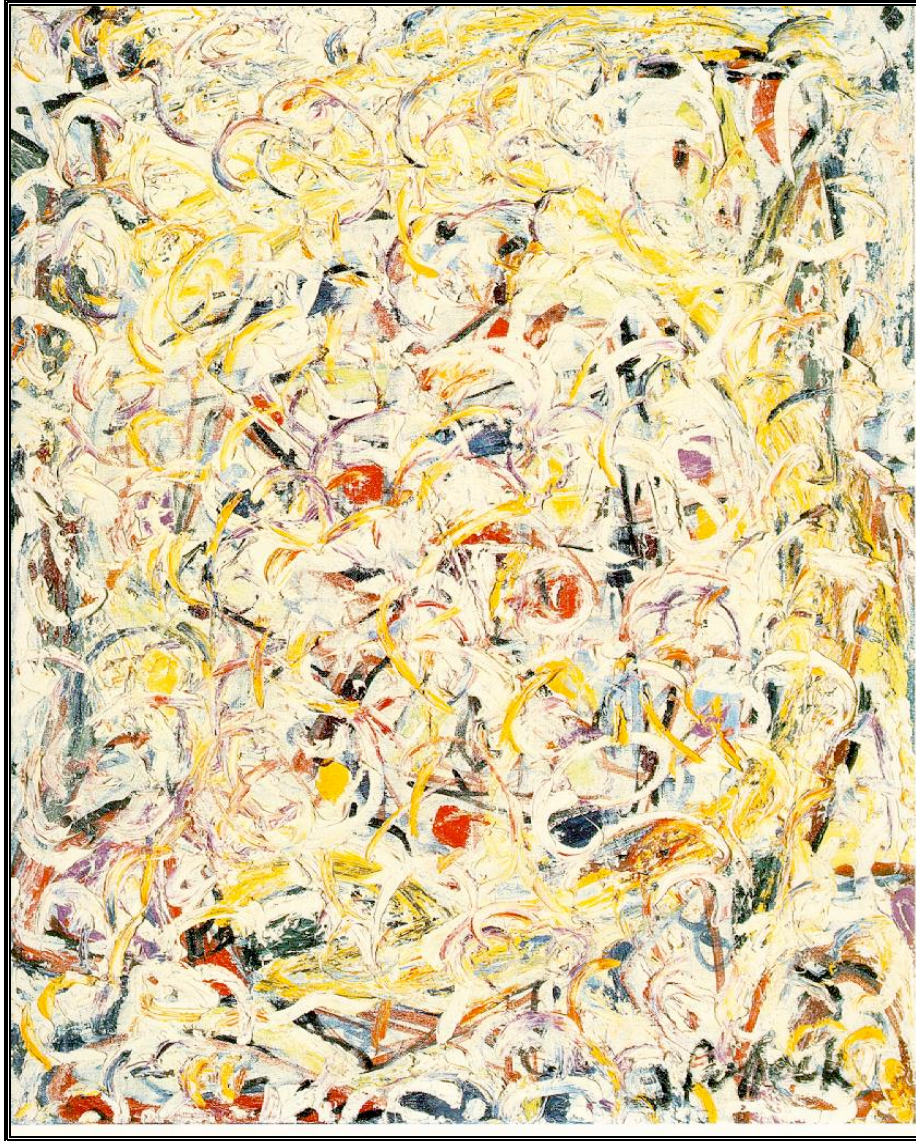
"STORM IN CORSICA"

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



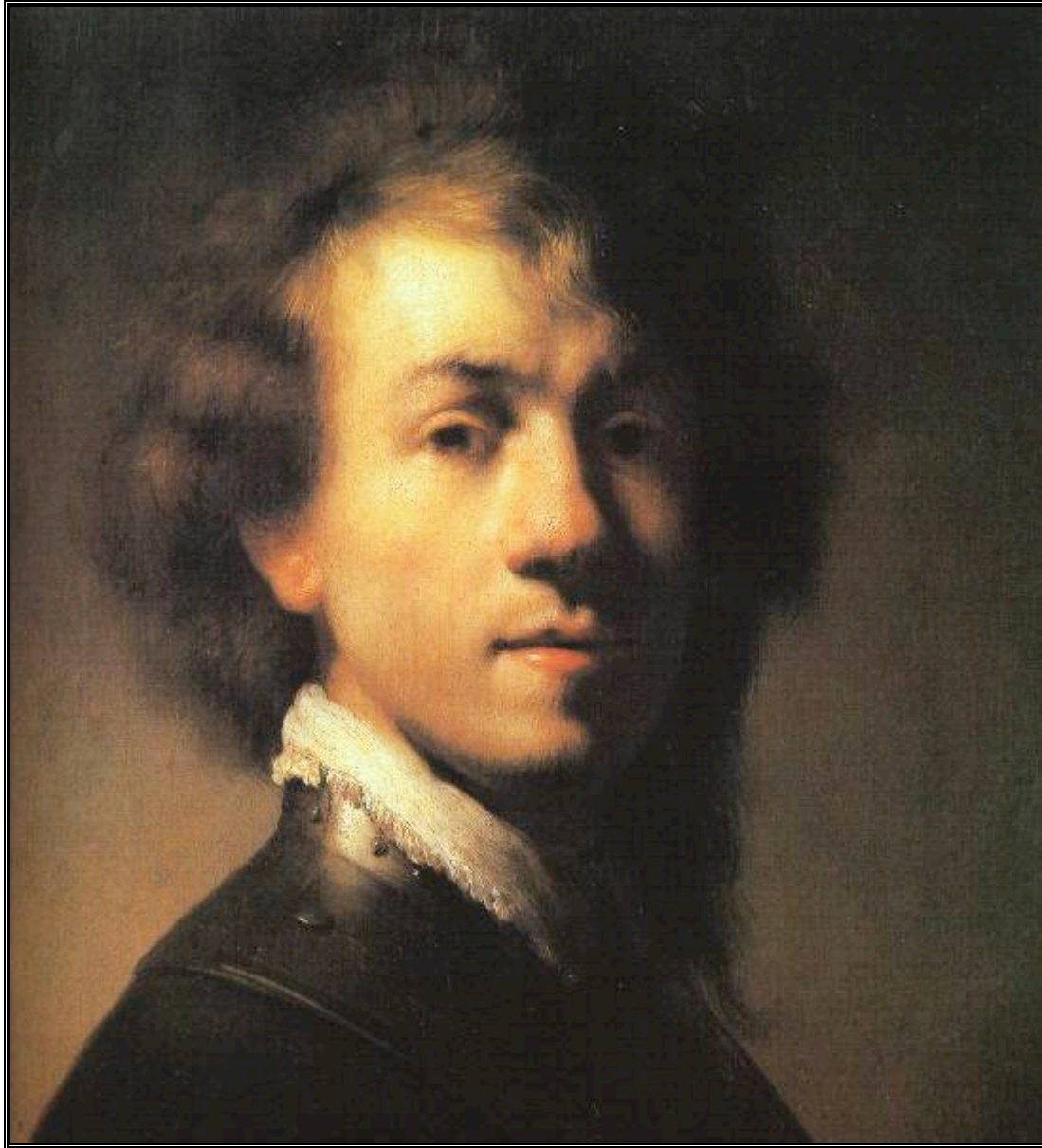
"SCHOOL OF ATHENS"

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



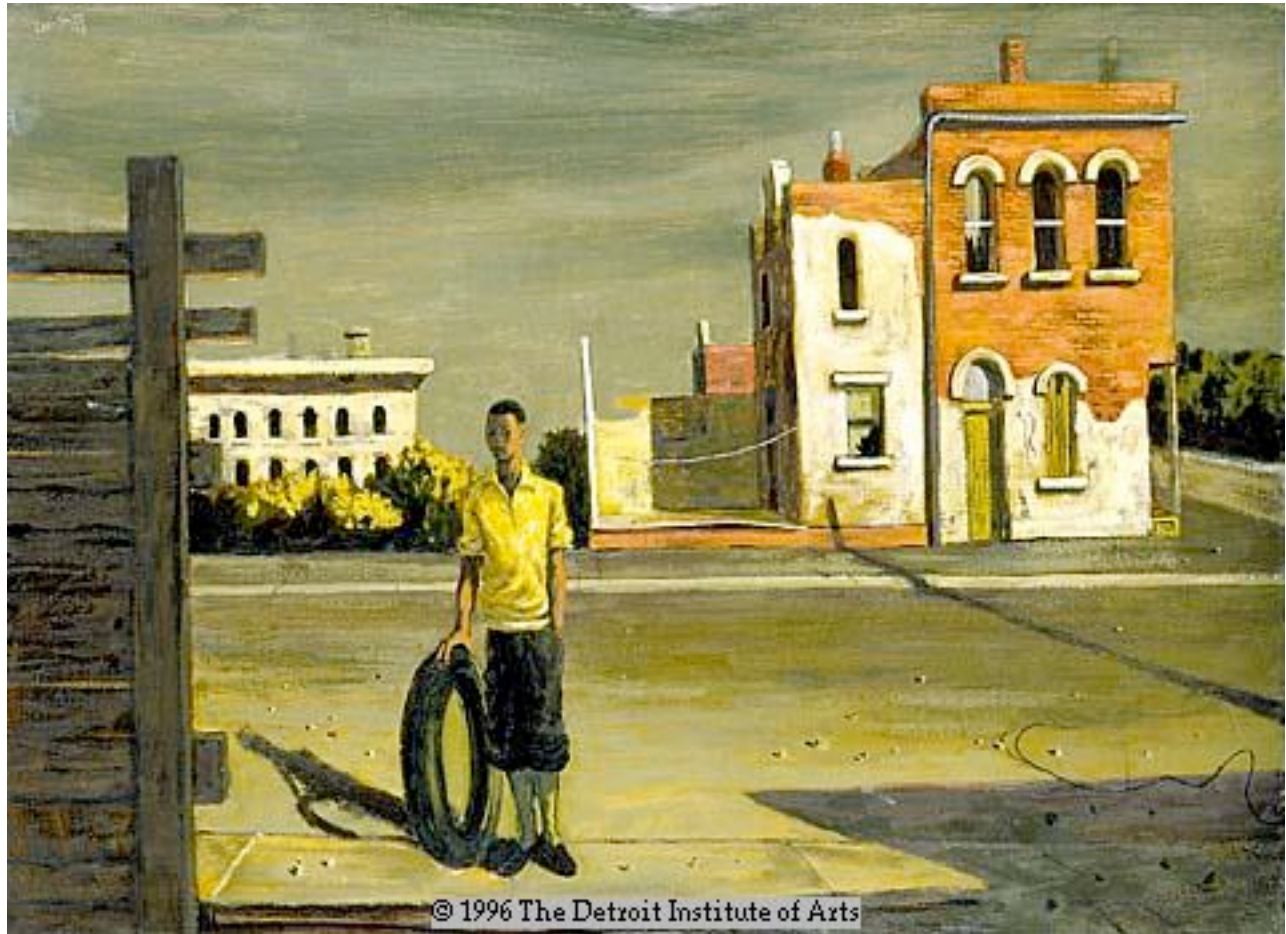
"GAMIN"

ALFRED SISLEY
(1839-1899)
IMPRESSIONISM



"PROVENCHER'S MILL AT MORET"

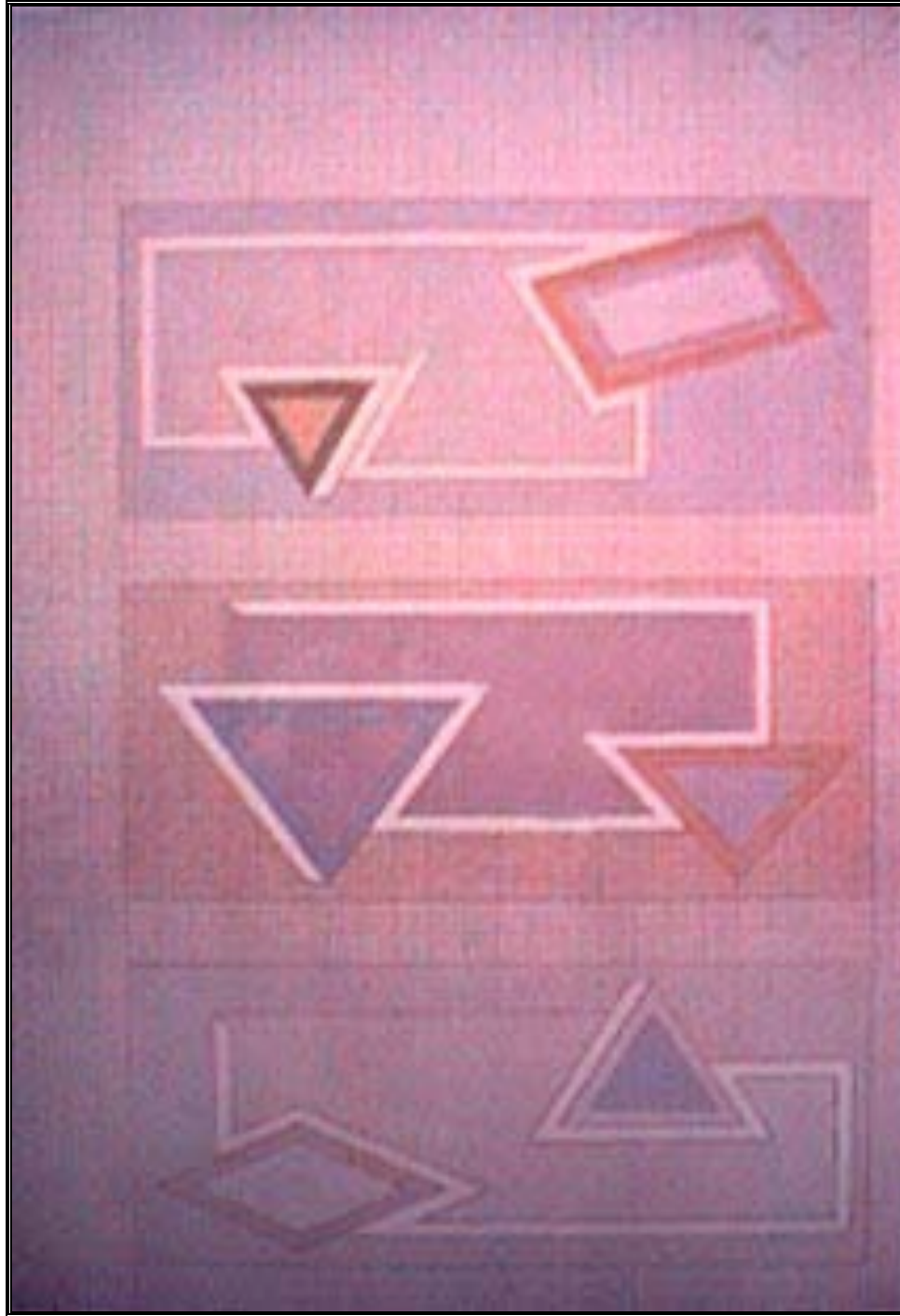
HUGHIE LEE-SMITH
(1899-1979)
AFRICAN-AMERICAN
PAINTER



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"BOY WITH TIRE"

FRANK STELLA
(1936)
MINIMALISM



UNTITLED
YVES TANGUY

(1900-1955) SURREALISM



"INDEFINITE DIVISIBILITY"

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



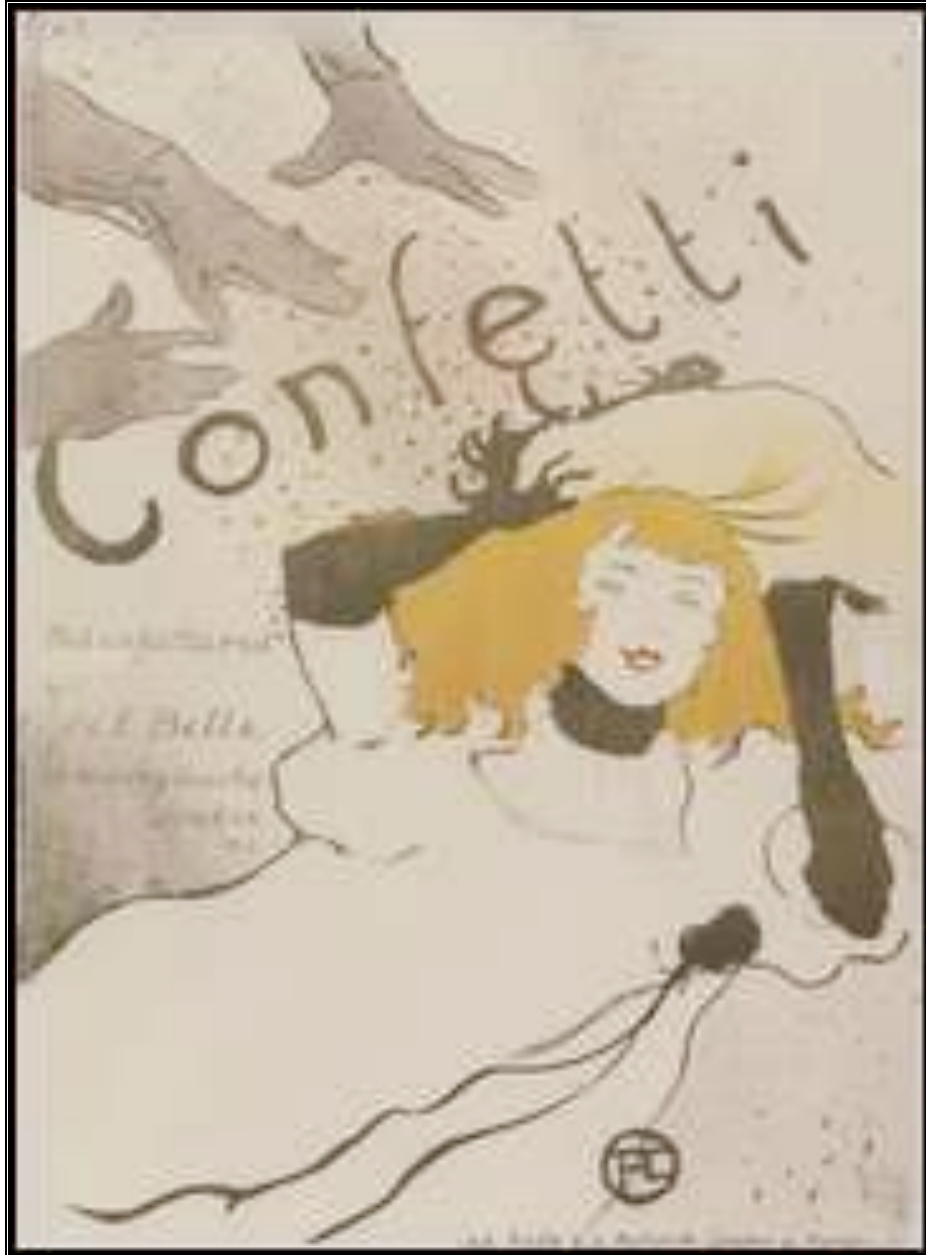
“BACKSTAGE”

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

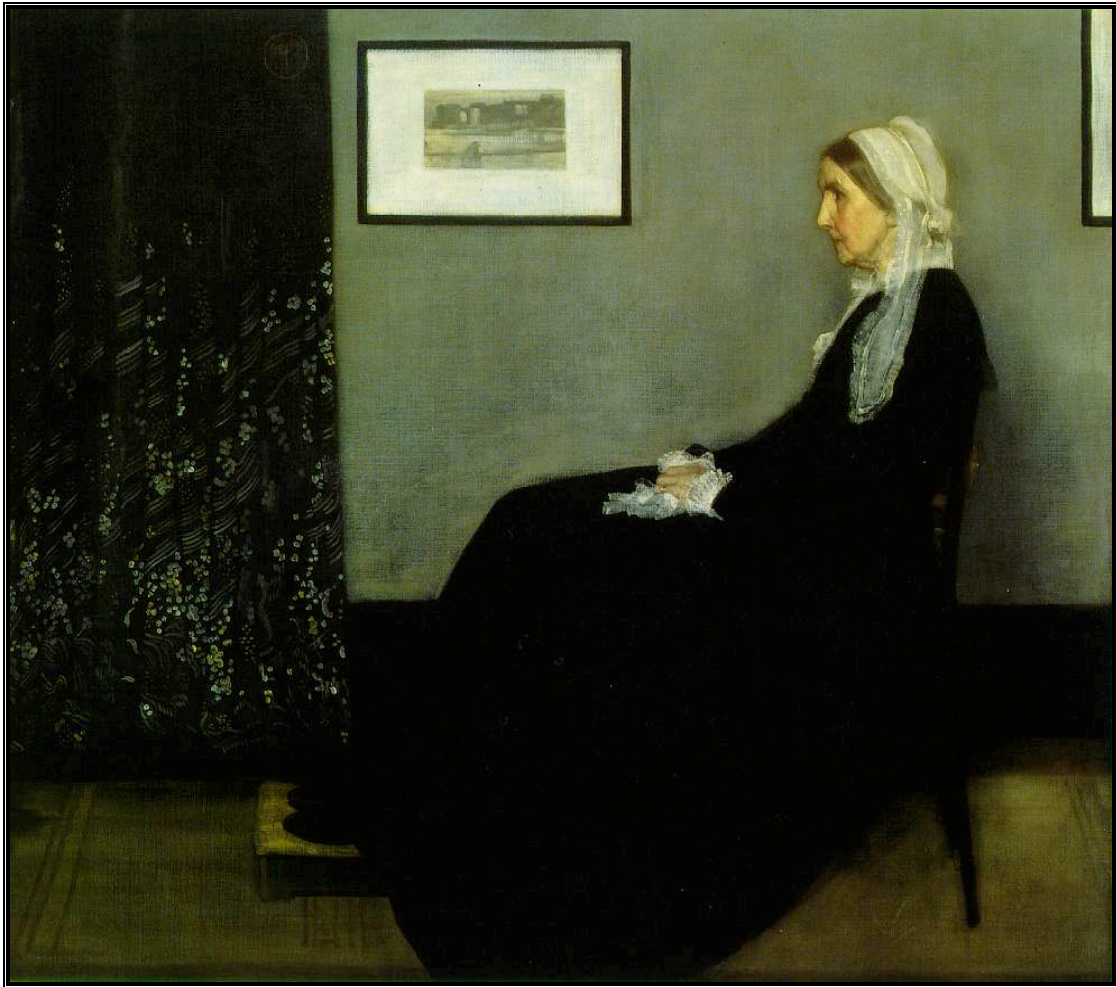


"A LADY WRITING"

ANDY WARHOL
(1928-1987)
POP-ARTIST

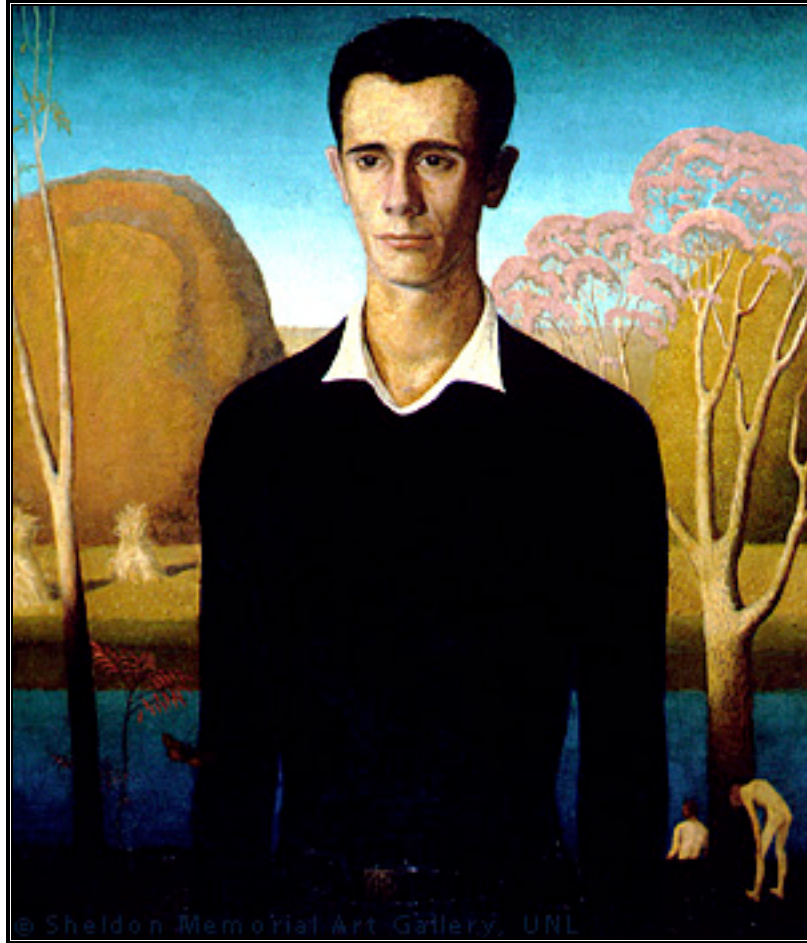


"FOUR MARYLINS"
JAMES WHISTLER
(1834-1903)



"ARRANGEMENT IN GRAY AND BLACK"

GRANT WOOD
(1892-1942)
AMERICAN REGIONALISM



"ARNOLD COMES OF AGE"

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<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 Florida Highway Men Resource

http://www.zeroland.co.nz/latin_america.html South American Art Resource

Adobe Photoshop Sites

CORCORAN ONLINE PHOTOSHOP GALLERY <http://www.afh.com/co220/index.html>

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PHOTOSHOP SUPPORT <http://www.photoshopsupport.com/>

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PHOTOSHOP COMPOSITING <http://www.photoshopcafe.com/gallery/photomanip/index.htm>

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