



INTRODUCTION TO CRAFTS

Orange Board of Education

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TABLE OF CONTENTS

Acknowledgements	1
Table of Contents.....	2
Introduction	3
Vision/Mission Statement.....	4
Philosophy	5
Evaluation of Students	6
Scope and Sequence.....	7
Matrices	8
<u>Appendix</u>	
Vocabulary	38
Art Careers	49
New Jersey Core Curriculum Standards	51
National Standards.....	66
Workplace Indicators Short List	68
Craft Samples	69
Painting Samples	91
Bibliography	178

INTRODUCTION

Welcome to the new Introduction to Crafts curriculum. The purpose of this guide is to provide you with a useful tool in your quest to educate our young adults in the creation of crafts within the 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, Introduction to Crafts, 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 of art involved painting or drawing techniques there are many non-traditional methods of art yet to be explored. 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. Art 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 artistically. Crafts give us a continuous series of problems to be solved. You must decide on composition, color scheme, value, structure 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.

We must instill in our students the ability to keep an open mind when it comes to arts and crafts. Art is not just a pencil or a brush. In different cultures art takes on different forms and purposes. It is our job to help the students understand these new art forms in order to broaden their minds and expose them to new concepts. This curriculum is not a “crafts” curriculum as much as it is a window into the artistic world that is unfamiliar to many of us. If we are to grow as people we must understand the world around us.

There are 30 different matrices covering many aspects of crafts, they are broken up into 2-dimensional and 3-dimensional. 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 approximately 40-45 days per class. Creation of art takes time and one matrix may cover up to a 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 you may feel free to alter them based on your expertise. **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 **RESOURCES**, this cites art/crafts of various cultures, art concept involved with the matrix as well as web based resources. **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 sketchbooks 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.

- **Tear Sheet**-Photographs of bulkier three dimensional work may be digitally archived and each student can create a tear sheet of their work

Scope and Sequence

	CULTURAL CONNECTION	ART CONCEPT
2-DIMENSIONAL CRAFTS		
Batik-Hand Designed Scarf	Java	Design Elements
Relief Print-Greek Design	Greece	Design Elements
Linoleum Cuts-Aboriginal Design	Aboriginal	Print Technique
Mono-Print (Type)	Dutch	Landscape
Gyotaku-Japanese Fish Printing	Japan	Print Technique
Silk Screening	American Pop Art	Composition
Navajo Sand Paintings	Navajo Tribe	Radial Design
Patterns as Subject Matter-Kente Clothe	Ghana	Patterns/Sequence
Mosaic-Drawing with Tiles	Byzantine	Mosaic
Decoupage-Creating Wood Block Design	Siberia	Creating In Lay
Collage-Self Portrait	Italy	Collage
Appliqué Banners	France	Graphics
Stained Glass Design	English Gothic	Lay Out
Fresco Painting	Italy	Painting Technique
Mural	Nicaragua	Grid Enlargement
Quilting	Colonial America	Pattern/Design
Papermaking	China	Papermaking
3-DIMENSIONAL CRAFTS		
Pinch Pots	Native American	Pottery
Coil Pots	Native American	Coiling
Bas Relief	Ancient Rome	Sculpture
Cartouche	Ancient Egypt	Sculpture
Wire Sculpture	N/A	Motion
Abstract Sculpture-Found Objects	Henry Moore	Abstraction
Masks	Chamba Tribe	Mask Design
Steel Drum Cut Outs	Haiti	Sculpture
Jewelry Making	Aztec	Jewelry Design
Candle Making Basics	Various Religions	Candle Basics
Candle Painting	N/A	Patterns/Design
Sand Candle	N/A	New Technique
Zen Garden	Japan	Symmetry

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Batik-Hand Designed Scarf

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Comprehend the technique of batik. -Complete their own batik design. -Identify the cultures that developed the technique. -Demonstrate the technique of batik. -Correctly answer the sample question. <p>ACTIVITIES</p> <p>Working with a long piece of fabric have the students create a design to be used a pattern using the batik method to create a decorative scarf.</p> <p>SAMPLE QUESTION: How did different cultures use Batik in their society?</p>	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how well they handle the new technique of batik. -how intricate the design in their print becomes. -identifying the cultures known for batik work. <p>Answering the sample question correctly.</p>	<p><u>CULTURAL CONNECTION</u> Batik was brought to Java and became a highly developed skill by the Javanese.</p> <p><u>ART CONCEPT</u> Patterns</p> <p><u>RESOURCES</u> http://www.asia-art.net/batik.html</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-On your computer, allow your students to search for samples of batik on the internet. Print them out for display during the project.</p> <p><u>Science</u>-Discuss with your students what natural things can be used as dyes. What is in nature that can be used to create the different colors of the spectrum. How can they be refined for use as dyes.</p> <p><u>Social Studies</u>-Have the students research the cultures of Java. It is these regions that are known for their use of batik. Do they use symbols in their designs.</p> <p><u>Vocabulary</u>- batik, dye, stain</p> <p><u>Workplace Readiness:</u></p> <ul style="list-style-type: none"> 3.1-Define problem/clarify decisions. 4.2-Work cooperatively. 5.4-Demonstrate safe use of equipment. 	<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>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.3, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Relief Print-Greek Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none">-Create relief prints.-Explain the multiple steps of relief printing.-Identify the elements of Ancient Greek art.-Correctly answer the sample question.	<p>Students will be assessed by:</p> <ul style="list-style-type: none">-how well they handle a complex technique.-how intricate the design in their print becomes.-correctly answer the sample question.	<p><u>CULTURAL CONNECTION</u></p> <p>Ancient Greek culture had many intricate designs. Have the students study the designs of these people</p> <p><u>ART CONCEPT</u></p> <p>Elements of Design</p> <p><u>RESOURCES</u></p> <p>http://www.lib.udel.edu/ud/spec/exhibits/color/reliefs.htm</p>
SUGGESTED ACTIVITIES		
<p>Using foam board or other flat Styrofoam. Have the students draw a design or picture based on ancient Greek sculptures to be carved. Using a carving implement have the students carve their design. Using print ink and brayers create the prints. Have the students explore the relief sculptures of the ancient world. Have the students design and plan out in their sketchbooks first.</p> <p>SAMPLE QUESTION: In what way did the Ancient Greek culture use art?</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-On your computer, have the students do the drawing of their print in the drawing program. Print the picture and transfer it to the print block for carving.</p> <p><u>Science</u>-Have the students create a print of the parts of a flower. Make enough to distribute amongst all the students in the class. Tell the class to identify and label the different parts.</p> <p><u>Art History</u>-What was the goal of the ancient Greek sculptures when they did their art?</p> <p><u>Vocabulary</u>- relief prints, brayer, ink block, print, carving</p> <p><u>Workplace Readiness:</u></p> <p>3.12-Interpret data.</p> <p>3.15-apply problem solving skills to design problems.</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 relationship to world cultures, history and society.</p>	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.3, 1.4, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Linoleum Cuts-Printing

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Create relief prints. -Explain the multiple steps of relief printing. -Identify the elements of Aboriginal art. -Correctly answer the sample question.	Students will be assessed by: -how well they handle a complex technique. -how intricate the design in their print becomes. -correctly answer the sample question.	<u>CULTURAL CONNECTION</u> Aboriginal art was highly designed and stylized. They Aboriginal culture used their art for many purposes <u>ART CONCEPT</u> Elements of Design <u>RESOURCES</u> http://www.australianprints.gov.au/Default.cfm?MnuID=Sym1/Bot
SUGGESTED ACTIVITIES		
Have the students study the designs of Aboriginal art in Australia. Have them create their own design using the visual language of the Aboriginal people. Once the design is planned out have them transfer it to linoleum blocks using recently learned techniques. Experiment with how the color is applied to the block. SAMPLE QUESTION: In what way did the Aboriginal Culture of Australia use their designs? What was the purpose of their art?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -On your computer, have the students do the drawing of their print in the drawing program. Print the picture and transfer it to the print block for carving. <u>Social Studies</u> -What was the origins of Australia? Why did the original Europeans settle there? <u>Vocabulary</u> - relief prints, brayer, ink block, print, carving <u>Workplace Readiness:</u> 3.12-Interpret data. 3.15-apply problem solving skills to design problems.	1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts. 1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3

Concept: 2-Dimensional Crafts

Skills Area(s): Monoprint/Type

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a piece of art using mono-prints. -Visualize the finished work through the preparation of the prints. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how well they handle the materials and techniques. -their understanding of the subject matter. -answering the sample question correctly. 	<p><u>CULTURAL CONNECTION</u> Study how the Dutch artists of the 17th century began expanding on the monotype technique</p> <p><u>ART CONCEPT</u> Printing Technique</p> <p><u>RESOURCES</u> http://www.monoprints.com/history/monoprints.html</p> <p>http://www.monoprints.com/history/brief.html</p>
<p>ACTIVITIES</p> <p>The students will create a rough landscape using a series of three mono-prints. One each of a different color for the background, middle ground and foreground. Have the students plan out each of the three pieces in advance to make sure they are working in harmony.</p> <p>SAMPLE QUEASTION: What is the definition of mono-print?</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-On your computer, have the students do the drawing of their print in the drawing program. Print the picture and create a mono-print based on it.</p> <p><u>Language Arts</u>-Have the students create a mono-print cover for a book report they are doing. Have them include elements that will reflect the contents of the book in the print.</p> <p><u>Vocabulary</u>- mono-prints, brayer, ink block, print</p> <p><u>Workplace Readiness:</u></p> <p>3.2-Use models and observations.</p> <p>3.12-Interpret data.</p> <p>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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Gyotaku-Japanese Fish Prints

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Create Gyotaku style prints. -Explain the multiple steps of Gyotaku printing. -Identify how to apply color to the object that is to be printed. -Correctly answer the sample question.	Students will be assessed by: -how well they handle a complex technique. -how intricate the color design of the print is planned out -correctly answer the sample question.	<u>CULTURAL CONNECTION</u> Gyotaku was invented in the 19 th century in Japan to assist fishermen in recording and keeping track of their catches <u>ART CONCEPT</u> Printing Technique <u>RESOURCES</u> http://artsedge.kennedy-center.org/content/3436/
SUGGESTED ACTIVITIES		
Have the students study the technique of Gyotaku. Using rubber fish molds or leaves or any other textural objects, have the students practice creating the prints in the Japanese style. Once the technique has been mastered allow the students to experiment with color variations in their prints. Have them prepare a sketch of how the finished printed image will look and then allow them to execute it. SAMPLE QUESTION: What was the original use for Gyotaku in Japan???		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Language Arts</u> -Have the students write a short story of what they think life would be like as a fisherman. <u>Social Studies</u> -What was the Japanese culture like in the 19 th century? <u>Vocabulary</u> - gyotaku, texture <u>Workplace Readiness:</u> 3.12-Interpret data. 3.15-Apply problem solving skills to design problems. 4.9 Use time efficiently	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. 1.3 (Elements and Principals) All students will demonstrate an understanding of the elements and principals OF dance, music, theater and visual arts. 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.2, 1.3, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Silk Screen-Cartoon Panel

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Work in groups to create a multi-colored silk-screened print. -Design, with a well thought a composition, a large cartoon panel. -Identify how the colors are to be separated. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how well they work in their groups. -how intricate the color design of the screen print is planned out -correctly answer the sample question. 	<p><u>CULTURAL CONNECTION</u> American Pop Artists such as Roy Lichtenstein employed screen-printing as their method of choice.</p> <p><u>ART CONCEPT</u> Composition</p> <p><u>RESOURCES</u> http://artsedge.kennedy-center.org/content/3436/</p>
SUGGESTED ACTIVITIES		
<p>Have the students study the technique of Silk Screen printing. Expose them to the work of Roy Lichtenstein and how he used the process to create his art. Divide them into groups to design and plan out their cartoon panel. Explain how visual balance and composition are important in any artistic image. One the group sketch is approved use tracing paper to create the color separation and transfer each section to a separate print. Create the silk screen using the different colored parts.</p> <p>SAMPLE QUESTION: What were the original uses for screen-printing?? It was artistically based.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Language Arts</u>-Have the students write a short story to describe what is going on in the cartoon image they created.</p> <p><u>Social Studies</u>-What was American culture like in the mid 20th century?</p> <p><u>Vocabulary</u>- composition, visual balance, color separation</p> <p><u>Workplace Readiness:</u></p> <p>3.12-Interpret data.</p> <p>3.15-Apply problem solving skills to design problems.</p> <p>4.9 Use time efficiently</p>	<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 Principals) All students will demonstrate an understanding of the elements and principals of dance, music, theater and visual arts.</p> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2

Concept: 2-Dimensional Crafts

Skills Area(s): Navajo Sand Painting

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Identify the elements of radial design. -Reflect the work of the Navajo people in their own design. -Identify a color palette to use in their design. -Employ the proper technique to work on their sand painting. -Correctly answer the sample question.	Students will be assessed by: -how well they can identify the elements of design -how intricate the color design of the sand painting is planned out -employing the correct technique in sand painting -answering the sample question correctly	<u>CULTURAL CONNECTION</u> Navajo sand painting was used for ceremonial purposes as well as to tell stories. <u>ART CONCEPT</u> Radial Design <u>RESOURCES</u> http://www.snowowl.com/naartsandp.html
SUGGESTED ACTIVITIES		
Describe to the class what radial design is and how it is all focused around the center. Introduce the students to the sand paintings of the Navajo people. Have them use a compass to create a circle and find its center. Working from the center, have them create their design using patterns and shape. Once they have it created they may lay in basic colors using markers and once complete apply the sand. SAMPLE QUESTION: What were the symbols in some of the Navajo sand paintings we saw?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Language Arts</u> -Have the students write a short story to describe what is going on in the cartoon image they created. <u>Social Studies</u> -What was American culture like in the mid 20 th century? <u>Vocabulary</u> - composition, visual balance, color separation <u>Workplace Readiness:</u> 3.12-Interpret data. 3.15-Apply problem solving skills to design problems. 4.9 Use time efficiently	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. 1.3 (Elements and Principals) All students will demonstrate an understanding of the elements and principals of dance, music, theater and visual arts. 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.2, 1.3, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Painting-Patterns as Subject Matter –Kente Cloth

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Identify and create patterns for use as an abstract painting representing Kente Cloth. -Study the work of the Guanaian artisans. -Create patterns using images, shapes, colors and sizes. -Properly use the tempera paint in order to create their Kente image.	Students will be assessed by: -how well they can create patterns as a form of abstract painting. -how well the represent the elements of Kente cloth in their design -efficiently using the tempera paint and it’s technique	<u>CULTURAL CONNECTION</u> The Guanaian artisans create elaborate fabrics for use in varied ceremonial celebrations. <u>ART CONCEPT</u> Patterns and Sequences <u>RESOURCES</u> http://www.nmafa.si.edu/exhibits/kente/top.htm
ACTIVITIES		
Discuss the work of the artisans of Guana and how they use elaborate and colorful patterns to create their Kente Cloth. Explain what the purpose of the cloth is in their culture. Explain to the students how to create patterns using both shape and color and have them sketch out their Kente design. Once approved the design should be repeated on a long piece of fabric to create their Kente. Tempera painting technique should also be demonstrated. SAMPLE QUESTION: Name some of the cultural significance of Kente cloth.		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Science-</u> Research the climate and topography of Guana. <u>Math-</u> Create a number pattern using a formula to construct it. Then assign each number color and translate your number pattern into a color pattern. <u>Vocabulary-</u> pattern, abstract, sequence <u>Workplace Readiness:</u> 3.9 Identify patterns 3.14 Evaluate solutions	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. 1.3 (Elements and Principals) All students will demonstrate an understanding of the elements and principals of dance, music, theater and visual arts. 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.3

Concept: 2-Dimensional Crafts

Skills Area(s): Mosaic-Drawing with Tile

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Define what mosaics are and where you find them in everyday life. -Create a mosaic. -Comprehend the history and origin of mosaics. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how readily they identify examples of mosaics in everyday life. -how well they translate a painting into a mosaic design. -answering the 	<p><u>CULTURAL CONNECTION</u> In the Byzantine era it was common to see religious subject matter represented in Mosaic work.</p>
ACTIVITIES		<p><u>ART CONCEPT</u> Patterns and Sequences</p>
<p>Introduce to the students the mosaic work of the Byzantine era circa. 500-600AD. In what style did the artists of the time use the mosaic work? Have the students create a large drawing and have them complete it using some form of mosaic tiles in the style of the Byzantine examples.</p> <p>SAMPLE QUESTION: What was a favorite theme of the Byzantine mosaic artists?</p>		<p><u>RESOURCES</u> http://www.thejoyofshard.s.co.uk/history/index.shtml 1</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-Using an art program, have the students create their mosaics with small squares of color from the toolbox of the computer. <u>Math</u>-Discuss the use of grids and the boxes within the grid in planning and scaling items. <u>Social Studies</u>-Have the students research mosaics and the cultures that were famous for them. <u>Art History</u>-Have the students discuss how religion played an important part in the mosaics of the Byzantine era <u>Vocabulary</u>- mosaic, tiles, culture</p> <p><u>Workplace Readiness:</u> 3.2 Use models and observations 3.9 Identify patterns 3.14 Evaluate solutions</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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.2, 1.3, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Decoupage

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Identify the elements of decoupage. -Create a design using the decoupage technique. -Build a simple elongated box in order to apply the decoupage technique. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how readily they identify elements of decoupage -how well they create a design using proper technique -answering the sample question 	<p><u>CULTURAL CONNECTION</u> In the 12th century decoupage was developed by East Siberian peoples as a way to decorate tombs of there dead</p>
ACTIVITIES		
<p>After constructing a small cardboard model of a tomb and painting it white explain to the class the technique of decoupage and its uses. Have them lay out their paper cut outs on the model and arrange them in a well designed fashion. After the layout is approved the class can begin laying on layers of glue to act as varnish. Paper cut outs can be whatever you determine.</p> <p>SAMPLE QUESTION: What is the difference between collage and decoupage?</p>		<p><u>ART CONCEPT</u> Creating Inlays</p> <p><u>RESOURCES</u> http://www.ehow.com/how_1336_decoupage.html</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-What were the people of Siberia like in the 12th century? How did they live?</p> <p><u>Art History</u>-Have the students research and study other cultures that placed high importance on tomb decoration.</p> <p><u>Vocabulary</u>- decoupage, layout, design</p> <p><u>Workplace Readiness:</u></p> <ul style="list-style-type: none"> 3.2 Use models and observations 3.9 Identify patterns 3.14 Evaluate solutions 	<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 Principals) All students will demonstrate an understanding of the elements and principals of dance, music, theater and visual arts.</p> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.2, 1.3, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Collage-Self Portraits

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Plan out their work of art before hand in order to harvest the necessary materials. -Determine what materials they will need in order to complete this task. -Analyze what materials are needed for their work before they begin. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -choosing their materials without having to go back and get more -effectively using the technique to achieve the desired goal -correctly answering the sample question. 	<p><u>CULTURAL CONNECTION</u></p> <p>Italian artists of the Renaissance began experimenting with gluing gold leaf, jewels or other objects right into their paintings.</p> <p><u>ART CONCEPT</u></p> <p>Collage</p> <p><u>RESOURCES</u></p> <p>http://www.ehow.com/how/1336_decoupage.html</p>
<p>ACTIVITIES</p> <p>Using a large surface 24x30 at least, have the students choose a person for the basis of a portrait and supply a photo of that person. Have them go through old magazines looking for colors textures etc..., that they feel will help them complete their collage. Have them sketch their portrait and then use the magazine material to create and fill in the collage.</p> <p>SAMPLE QUESTION: What is the definition of Collage?</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-Go onto the internet and look for textures and colors to print out for use in the collage.</p> <p><u>Language Arts</u>-Have the students write a short biography of the person they choose for their collage.</p> <p><u>Art History</u>-Search collage on the internet and find two well known artists who employed this technique.</p> <p><u>Vocabulary</u>-collage, portrait</p> <p><u>Workplace Readiness:</u></p> <p>2.2-Select appropriate tools.</p> <p>3.3 Formulate hypothesis</p>	<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 Principals) All students will demonstrate an understanding of the elements and principals of dance, music, theater and visual arts.</p> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.3, 1.4, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Appliqué Banner

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Understand the origins and uses of appliqué. -Design and execute the composition for their banner. -Master the techniques of appliqué.	Students will be assessed by: -showing an understanding of the history of appliqué -demonstrate previously learned skills in design elements -accurately employ the technique of appliqué	<u>CULTURAL CONNECTION</u> French artisans used the appliqué technique to create family shields as well as decorative banners. <u>ART CONCEPT</u> Graphics <u>RESOURCES</u> http://en.wikipedia.org/wiki/Appliqué
SUGGESTED ACTIVITIES		
Discuss with the students how and why appliqué was used in various cultures and explain the methods used in creating an appliqué piece. Have them design their own family crest using symbols that relate to their country of origin as well as their interests. Have them create an appliqué banner once design is approved. SAMPLE QUESTION: Name 3 different ways appliqué was used in French culture?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Social Studies</u> -Research the history of France in the 18 th century. How did the country differ in its world standing compared to today? <u>Language Arts</u> -Write a short descriptive history of why you designed the banner the way you did. <u>Vocabulary</u> - appliqué, design, balance <u>Workplace readiness:</u> 2.1 Understand technology systems 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information.	1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts. 1.4(Critique) All students will develop, apply and reflect upon knowledge of the process of critique 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.3, 1.4, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Stained Glass Design

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create a design based on a photograph to use in the stained glass layout. -Plan out the design to reduce it to basic colors. -Use simulated stained glass technique to create their window <p>SUGGESTED ACTIVITIES</p> <p>Discuss the use of stained glass of the Gothic Era. Explain how it was done with cut glass in the real world technique. Demonstrate how to create a design on paper from a photograph then have the students create their own design. After approved the students can transfer the image to Plexiglas sheets and then colored paper will be used instead of glass.</p> <p>SAMPLE QUESTION: Explore some of the unique features of Gothic architecture.</p>	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -planning out their projects in order to work out visual and technical problems. -accurately reduce the image to basic color shapes -employing basic stained glass technique 	<p><u>CULTURAL CONNECTION</u></p> <p>Stained Glass design in its common form originated in the Gothic Era in England in the 11th and 12th centuries.</p> <p><u>ART CONCEPT</u></p> <p>Layout</p> <p><u>RESOURCES</u></p> <p>http://www.thestorefinder.com/glass/library/history.html</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-Who was the world power in the Gothic Era??? What lead to their downfall?</p> <p><u>Math</u>-Review the different types of angles and how they can be used in radial design.</p> <p><u>Vocabulary</u>- lay out, stained glass, gothic</p> <p><u>Workplace readiness:</u></p> <p>3.6 Plan Experiments</p> <p>3.7 Conduct systematic observations.</p> <p>3.8 Organize, synthesize and evaluate information.</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> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.3, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Fresco Painting

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Use basic painting techniques to create a fresco painting. -Master basic fresco techniques -Express the history of fresco painting and general understanding of the Renaissance. <p>SUGGESTED ACTIVITIES</p> <p>Provide the students with some simple subjects to use as the subject of their paintings. Discuss and demonstrate the technique of fresco painting. Assist students in preparing their fresco base and allow them to begin applying their paint. Show the students how to wrap their fresco in plastic to keep it from drying out.</p> <p>SAMPLE QUESTION: Discuss the contribution of Leonardo Da Vinci to the history of art.</p>	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -planning out their painting in advance in order to facilitate the fresco process -showing learned skills in fresco technique -demonstrating basic knowledge of the Renaissance era in art 	<p><u>CULTURAL CONNECTION</u> Artists in the Italian Renaissance perfected the technique of fresco painting.</p> <p><u>ART CONCEPT</u> Painting technique</p> <p><u>RESOURCES</u> http://www.italianfrescoes.com/history.asp</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-In what parts of the world did the Renaissance take place??</p> <p><u>Science</u>-Research and report on what the chemical make up of plaster is. How is it produced?</p> <p><u>Vocabulary</u>- fresco, Renaissance</p> <p><u>Workplace readiness:</u></p> <p>3.6 Plan Experiments</p> <p>3.7 Conduct systematic observations.</p> <p>3.8 Organize, synthesize and evaluate information.</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 relationship to world cultures, history and society.</p>	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.3, 1.4, 1.5

Concept: 2-Dimensional Crafts

Skills Area(s): Mural

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Work cooperatively in creating a mural design. -Use previously learned grid enlargement skills to enlarge their small design. -Express a story visually within their mural.	Students will be assessed by: -working efficiently towards a combined goal -effectively use the grid enlargement technique to enlarge their designs -visually expressing a story in their murals	<u>CULTURAL CONNECTION</u> Nicaraguan artisans used their murals to tell stories and illustrate their history. <u>ART CONCEPT</u> Grid Enlargement <u>RESOURCES</u> http://www.stanford.edu/group/arts/nicaragua/student/mural/teacherguide.html
SUGGESTED ACTIVITIES		
Dived the class into teams and discuss with them how the artists of Nicaragua used their murals to tell stories in their culture. Have them work together to create a design that tells a story of their choice. Work with them on the direction of the image. Once the smaller image is approved have the students use the grid enlargement technique to transfer the image to a large piece of (roll) paper. Have them work together in completing the mural. SAMPLE QUESTION: Discuss the work of famed muralist Diego Rivera.		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Social Studies</u> -Research and report on the history of Nicaragua? <u>Language Arts</u> -Have each student write their version of the story being told in the mural. <u>Vocabulary</u> - mural, enlargement <u>Workplace readiness:</u> 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information. 4.2 Work Cooperatively	1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts. 1.4(Critique) All students will develop, apply and reflect upon knowledge of the process of critique 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.3, 1.4, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Quilting

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Work cooperatively in creating a quilt. -Employ proper quilting technique to create their project. -Properly use a pattern of both colors and shapes to create their design. <p>SUGGESTED ACTIVITIES</p> <p>Dived the class into teams and discuss with them how quilts are created and the social importance the process of creating quilts held in colonial America. Have them work in teams in designing small for their quilts. Once they come to consensus on a design then they can produce a final mock up in preparation for their final piece. The instructor can determine the size of the quilt.</p> <p>SAMPLE QUESTION: How do you feel quilting can be used today as a social event?</p>	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -working efficiently towards a combined goal -understanding the proper technique of quilting -having a well thought out and planned out design for their quilt 	<p><u>CULTURAL CONNECTION</u> In colonial America quilting was an important part of the culture. Quilting was a social event that brought people together in a time before the industrial revolution.</p> <p><u>ART CONCEPT</u> Design Elements, Patters</p> <p><u>RESOURCES</u> http://www.quilthistory.com/</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-What were the social reasons for creating quilts in colonial America?</p> <p><u>Language Arts</u>-Have each student write a description of how they worked with their peers on the quilts, have them comment on both positive and negative aspects of the process.</p> <p><u>Vocabulary</u>- design, pattern, quilts</p> <p><u>Workplace readiness:</u></p> <ul style="list-style-type: none"> 3.6 Plan Experiments 3.7 Conduct systematic observations. 3.8 Organize, synthesize and evaluate information. 3.9 Identify patterns 4.2 work cooperatively 	<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> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.</p>	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.3, 1.4, 1.5**Concept:** 2-Dimensional Crafts**Skills Area(s):** Paper Making

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Demonstrate the proper technique for creating paper. -Work cooperatively with peers towards a common goal. -Comprehend the history and origin of paper making. -Correctly answer the sample question.	Students will be assessed by: -how readily they grasp the paper making techniques. -how well they understand the history of paper making.	<u>CULTURAL CONNECTION</u> The modern method of papermaking was first described in the 1 st century in China. <u>ART CONCEPT</u> Paper Making <u>RESOURCES</u> http://en.wikipedia.org/wiki/Papermaking http://www.craftwithme.com/HTML/proj_paper_basics.htm
ACTIVITIES		
Review the art of paper making with your students. Describe to them the basic technique (see second website in the Resources) for making paper. Have them work in groups to create their own paper. Have each group use different types of paper scraps in order to analyze how different papers can be produced. Have them make enough so they have several pieces each. SAMPLE QUESTION: Describe how using different types of paper scraps can effect what your new paper will look like?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Math</u> -Discuss the measurements you may find in a kitchen and find their metric conversions. <u>Social Studies</u> -Before the mass production of paper what were some common materials cultures used to record information on? What were the draw backs to these materials? <u>Vocabulary</u> - pulp, recycle, blend <u>Workplace Readiness:</u> 3.2 Use models and observations 3.6 Plan Experiments 3.9 Identify patterns 3.14 Evaluate solutions 4.2 work cooperatively	1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts. 1.4(Critique) All students will develop, apply and reflect upon knowledge of the process of critique 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relationship to world cultures, history and society.	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.2, 1.3**Concept:** 3-Dimensional Crafts**Skills Area(s):** Pinch Pots

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Employ basic sculpting techniques to create a pinch pot. -Identify how to add decorations with previously learned texture techniques. -Correctly answer the sample question.	Students will be assessed by: -how well they manipulate the clay into pots. -how inventive they get with the textural design on the outside of the pot. -answer the sample question correctly.	<u>CULTURAL CONNECTION</u> Native Americans used clay from streams and rivers to create their earthenware including pinch pots. <u>ART CONCEPT</u> Pottery <u>RESOURCES</u> http://www.jhpottery.com/tutorial/pinch.htm
ACTIVITIES		
Have the students create large pots with handles. This time they will prepare the pots for glazing. Discuss ancient cultures that are famous for their pottery. How did China use pottery to differentiate between their Dynasties? SAMPLE QUESTION: What is the purpose of separating ancient Chinese culture into Dynasties?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -Have the students search the internet for ancient cultures who are famous for their pottery. <u>Social Studies</u> -Discuss ancient Chinese culture and how they used pottery within their Dynasties. <u>Vocabulary</u> - sculpture, clay, pinch pot, texture <u>Workplace Readiness:</u> 3.2-Use models and observations. 3.14-Evaluate solutions. 5.4-Demonstrate safe use of equipment.	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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.3**Concept:** 3-Dimensional Crafts**Skills Area(s):** Coil Pots

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Employ basic coiling techniques to create a piece of pottery. -Understand the limits of the coiling method in creating pottery, -Correctly answer the sample question.	Students will be assessed by: -how well the students produce their coils. -how well they understand the rich history of pottery in different cultures. -answering the sample question correctly.	<u>CULTURAL CONNECTION</u> Native Americans used clay from streams and rivers to create their earthenware including coil pots.
ACTIVITIES		<u>ART CONCEPT</u> Coiling
Discuss with students how pottery has been found amongst all the ancient ruins ever unearthed. Demonstrate to them the coil technique. Allow them to create pots using this technique. Stress to them that they can use as much creativity as possible for this. SAMPLE QUESTION: What science is involved with unearthing ancient ruins?		<u>RESOURCES</u> http://www.jhpottery.com/tutorial/coil.htm
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -Have the students search the internet for archeological sites famous for their unearthed pottery. <u>Science</u> -Discuss the profession of archeology. Why is archeology important to us? What does it show us? <u>Social Studies</u> -Discuss ancient cultures and how they used pottery within their lifestyles. <u>Vocabulary</u> - sculpture, clay, coiling method, texture <u>Workplace Readiness:</u> 3.10-Monitor their own thinking. 4.3-Evaluate own accomplishments. 5.4-Demonstrate safe use of equipment.	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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.3, 1.5**Concept:** 3-Dimensional Crafts**Skills Area(s):** Bas Relief

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create relief profiles out of clay. -Demonstrate the use of relief profiles in the design of coins. -Differentiate between portraits and profiles. -Correctly answer the sample question. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -how well they understand how to create the profiles. -how patient they are when creating their relief. -answer the sample question correctly. 	<p><u>CULTURAL CONNECTION</u> One of the first uses of bas-relief was in ancient Rome when they designed and struck coinage displaying prominent leaders of the time.</p>
<p>ACTIVITIES</p> <p>Discuss with the students the use of coins in Ancient Rome. Have them scratch a portrait on a round slab of clay. Review the procedure of relief and allow the students to create their own large coins using their own face to create the profile. Also discuss how the Assyrians used relief sculpture in their cultures.</p> <p>SAMPLE QUESTION: What is the difference between a relief and a 3 dimensional sculpture?</p>		<p><u>ART CONCEPT</u> Relief Sculpture</p> <p><u>RESOURCES</u> http://en.wikipedia.org/wiki/Bas_relief</p>
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-Go onto the web site for the U.S. Mint and research how modern coins are made.</p> <p><u>Social Studies</u>-Discuss ancient Rome culture and who was portrayed on their coins.</p> <p><u>Science</u>-Discuss the different metals or elements that create modern coin. Why are certain elements added?</p> <p><u>Vocabulary</u>- sculpture, relief, portrait, profile</p> <p><u>Workplace Readiness:</u> 3.2-Use models and observations. 3.12-Interpret data.</p>	<p>1.1 (Aesthetics) All students will use Aesthetic Knowledge in the creation of and in response to visual arts.</p> <p>1.2 (Creation and Performance) All students will utilize those skills, media methods and technologies appropriate to each art form in the creation, performance and presentation of visual arts.</p> <p>1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principals of visual arts.</p> <p>1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p>	

Chapter: N/A**Level:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.5**Concept:** 3-Dimensional Crafts**Skills Area(s):** Cartouche

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none">-Demonstrate how to translate hieroglyphics using a common translator.-Plan the design of their cartouche in clay.-Identify how ancient Egyptians used symbols as a form of language.-Correctly answer the sample question.	<p>Students will be assessed by:</p> <ul style="list-style-type: none">-how well they link the letters of the English language to its hieroglyphic symbol.-how patient they are when creating their relief.-answer the sample question correctly.	<p><u>CONNECTION</u></p> <p>In ancient Egypt the cartouche was used as the name plate on the Pharaoh’s tombs</p> <p><u>ART CONCEPT</u></p> <p>Relief Sculpture</p> <p><u>RESOURCES</u></p> <p>http://www.egyptianmyths.net/cartouche.htm</p>
ACTIVITIES		
<p>After discussing Egyptian culture and written language have the students create rectangular slabs of clay and scratch in the appropriate symbols for their last name. Allow the clay to dry and decorate with paint. Supply the students with a translator to assist in their work.</p> <p>SAMPLE QUESTION: Explain how writing and language was originally a series of visual images.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Technology</u>-Go onto the internet and research hieroglyphics. Print out samples of actual hieroglyphics for display in the room</p> <p><u>Social Studies</u>-Discuss ancient Egyptian culture and why they became so powerful. Discuss also why their culture declined.</p> <p><u>Science</u>-Discuss the construction of the pyramids of the pyramids of Egypt. How did archeology help us in understanding their culture</p> <p><u>Vocabulary</u>- hieroglyphics, cartouche</p> <p><u>Workplace Readiness:</u></p> <p>2.3-Access technology.</p> <p>3.12-Interpret data.</p> <p>3.14-Evaluate solutions.</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>1.5 (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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.5

Concept: 3-Dimensional Crafts

Skills Area(s): Wire Sculpture

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Create an abstract human form in motion. -Manipulate wire as if it were a 3-D contour drawing. -Identify specific elements that create the feeling of motion,	Students will be assessed by: -using contour drawing to help design their sculpture -identifying specific elements they are looking for	<u>CONNECTION</u> N/A
SUGGESTED ACTIVITIES		<u>ART CONCEPT</u> Motion in Art
-Have the students create contour drawings of an image of an athlete in motion. Have them determine and identify the important elements of the image that indicate motion. Using armature wire have the students create a large wire version of their athlete stressing the elements they identified as crucial to the feeling of motion. SAMPLE QUESTION: Explain how motion can be represented visually in different media.		<u>RESOURCES</u> http://www.creativity-portal.com/howto/a/wire/sculpture.html
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Social Studies</u> -Discuss the history of sport and competition in ancient Greece. How did it differ from today? <u>Science</u> -Discuss the physic of motion, what is the formula used in determining motion and velocity? <u>Vocabulary</u> - contour, armature, sculpture <u>Workplace Readiness:</u> 2.3-Access technology. 3.12-Interpret data. 3.14-Evaluate solutions.	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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.5**Concept:** 3-Dimensional Crafts**Skills Area(s):** Abstract Sculpture-Found Objects

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> -Create an abstract sculpture using found objects. -Plan out their sculpture using sketches. -Execute their sketches. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -using found objects plan out and execute their sculpture -effectively use sketches in order to plan out their work 	<p><u>CONNECTION</u> Henry Moore, an English sculptor, took basic human forms and abstracted them down to create his artwork.</p> <p><u>ART CONCEPT</u> Abstraction</p> <p><u>RESOURCES</u> http://www.brucegrav.com/htmlfolder/foundobjects.html</p>
<p><u>SUGGESTED ACTIVITIES</u></p> <ul style="list-style-type: none"> -Take the students on a scavenger hunt around the building. Allow them to pick up any unwanted/unused items. Assign them the task of bringing in some found objects from outside the building for homework. Have them arrange their objects in front of them and sketch out a plan for their sculpture which will then be executed. <p>SAMPLE QUESTION: How would you describe an abstract piece of art? What do you look for in order to identify it as abstract?</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-Discuss the history of England in the 19th century. What was their status in the world? How did it differ from today?</p> <p><u>Vocabulary</u>- abstract, sculpture</p> <p><u>Workplace Readiness:</u> 2.3-Access technology. 3.2 Use models and observations 3.6 Plan experiments 3.12-Interpret data. 3.14-Evaluate solutions.</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>1.5 (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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.3**Concept:** 3-Dimensional Crafts**Skills Area(s):** Mask Design

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Use the technique of paper-mache. -Construct masks using paper-mache. -Understand the use of masks in different cultures.	Students will be assessed by: -how well they handle the materials. -how well they follow the instructions for proper use of materials. -their understanding of the uses different uses cultures find for masks.	<u>CONNECTION</u> The Chamba Tribe of Cameroon and Nigeria use masks to symbolize the “Bush Spirit”. <u>ART CONCEPT</u> Mask Design <u>RESOURCES</u> http://www.zyama.com/chamba/index.html
ACTIVITIES		
Discuss with students the use of masks of different cultures. Using balloons have students cover them with several layers of paper-mache. Have students work in pairs. After they are dry cut them in half for use as masks. Decorate them in the style of a chosen culture. Make certain they incorporate design aspects native to the chosen culture. SAMPLE QUESTION: Name 3 uses for masks and the cultures they are used in?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -On the internet, research the styles of masks of the culture chosen by your class. Print and display during the project. <u>Social Studies</u> -Research the ancient cultures that used masks and write a report on the uses of the mask. <u>Language Arts</u> -Have the students write a short play so the masks can be used as costumes in the performance. <u>Vocabulary</u> -masks, culture <u>Workplace Readiness:</u> 3.4-Identify and access resources. 3.8-Organize, synthesize and evaluate information. 4.3-Evaluate own accomplishments.	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:** Introduction to Crafts
(9-12)**Series:** N/A**Core Curriculum:** 1.1, 1.2, 1.3**Concept:** 3-Dimensional Crafts**Skills Area(s):** Haitian Steel Drum Cut Outs

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none">-Understand why certain materials are used by certain cultures.-Simulate the art of a particular culture.-Plan and create their own cutouts.	<p>Students will be assessed by:</p> <ul style="list-style-type: none">-showing an understanding of why they use the steel oil drums in Haiti-effectively planning out their cut out	<p><u>CONNECTION</u></p> <p>The artisans of Haiti use steel oil drums to create their cut-out sculptures. Many cultures resort to the materials handy to create their art.</p> <p><u>ART CONCEPT</u></p> <p>Sculpture</p> <p><u>RESOURCES</u></p> <p>http://www.art-ickles.com/store/0-HAITIAN-STEEL-DRUM-ART.asp</p>
ACTIVITIES		
<p>-Discuss with students the use of oil drums in Haiti for the creation of art. Discuss how art is often made with the cheapest material available for economic reasons. Describe the process of the steel drum cut outs. Have the students design their own cut outs using card board and aluminum foil</p> <p>SAMPLE QUESTION: Why do the Haitian artisans use steel oil drums for their art.</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p><u>Social Studies</u>-Research the history of Haiti, has there been any significant event in Haiti in the past 200 years?</p> <p><u>Language Arts</u>-Report on your findings on Haiti, create an informational piece describing the history of Haiti.</p> <p><u>Vocabulary</u>-sculpture, culture</p> <p><u>Workplace Readiness:</u></p> <p>3.1 Define problems/ clarify decisions</p> <p>3.4-Identify and access resources.</p> <p>3.8-Organize, synthesize and evaluate information.</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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2

Concept: 3-Dimensional Crafts

Skills Area(s): Jewelry Design

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Create jewelry out of clay. -Identify the different purposes of jewelry as well as the symbolism behind it in different cultures. -Employ patterns to create attractive samples. -Correctly answer the sample question.	Students will be assessed by: -how well they use patterns to create attractive jewelry. -how well they understand the uses of jewelry in different cultures. -answer the sample question correctly.	<u>CONNECTION</u> The Aztec people use their jewelry to worship their gods. Their jewelry often reflected the images of these gods. <u>ART CONCEPT</u> Jewelry Design <u>RESOURCES</u> http://www.latinamericanstudies.org/aztec-jewelry.htm
ACTIVITIES		
Discuss jewelry and its history and purposes with the students. Have them create a jewelry set consisting of a necklace, bracelet, earrings and pendant. Tell them all pieces must have matching characteristics so that they work together. Have them pick a theme to base the jewelry on. SAMPLE QUESTION: Identify three purposes that jewelry holds in different cultures.		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -Search the web site for Aztec jewelry and notice the various styles. <u>Social Studies</u> -Discuss the Aztec culture and their use of jewelry. What was the purpose of jewelry in their culture? <u>Science</u> -What in nature can be used as jewelry? What seeds or nuts can be used? <u>Vocabulary</u> - jewelry, theme <u>Workplace Readiness:</u> 3.9-Identify patterns. 3.15-Apply problem solving skills to design projects.	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.	

Chapter: N/A

Level: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: 3-Dimensional Crafts

Skills Area(s): Candle Making Basics

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Learn the basics of candle making. -Identify the different types of wax used in candle making. -Understand how different melting temperatures affect how candles are produced.	Students will be assessed by: -how well they comprehend the basics of candle making -identifying the different materials and techniques involved with candle making	<u>CONNECTION</u> Candles are a staple in many religions in the world. Often representing the light of heaven of the light of the “god”.
ACTIVITIES		<u>ART CONCEPT</u> Candle Making
Discuss with students the different types of candles and the different ways they are made. Discuss the different materials for the making of candles and how different temperatures effect the process differently. Have the students create a simple candle from a mold or a tempered glass container. SAMPLE QUESTION: What is the difference between paraffin and bees wax?		<u>RESOURCES</u> http://www.candletech.com
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -On the internet, research the styles of candle making and create a chart showing the different styles. <u>Language Arts</u> -Create a story based on living by candlelight. Solve the problem of the setting without electricity. <u>Vocabulary</u> -votive, beeswax, paraffin, mold <u>Workplace Readiness:</u> 3.4-Identify and access resources. 3.8-Organize, synthesize and evaluate information. 4.3-Evaluate own accomplishments.	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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: 3-Dimensional Crafts

Skills Area(s): Candle Painting

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Incorporate the use of patterns in candle making. -Plan their work out in sketches prior to executing the final design on the candle.	Students will be assessed by: -how well they use patterns and design elements to decorate their candles -effectively pre-planning their designs prior to the execution of the final design	<u>CONNECTION</u> Candles are a staple in many religions in the world. Often representing the light of heaven of the light of the “god”.
ACTIVITIES		<u>ART CONCEPT</u> Design/Patterns
Using the previously created candles have the students create a design or pattern for the candle in their sketch books. Include color information. Using candle-making techniques have the students adorn the candles with the approved design. SAMPLE QUESTION: What is the difference between paraffin and bees wax?		<u>RESOURCES</u> http://www.candletech.com
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Technology</u> -On the internet, research the styles of candle making and create a chart showing the different styles. <u>Language Arts</u> -Create a story based on living by candlelight. Solve the problem of the setting without electricity. <u>Vocabulary</u> -votive, beeswax, paraffin, mold <u>Workplace Readiness:</u> 3.4-Identify and access resources. 3.6 Plan experiments 3.8-Organize, synthesize and evaluate information. 4.3-Evaluate own accomplishments.	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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2, 1.3

Concept: 3-Dimensional Crafts

Skills Area(s): Sand Candles

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Incorporate the use of non-molded technique in candle making. -Use sand effectively to create their candles. -Keep an open mind to non-traditional techniques.	Students will be assessed by: -staying open to new techniques -following the directions of the new technique -using materials properly	<u>CONNECTION</u> Candles are a staple in many religions in the world. Often representing the light of heaven of the light of the “god”.
ACTIVITIES		<u>ART CONCEPT</u> New Techniques
Discuss with the students that candles can be made from any “container”. Explain that by using the sand candle technique the sand acts as both container and mold. Have the students create their own sand candles using small containers of sand. Colored sand can be used to give it a bit more interest. SAMPLE QUESTION: What does manipulating the melt temperature of candles do to the creation of the candles?		<u>RESOURCES</u> http://www.candletech.com
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Science</u> -How is sand created? What is the ecological process that results in sand?. <u>Vocabulary</u> -votive, beeswax, paraffin, mold <u>Workplace Readiness:</u> 3.4-Identify and access resources. 3.6 Plan experiments 3.8-Organize, synthesize and evaluate information. 4.3-Evaluate own accomplishments..	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: Introduction to Crafts
(9-12)

Series: N/A

Core Curriculum: 1.1, 1.2

Concept: 3-Dimensional Crafts

Skills Area(s): Japanese Zen Garden

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Incorporate the use of design with natural materials. -Understand the purpose of Zen Gardens in the Japanese culture. -Identify the difference between symmetrical and asymmetrical.	Students will be assessed by: -displaying knowledge of the purpose of a Zen Garden -using natural materials to create a design -knowing the difference between asymmetric and symmetric	<u>CONNECTION</u> In the Japanese Zen Gardens different elements represent different things. Sand represents water; rocks of various sizes can represent islands or mountains. <u>ART CONCEPT</u> Symmetry <u>RESOURCES</u> http://academic.bowdoin.edu/zen/
ACTIVITIES		
Discuss with the students how the Japanese found their “rock gardens” a peaceful place to sit and think. Have them bring in a shirt box. Using half have them fill it with sand. Also have them provide rocks of different sizes. Have them arrange the rocks in the sand using either a symmetric or asymmetric pattern. Use a plastic fork to create the sand design. Once complete use spray adhesive to try and seal the design in place. SAMPLE QUESTION: How can you manipulate the sand to represent waves in the water?		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<u>Social Studies</u> -Research and report on the culture of Japan in the 18 th century. What was its place in the world? <u>Language Arts</u> -Write a poem that could be read when viewing your sand garden. It should be peaceful and soothing. <u>Vocabulary</u> -Zen, rock garden, symmetrical, asymmetrical <u>Workplace Readiness:</u> 3.4-Identify and access resources. 3.6 Plan experiments 3.8-Organize, synthesize and evaluate information. 4.3-Evaluate own accomplishments.	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.	

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 PERSPECTIVE-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.

MOBILE-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 bisque clay shape from which a clay form can be reproduced.

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

MONTAGE-A collage made of pieces of photographs.

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

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

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

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

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

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

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

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

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

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

ORIGAMI-Traditional Japanese art of paper folding.

OUTLINE-The outside edges of a shape or form.

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

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

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

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

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

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

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

PLANE-A flat surface.

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

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

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

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

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

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

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

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

PROFILE-Something in artwork showed from the side.

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

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

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

REALISTIC-Art that emphasizes how things really look.

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

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

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

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

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

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

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

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

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

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

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

SEPIA TONE-A photographic print in monochromatic brown range.

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

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

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

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

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

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

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

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

SLIP-Potter's clay dispersed in a liquid.

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

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

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

STATUE-A sculpted likeness of something.

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

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

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

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

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

STUDIO-A place where an artist does his work.

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

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

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

TECHNIQUE-Any method of working with materials.

TEMPERA PAINT-A type of chalky water based paint.

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

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

TEXT-A typeface group.

TEXTILES-Objects made with cloth or fibrous materials.

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

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

THREE-DIMENSIONAL-Height x width x depth.

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

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

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

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

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

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

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

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

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

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

VALUE-The overall lightness or darkness of a color.

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

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

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

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

VOLUME-Space as measured in three dimensions.

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

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

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

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

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

CAREERS IN AND ASSOCIATED WITH 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 artwork 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 workload. 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 artwork 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

CRAFT SAMPLES

This section will show samples of crafts discussed in this document. 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.

BATIK

RELIEF PRINT



LINOLEUM PRINT

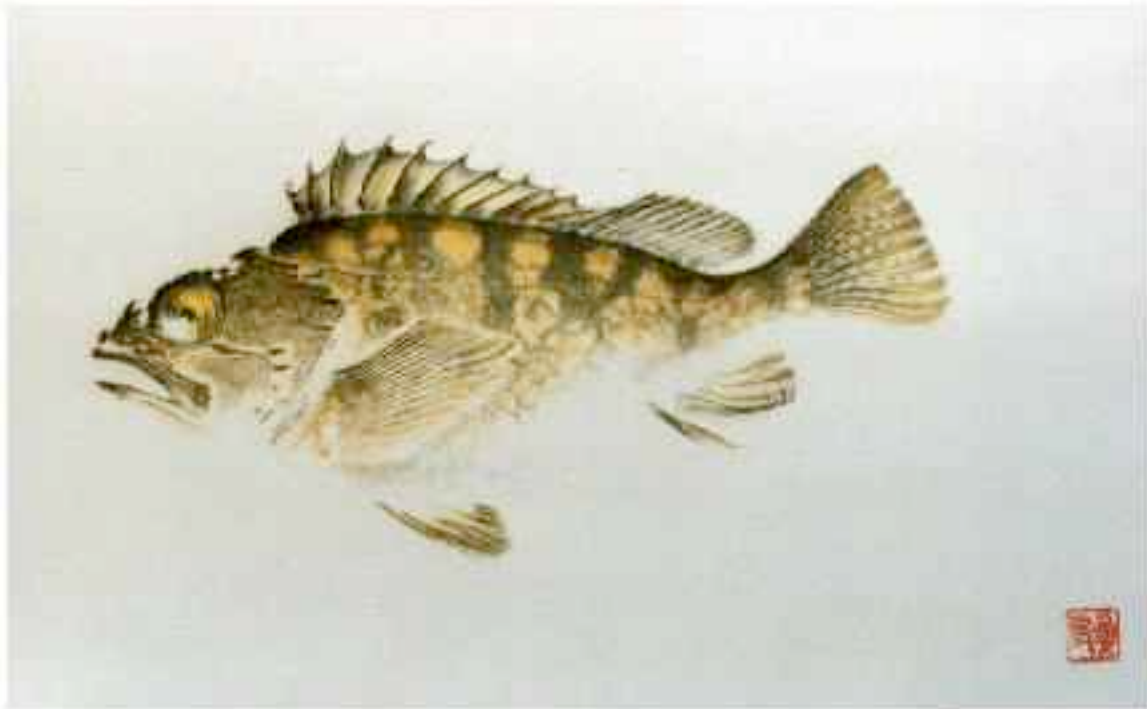


MONO-PRINT/MONO-TYPE



The Monotype, 1988, © Higgins *See Higgins*

GYOTAKU



SCREEN PRINTING



NAVAJO SAND PAINTING



KENTE CLOTHE



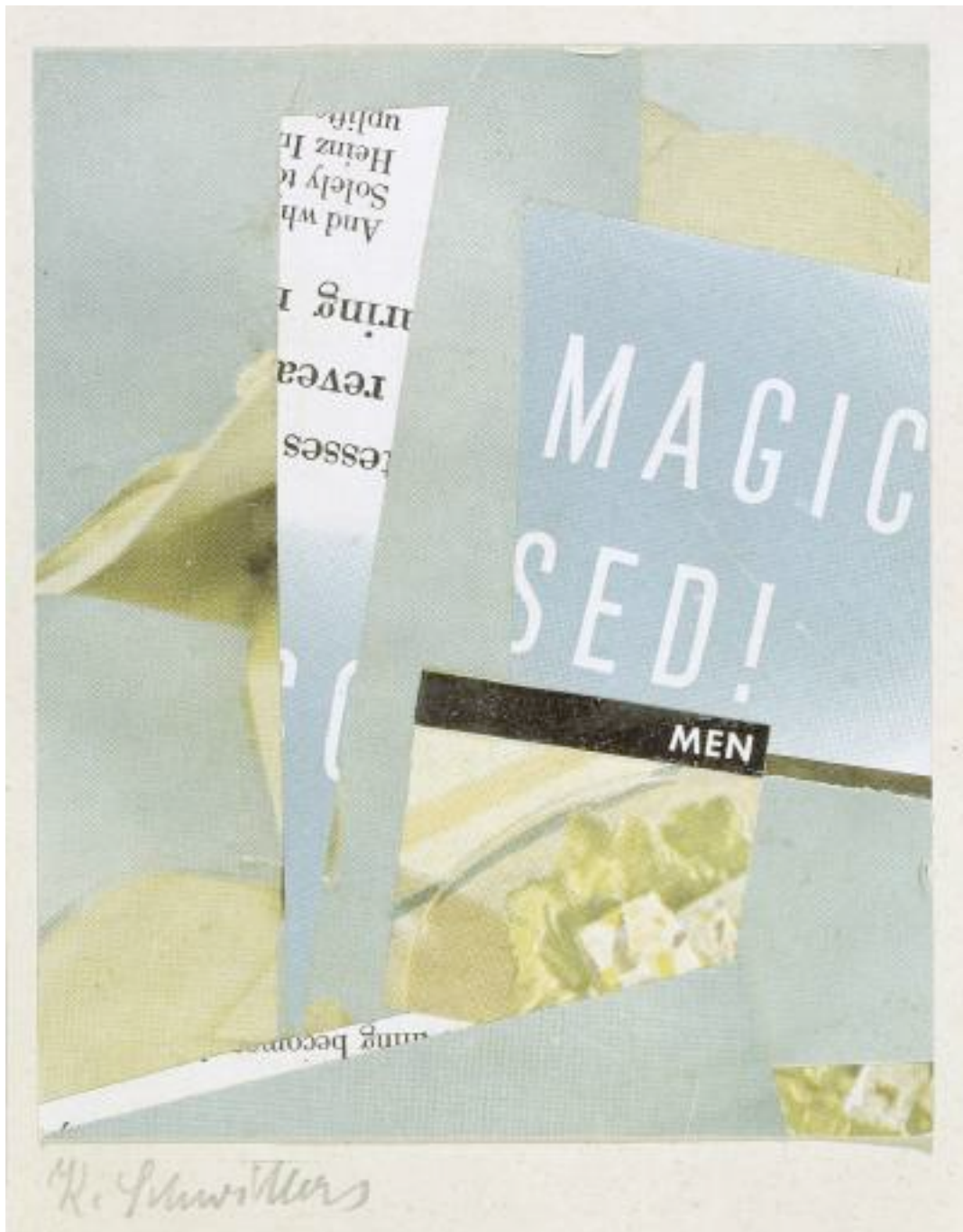
BYZANTINE MOSAIC



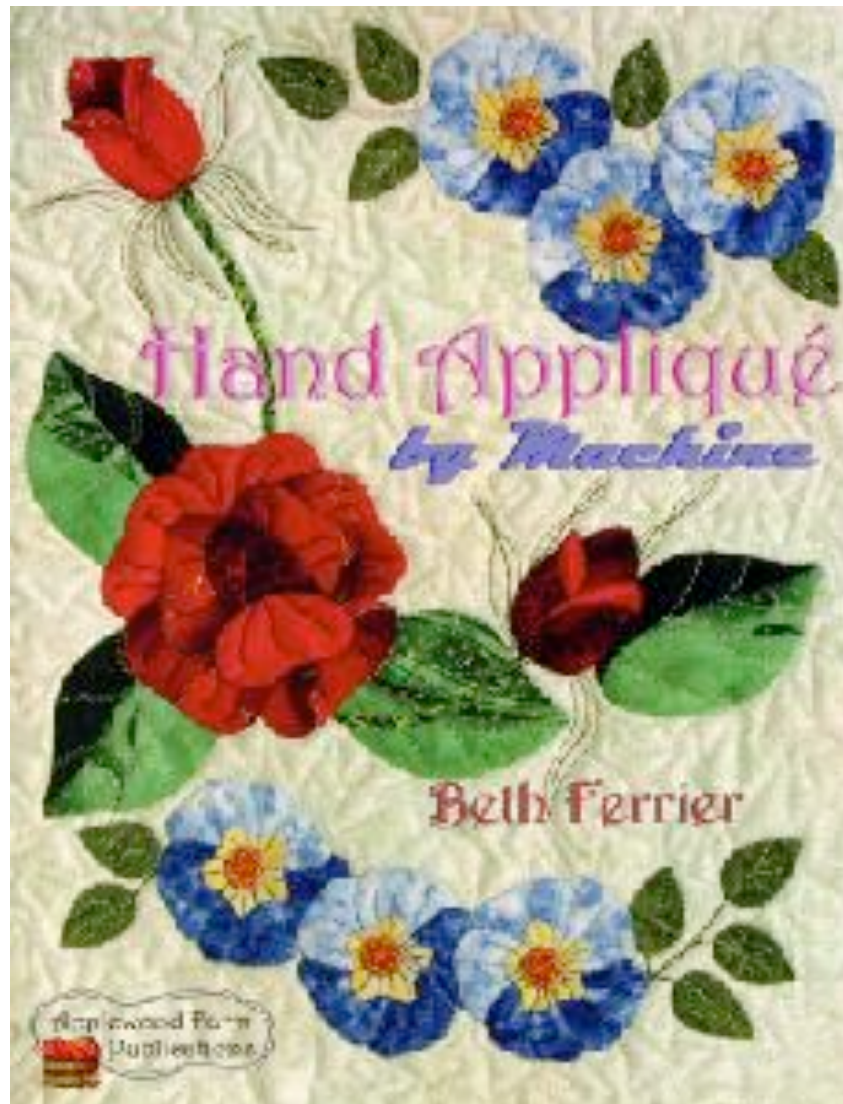
DECOUPAGE



COLLAGE



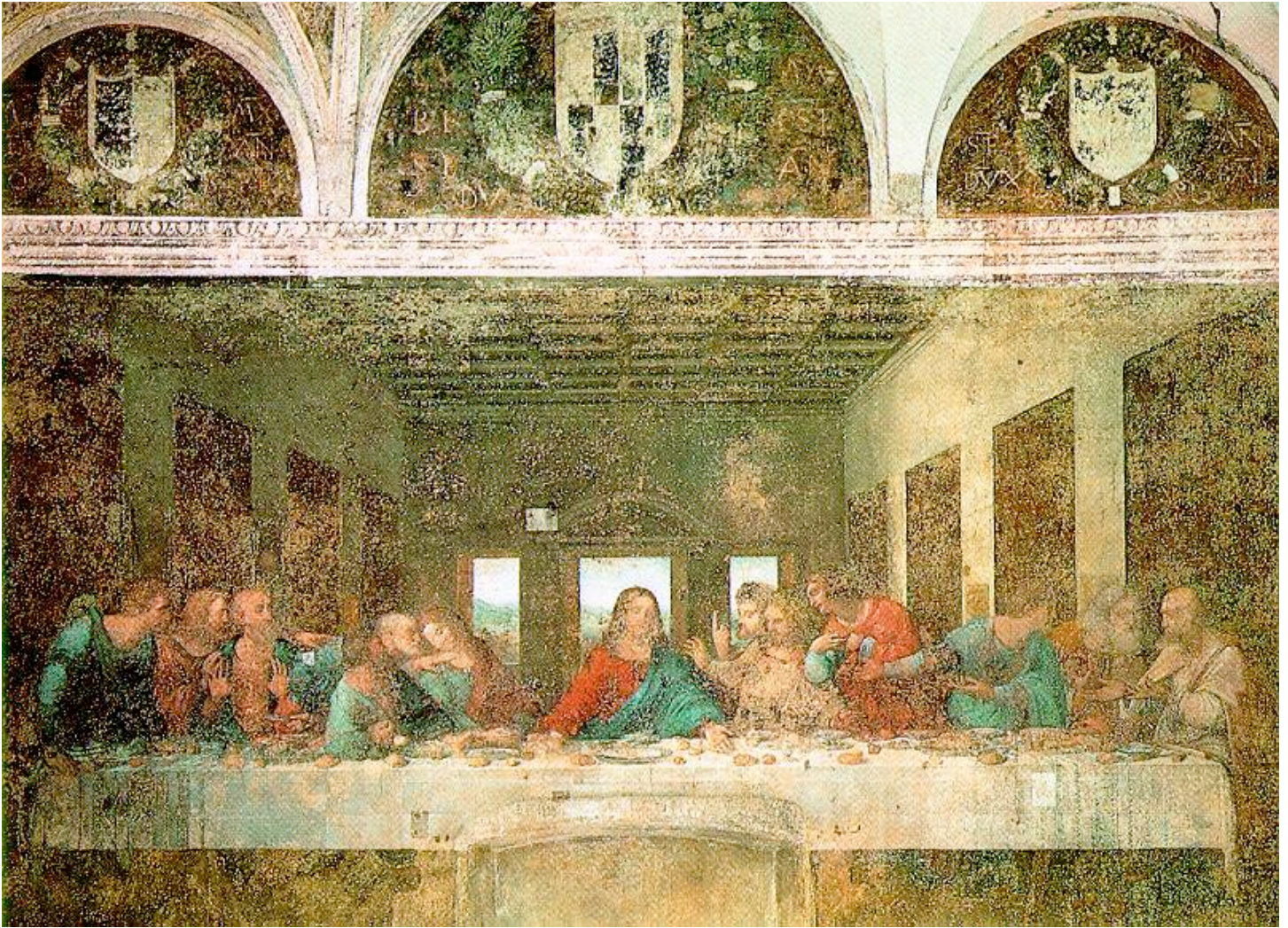
APPLIQUE



STAINED GLASS



FRESCO



MURALS



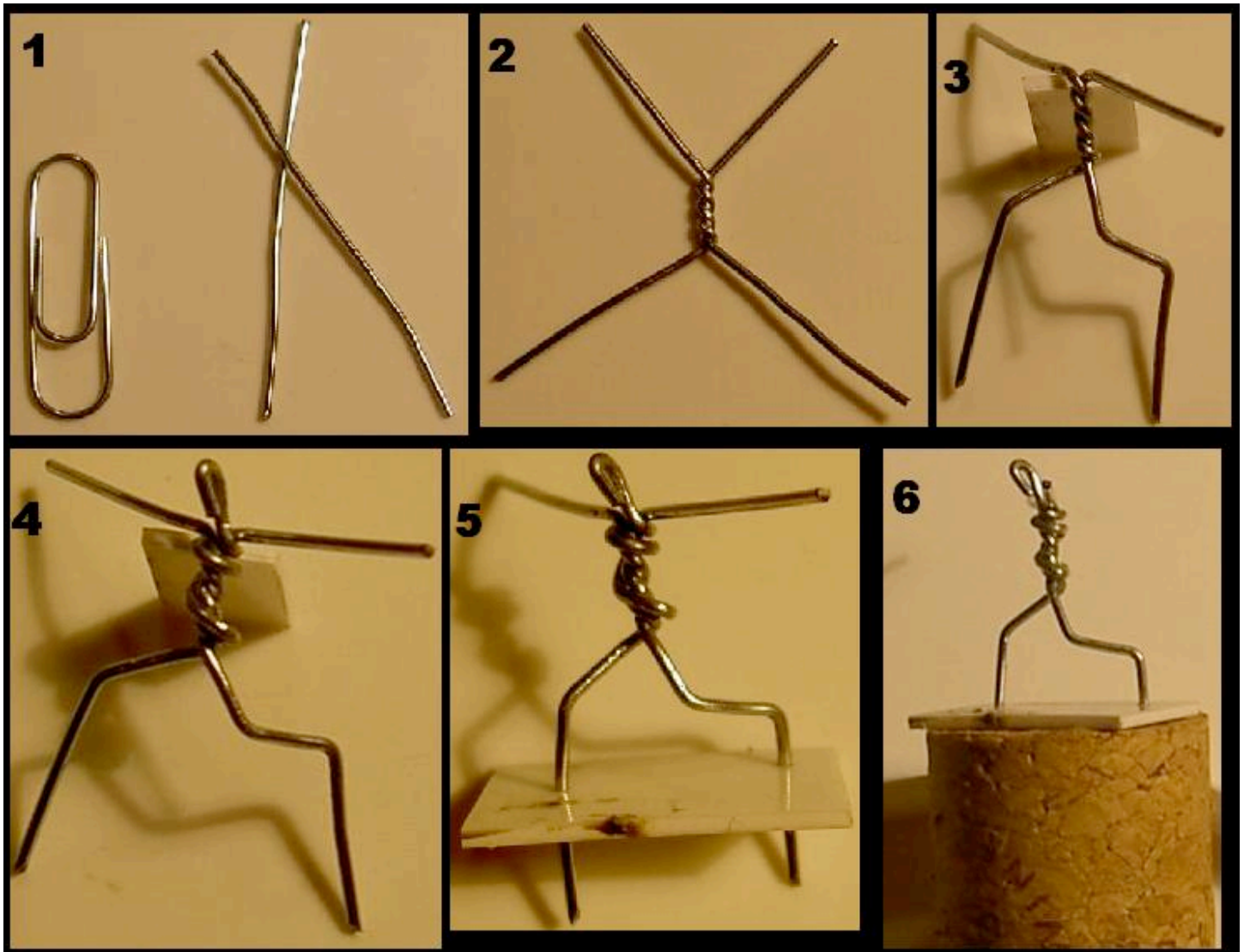
QUILTS



CARTOUCHE



WIRE SCULPTURE



HAITIAN STEEL DRUM CUT OUTS



AZTEC DESIGN JEWELRY



ZEN GARDEN



CANDLES



Artist Samples

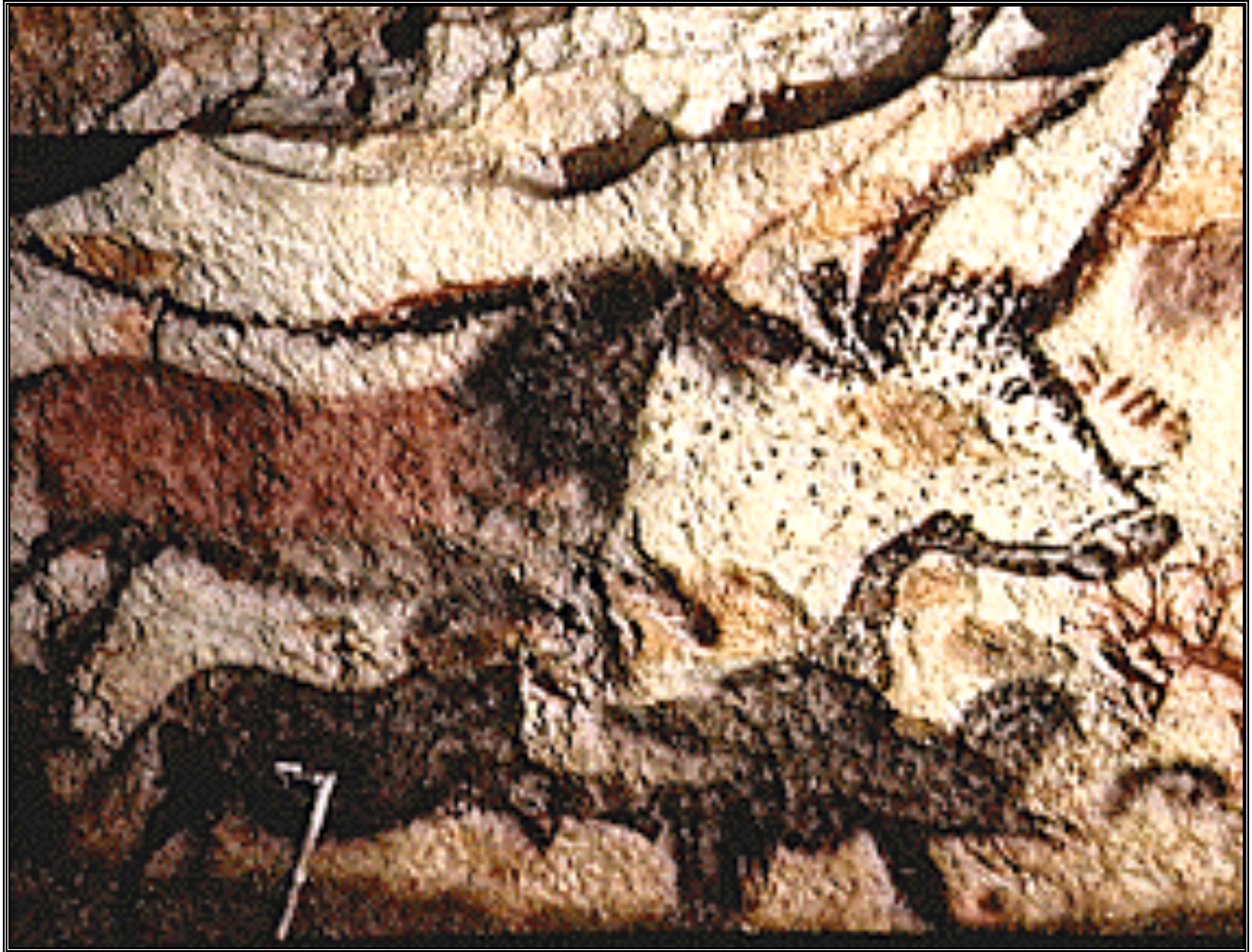
I have included many samples of important painters in this section. They are provided in alphabetical order for ease of use. They are provided for quick reference. I have provided their names, the name of the work and their year of birth and death. Where applicable I have included the artistic movement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



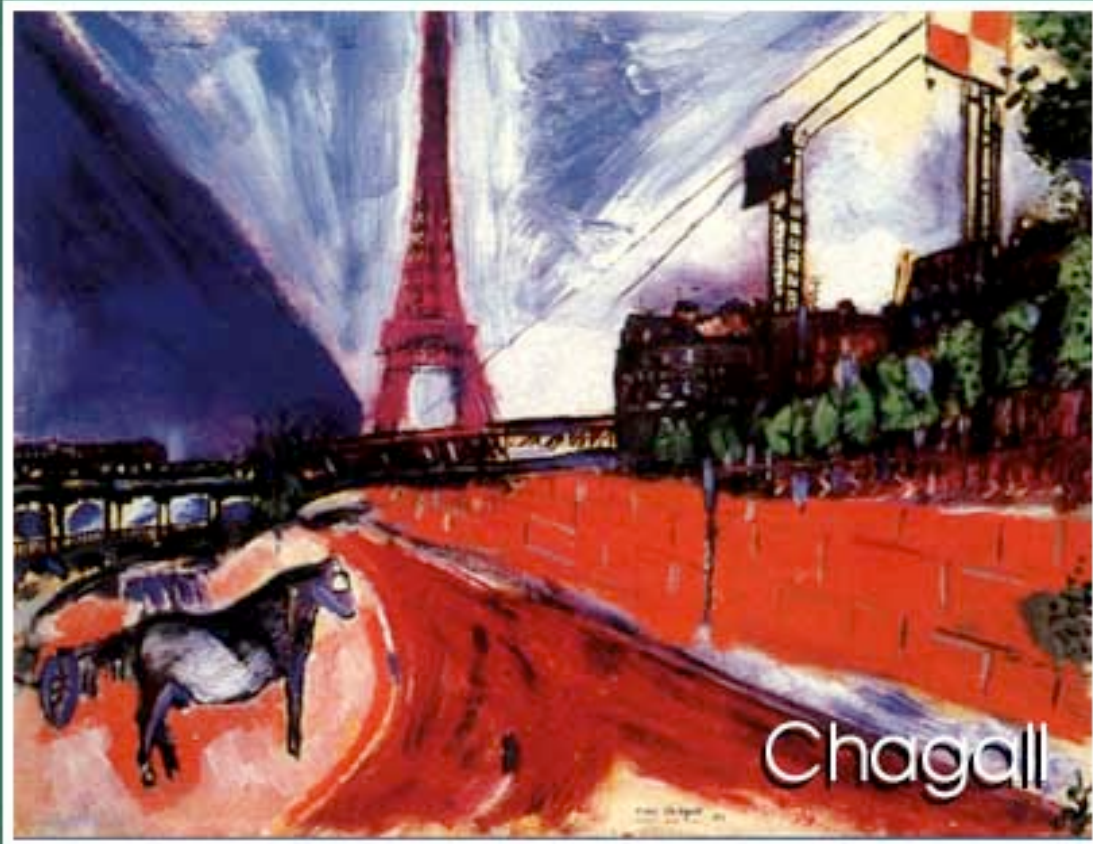
“SINGING HEAD”

PAUL CEZANNE
(1839-1906)
POST-IMPRESSIONIST



"APPLES AND PEARS"

MARC CHAGALL
(1887-1985)
POST-IMPRESSIONISM



"PASSY BRIDGE AND EIFFEL TOWER"

FREDERICK CHURCH (1826-1900)



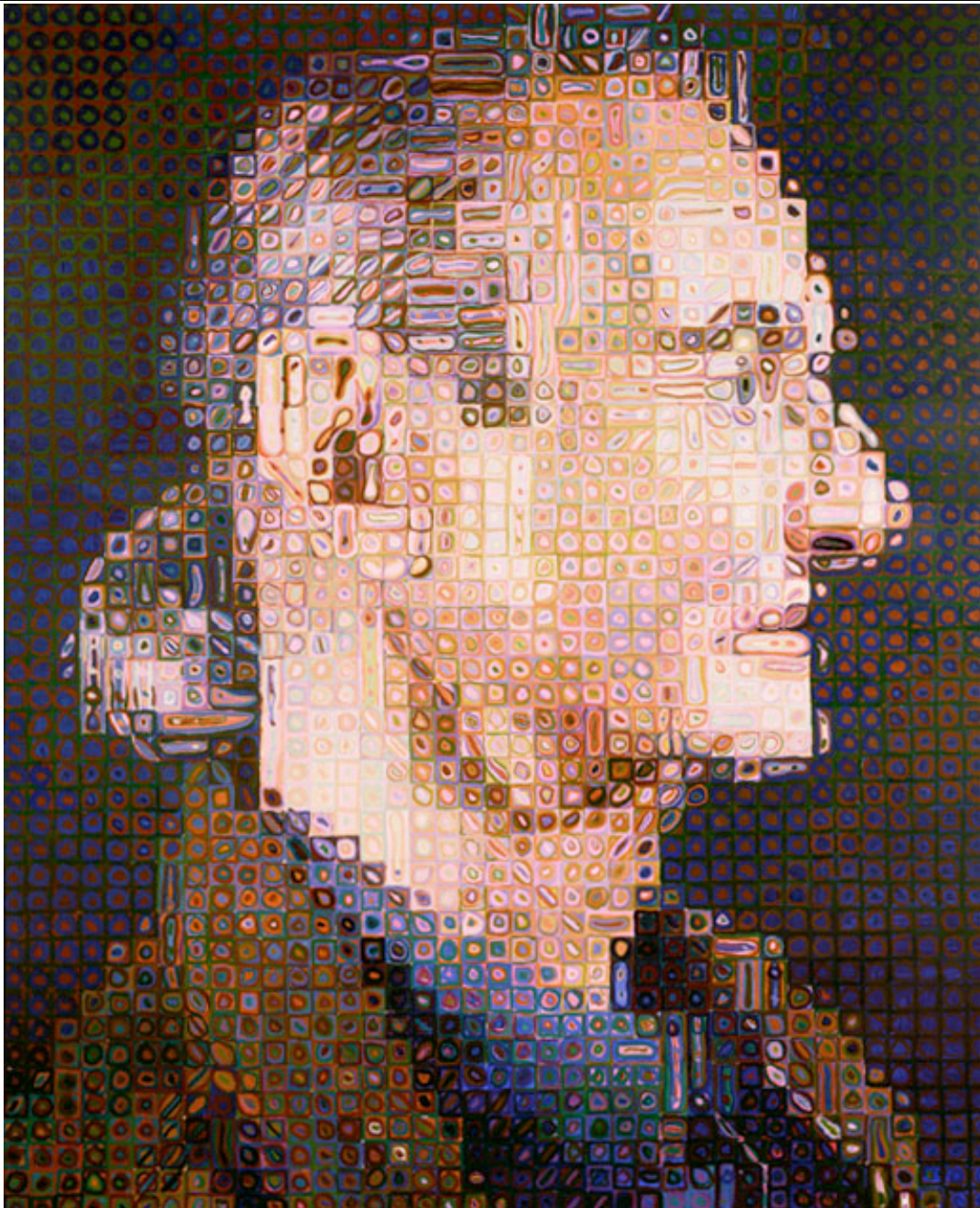
"MORNING IN THE TROPICS"

CIMABUE (1230-1302) ITALIAN BYZANTINE



UNTITLED

CHUCK CLOSE (1940) PHOTO-REALISM



"ROY II"

JOHN CONSTABLE (1176-1837) ROMANTICISM



"MALVERN TAVERN

GUSTAV COURBET

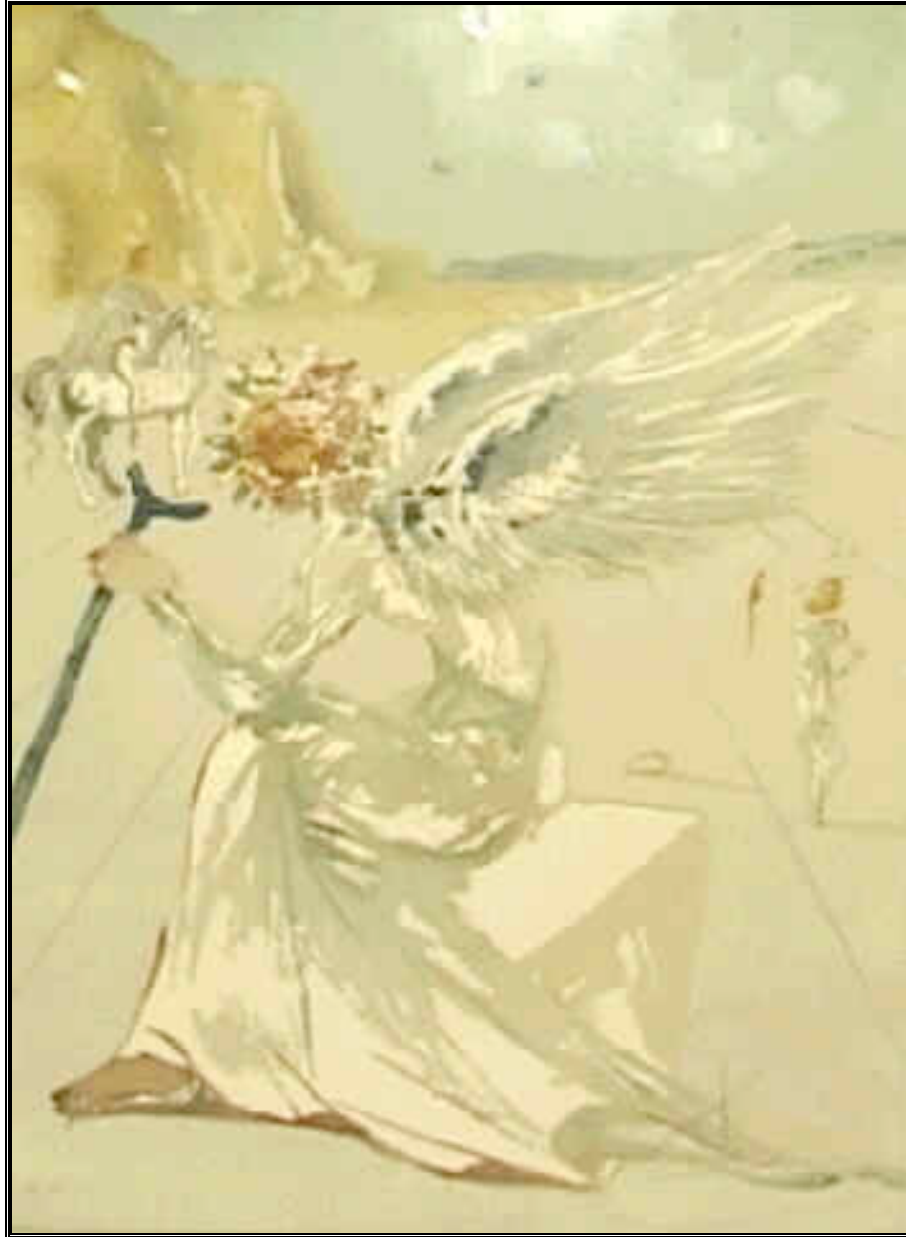
(1819-1877)

REALISM



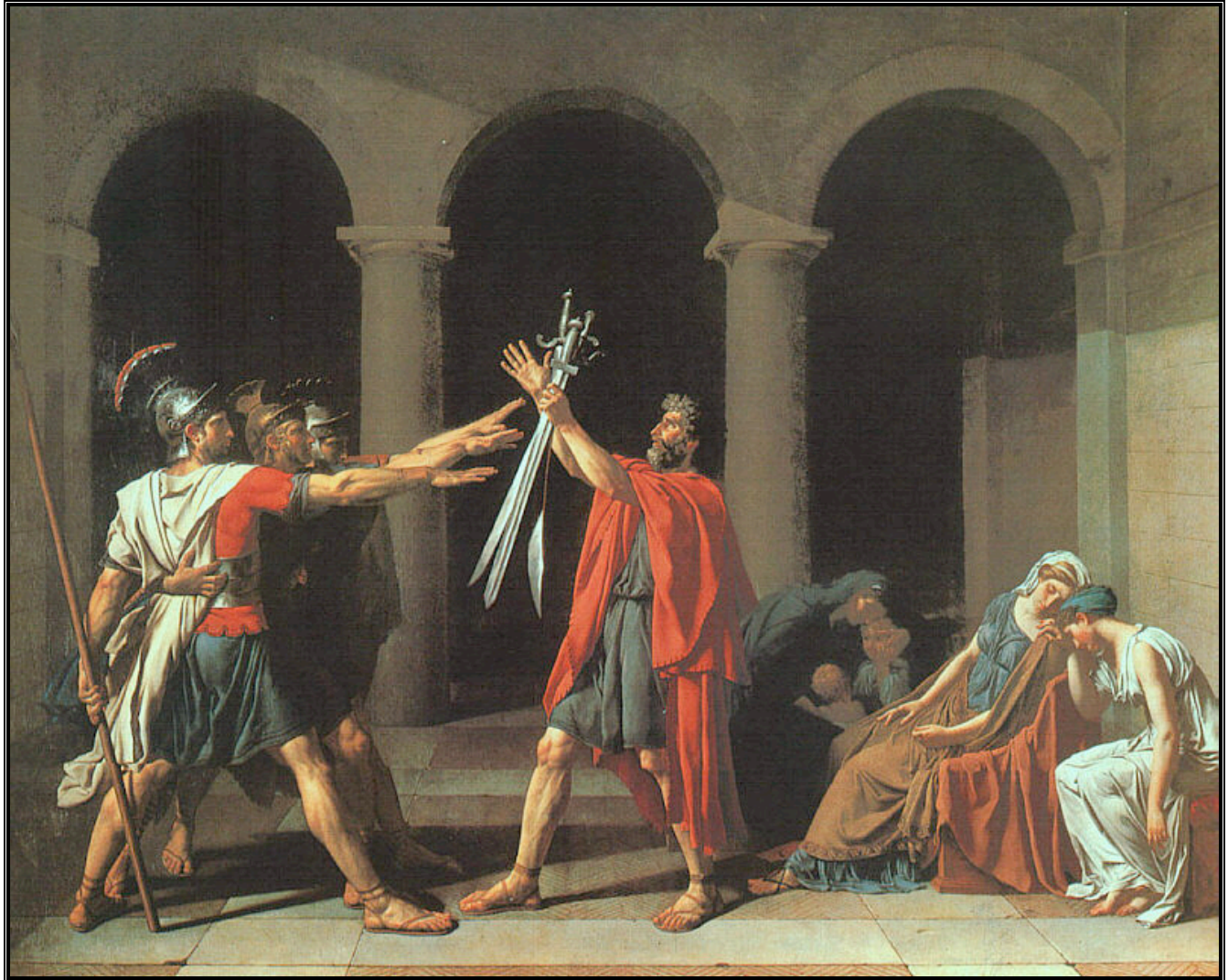
"THE STORMY SEA

SALVADOR DALI (1904-1989) SURREALISM



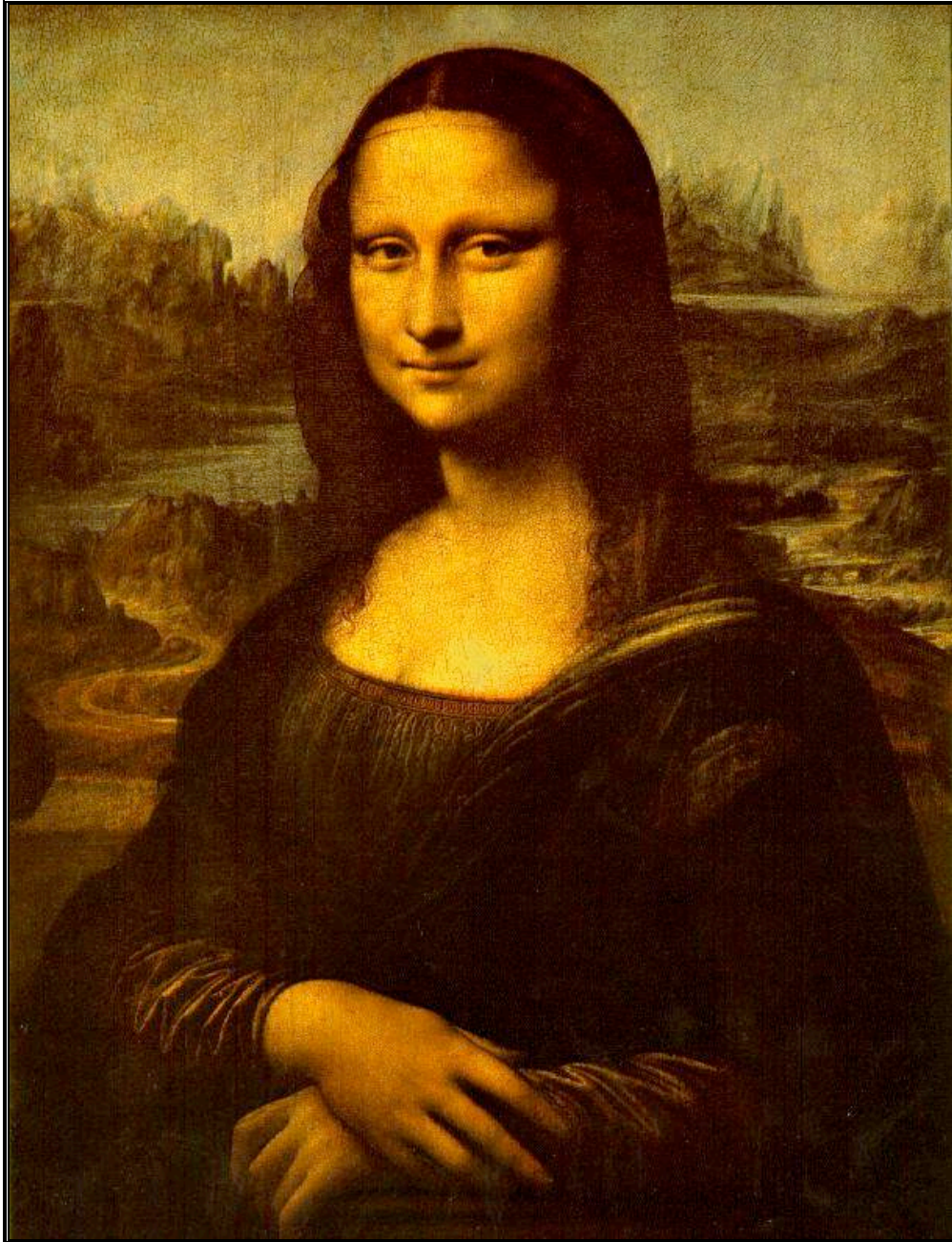
"HELEN OF TROY"

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



"OATH OF THE HORATII"

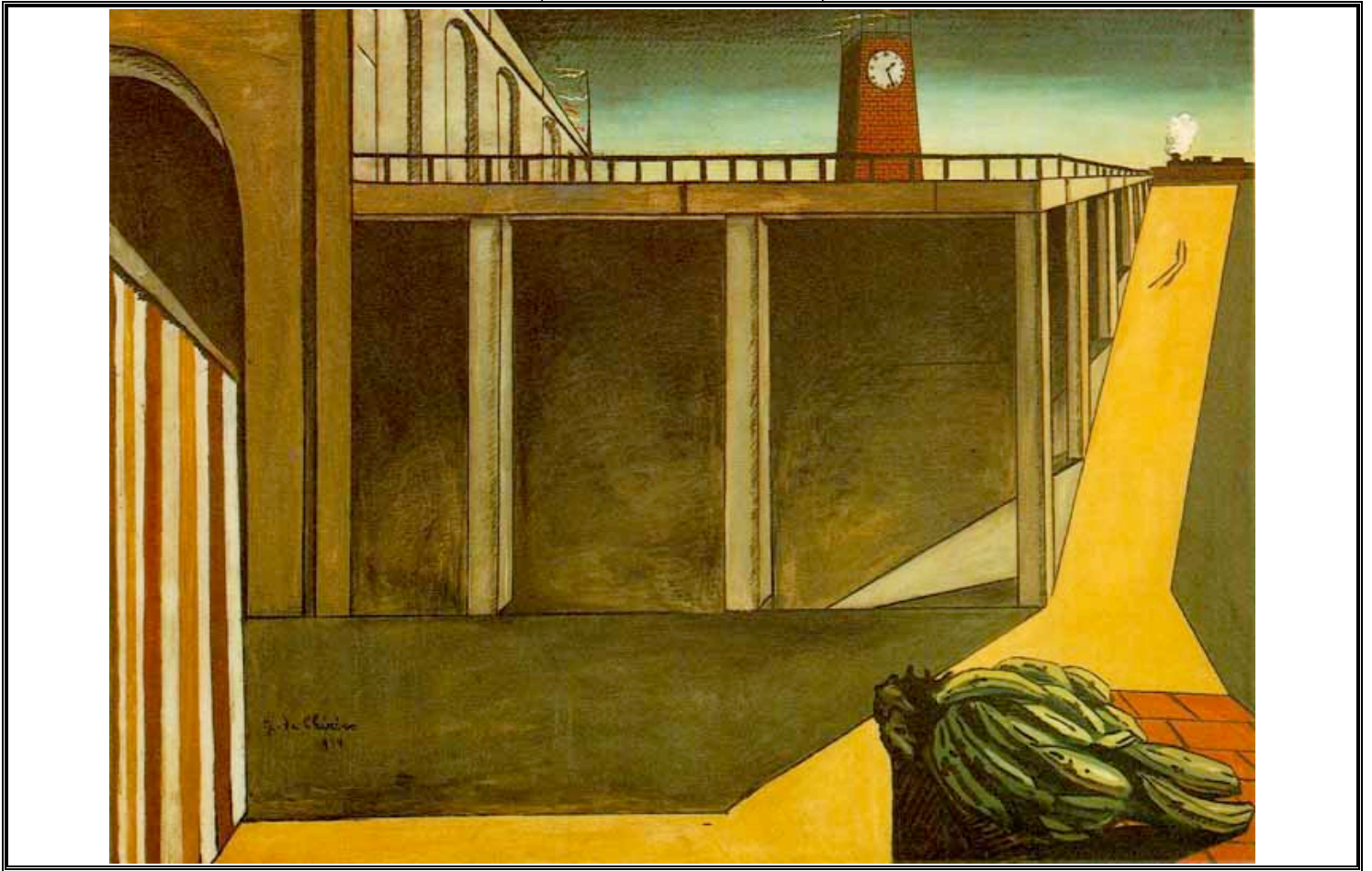
LEONARDO DA VINCI
(1452-1519)
HIGH RENAISSANCE



"MONA LISA"

GIORGIO DE CHERICO

(1888-1978)



"MONTPARNASSA STATION"

EUGENE DELACROIX (1798-1863) ROMANTICISM



"LION HUNT"

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



"IN AN AFRICAN SETTING"

ALBRECHT DURER (1471-1528) ENGRAVER



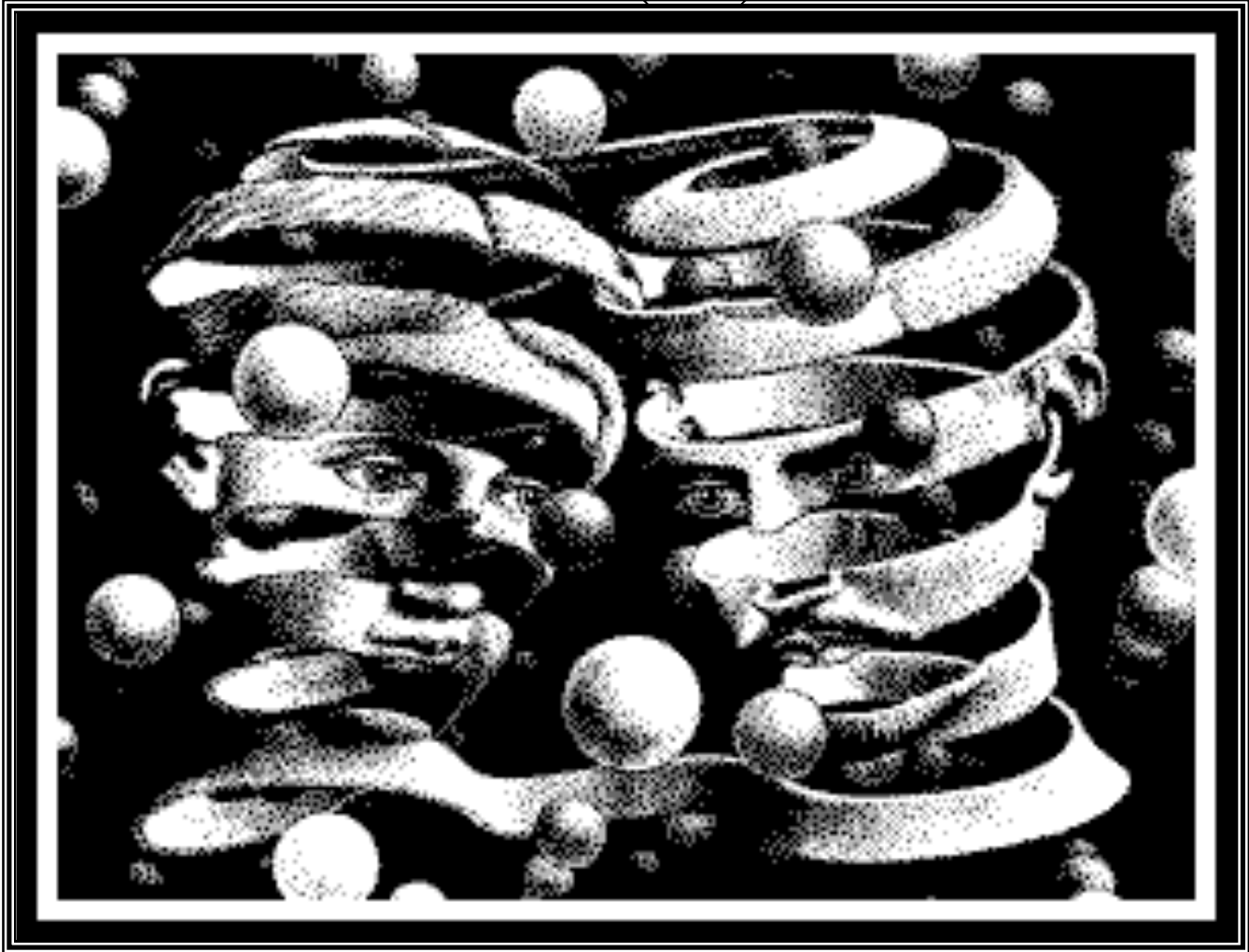
"FOUR HORSEMAN OF THE APOCALYPSE"

WILLIAM EDMONDSON
(1874-1951)
AFRICAN AMERICAN FOLK ARTIST



“BESS AND JOE”

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



"BOND OF UNION"

EUXITHEOS
(5TH CENTURY BC)
ANCIENT GREEK



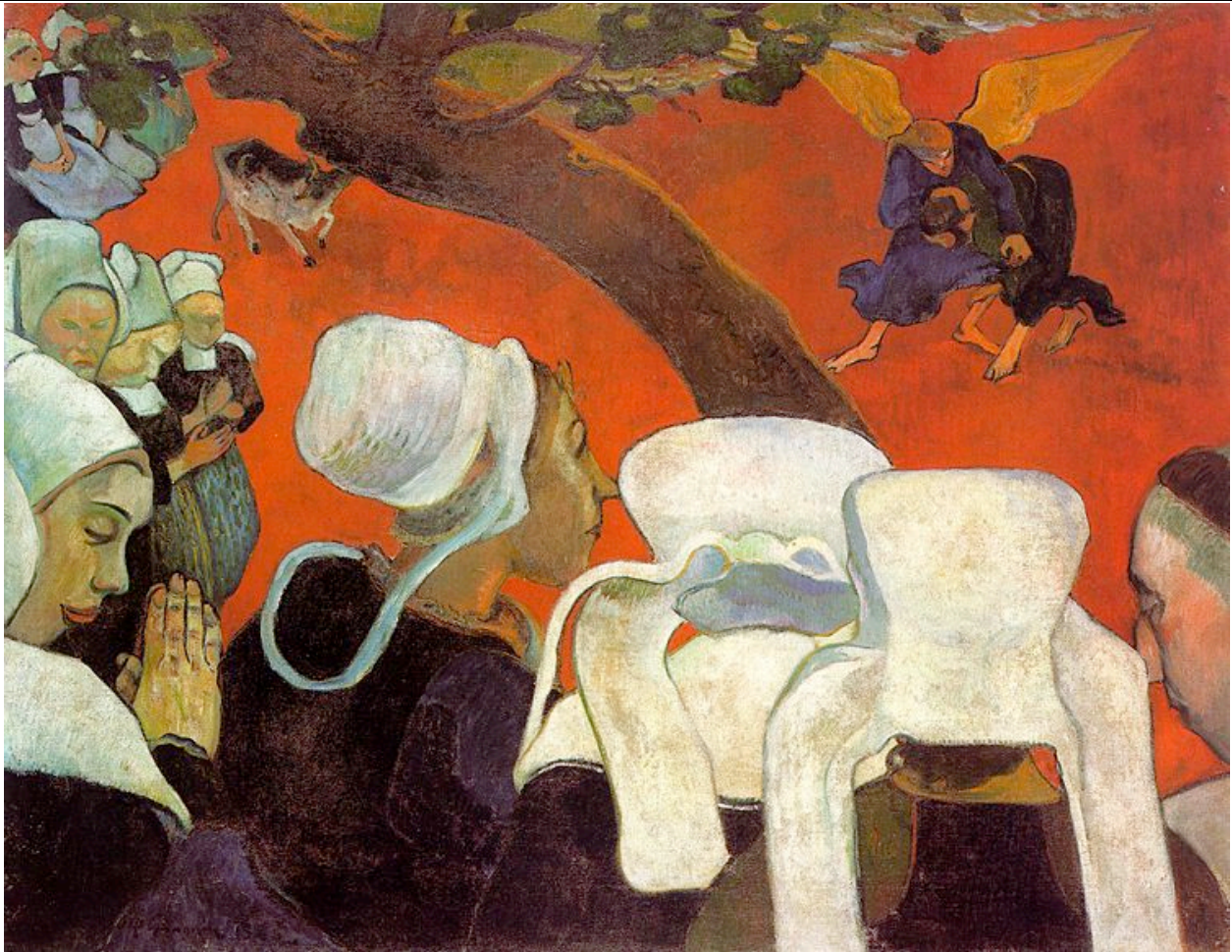
"TERRACOTTA BOWL"

FUJIWARA NOBUZANI
(13TH CENTURY)
JAPANESE



"PORTRAIT OF EMPORER GOTوبا"

PAUL GAUGUIN
(1848-1903)
POST-IMPRESSIONISM



"THE VISITATION AFTER THE SERMON"

DOMENICO GHIRLANDAIO
(1449-1494)
ITALIAN EARLY RENAISSANCE



"THE OLD MAN AND HIS GRANDSON"

OGNISANTE GIOTTO (1267-1337)



"MODANNA"

FRANCESCO GOYA (1746-1828) ROMANTICISM



"THE POTTERY VENDOR"

FRA GUGLIELO (1235-1310) GOTHIC SCULPTOR



“PULPITO”

JUAN GRIS (1887-1927) CUBISM



UNTITLED

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



WINSLOW HOMER
(1836-1910)
AMERICAN REALISM



"BREEZING UP"

RICHARD HUNT
(1935)
AFRICAN-AMERICAN SCULPTOR



"HERO CONSTRUCTION"

SARGENT CLAUDE JOHNSON
(1867-1967)
HARLEM RENAISSANCE



“WOMAN STANDING”

PAUL KLEE (1879-1940)



"FIGURE IN THE GARDEN"

GUSTAV KLIMPT (1862-1918) ART NOUVEAU



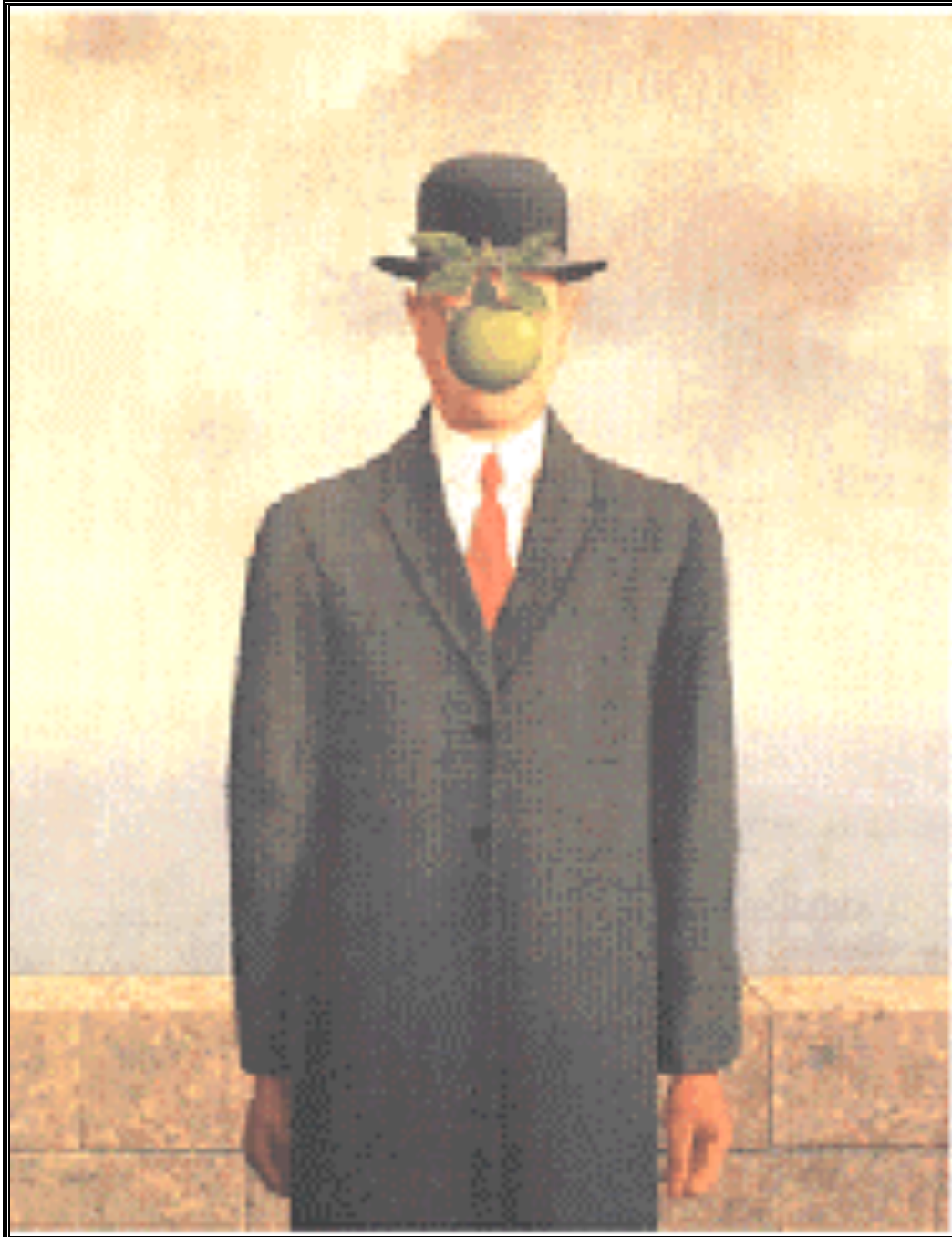
"PALACA ATHENE"

MARILYN LEVINE
(1935)
CANADIAN CERMICIST



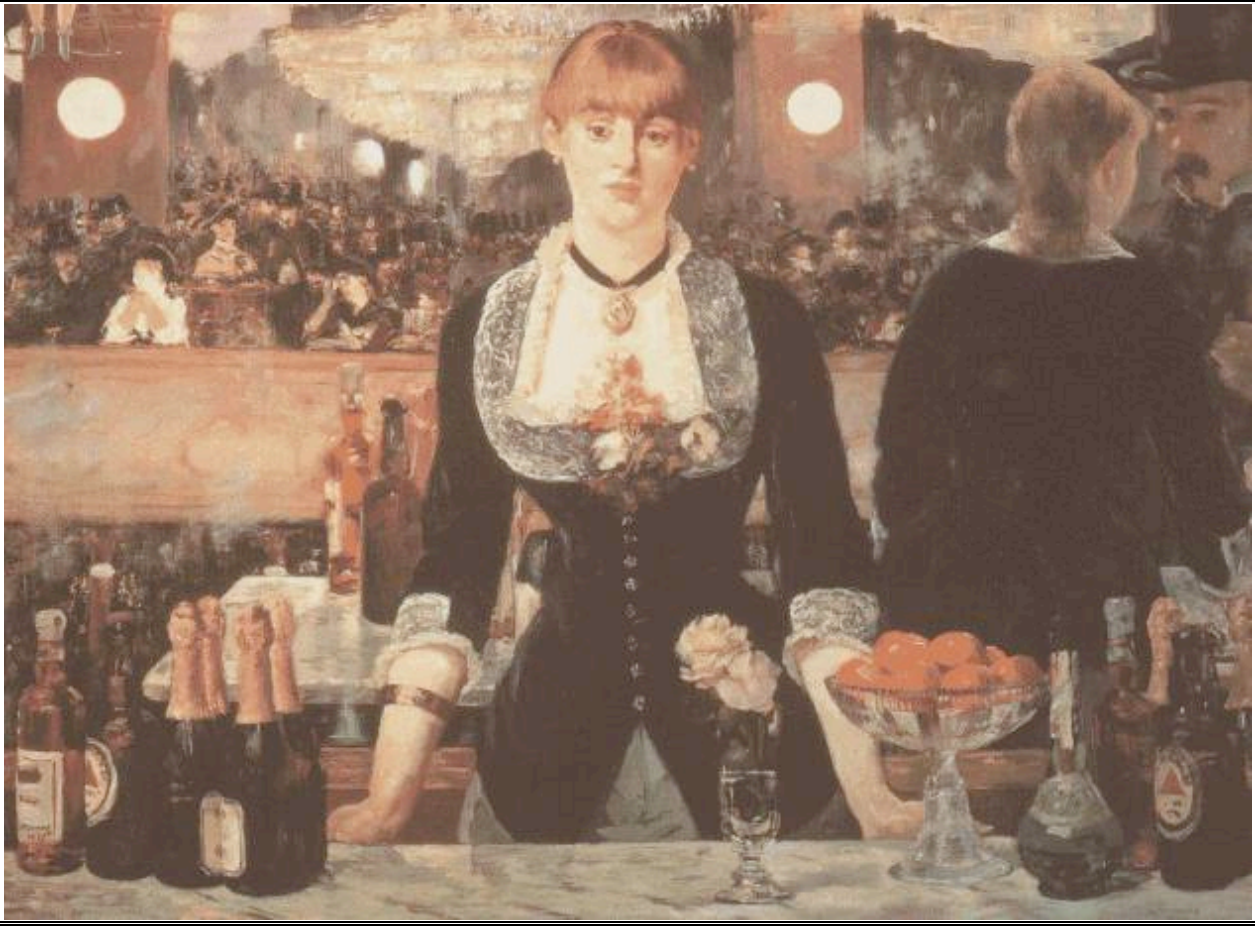
"BOB'S COWBOY BOOTS"

RENEE MAGRITTE
(1898-1967)
SURREALISM



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

REALISM/IMPRESSIONISM



"LE BAR AUX FOLLIES BERGERE"

MASACCIO
(1401-1428)
ITALIAN EARLY RENAISSANCE



“CAPELLA BRANCACCI”

PETER MAX
(1937)
AMERICAN PRINTMAKER



"UMBRELLA MAN ON PINK BLEND"

MICHELANGELO BUONARRATI
(1475-1564)
HIGH RENAISSANCE/MANNERISM



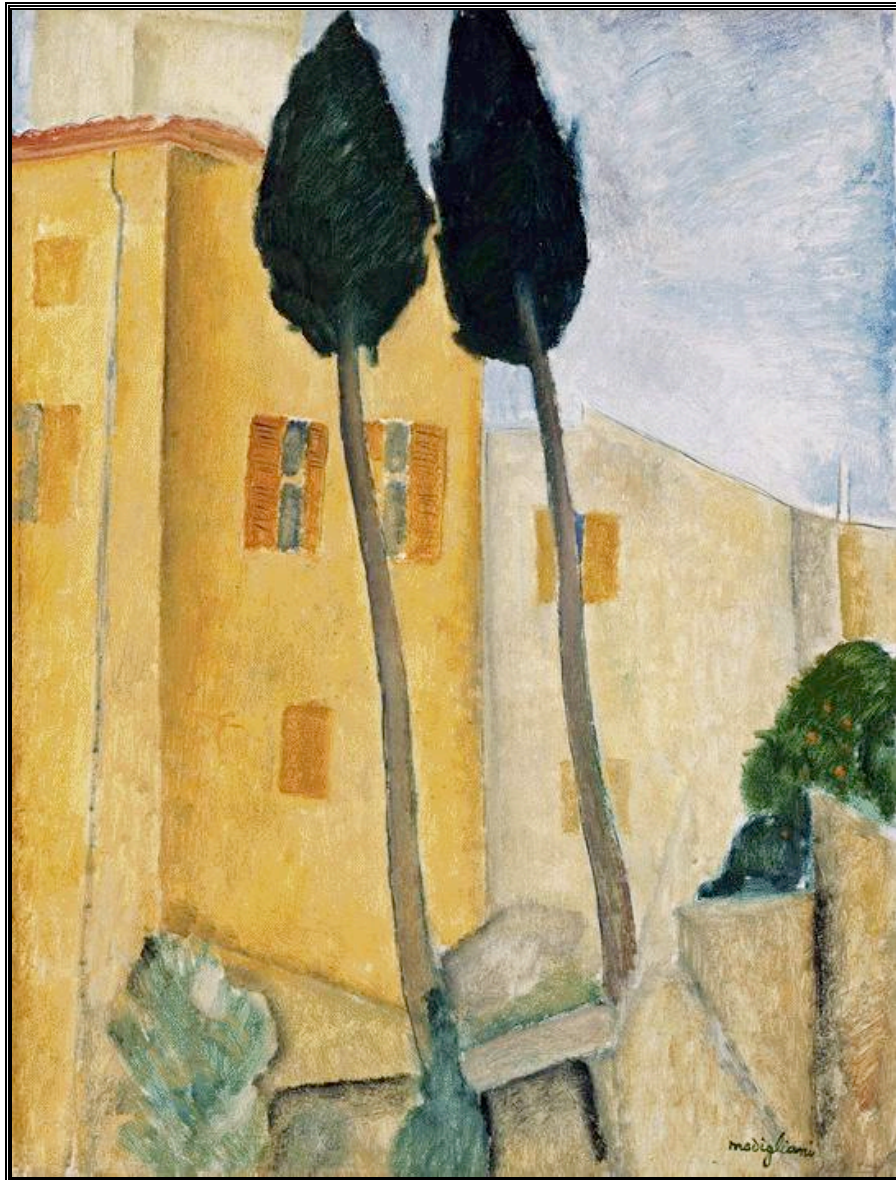
"MARTYDOM OF ST. PETER"

JOAN MIRO
(1893-1983)
SURREALIST



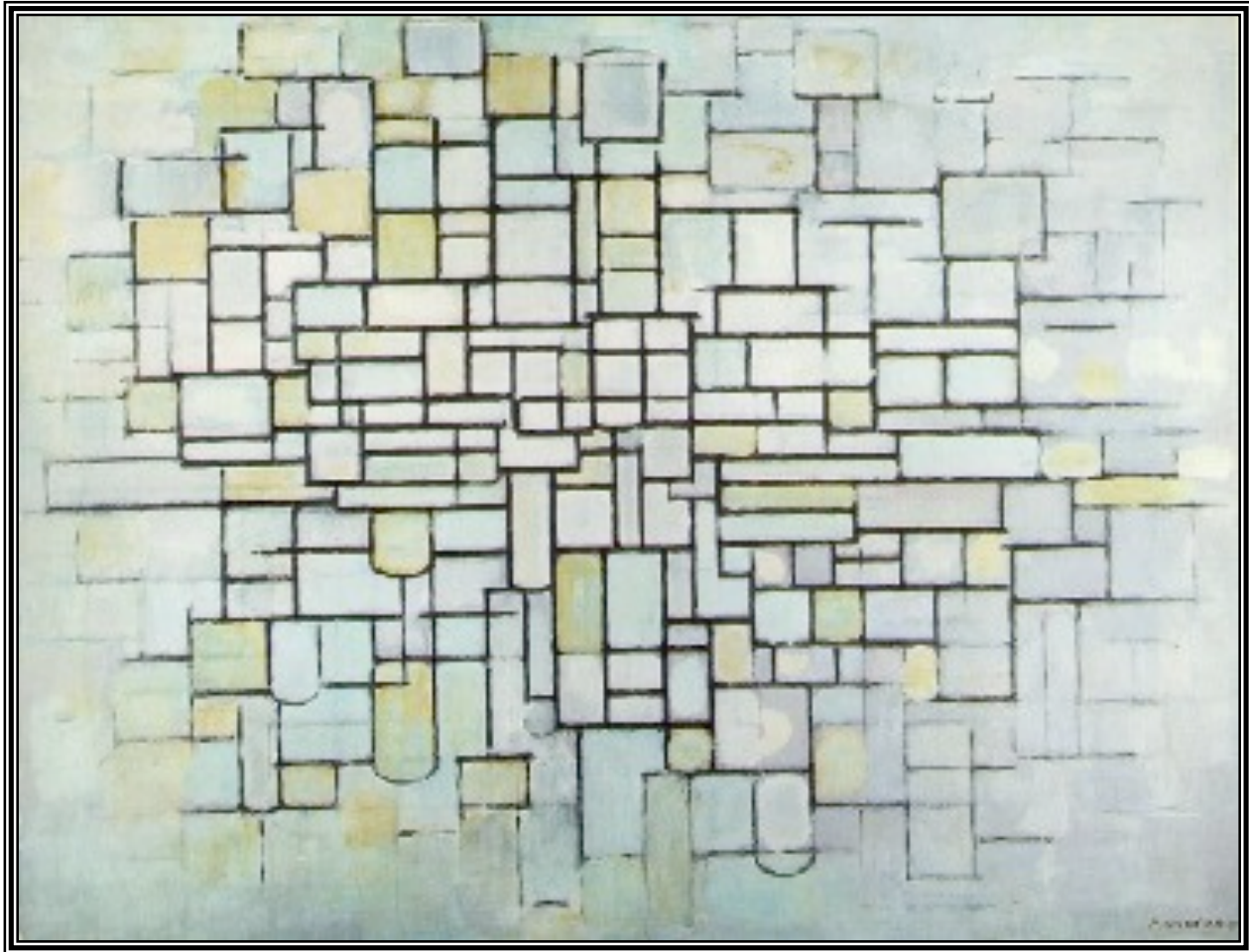
"CERET"

AMADEO MODIGLIANI
(1884-1924)
ITALIAN EXPRESSIONISM



"CYPRES TREES"

PIET MODRIAN DE STIJL SCHOOL



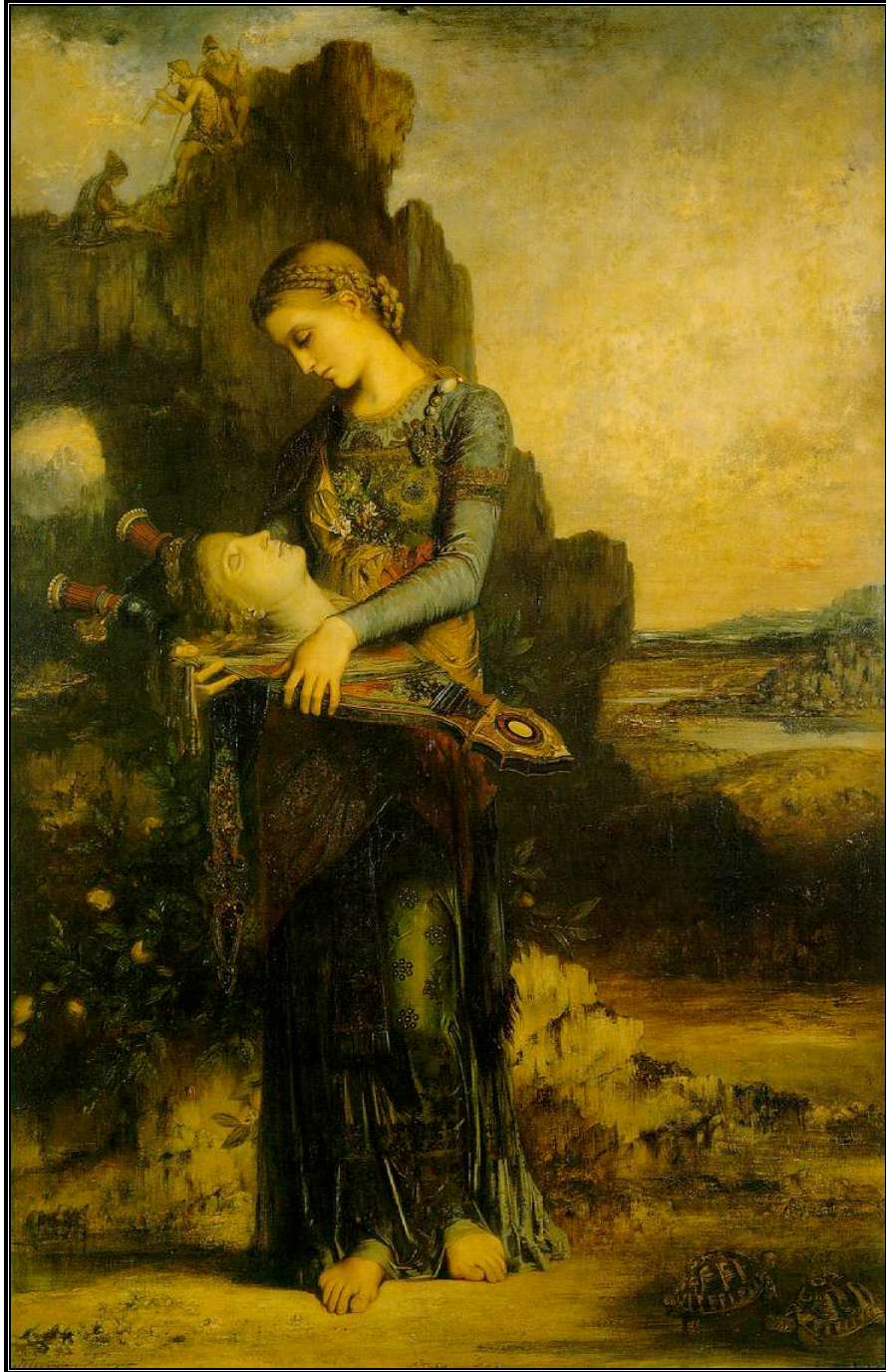
"COMPOSITION #2"

EDWARD MONET (1840-1926) IMPRESSIONISM



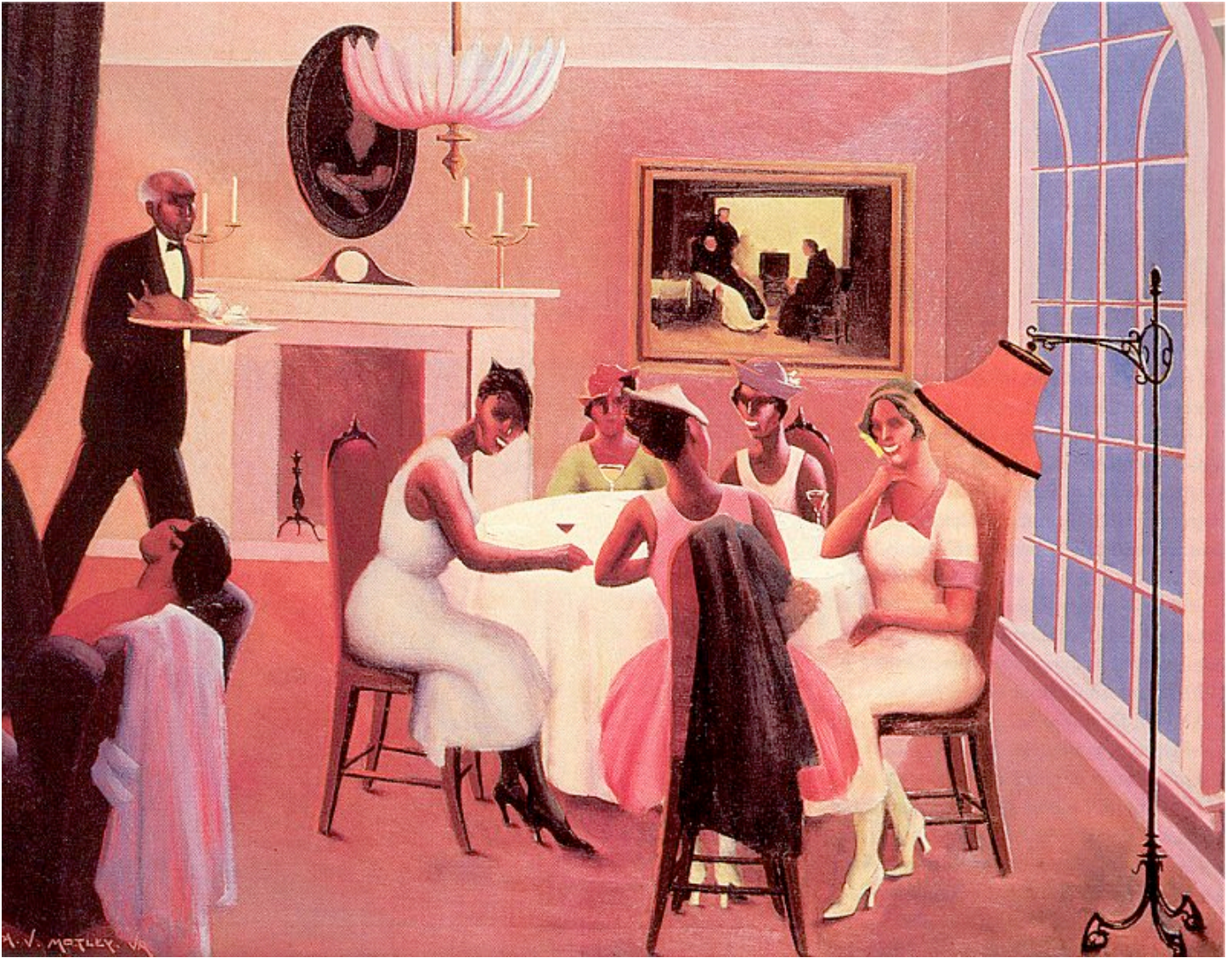
"THE FLOATING ICE"

GUSTAVE MOREAU (1826-1898) SYMBOLISM



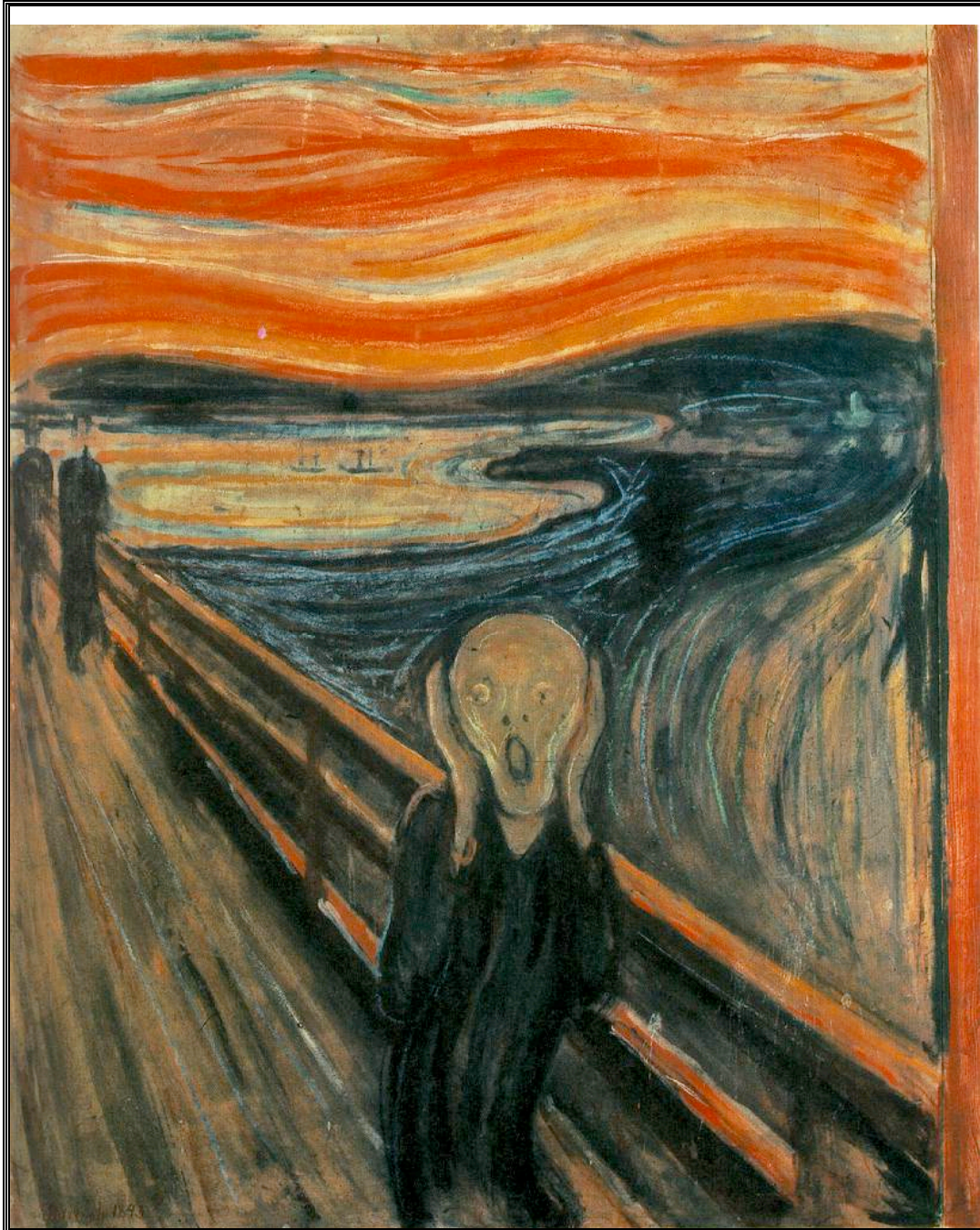
"SYMBOLIST ORPHEUS"

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



"COCKTAILS"

EDVARD MUNCH (1863-1944) EXPRESSIONSIM



"THE SCREAM"

ANN NEWDIGATE
(1934)
AFRICAN-CANADIAN PAINTER



"SENTENCES: XHOSA"

KORIN OGATA
(1733-1795)
JAPANESE



"BAMBOO AND TIGER"

GEORGIA O'KEEFE (1887-1986)



"EVENING STAR VI"

PABLO PICASSO (1881-1973) CUBIST



"GUERNICA"

CAMILLE PISSARO (1830-1903) IMPRESSIONISM



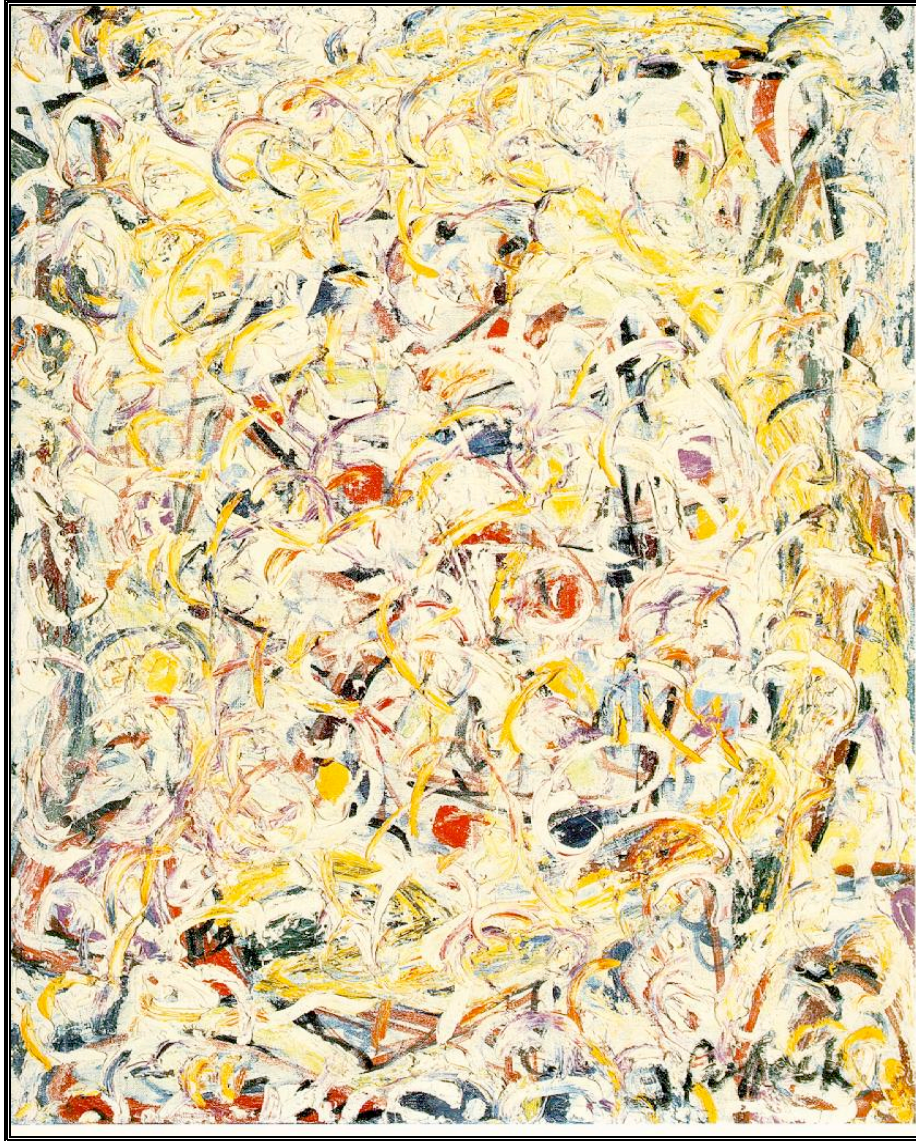
"STORM IN CORSICA"

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



“JOHN BROWN GOING TO HIS HANGING”

JACKSON POLLACK
(1912-1956)
ABSTRACT EXPRESSIOIST



“SHIMMERING SUBSTANCE”

MARTIN PURYEAR
(1941)
AFRICAN AMERICAN SCULPTOR



"SEER"

RAPHAEL (1483-1520) HIGH RENAISSANCE



"SCHOOL OF ATHENS"

ODILON REDON
(1840-1916)
FRENCH SYMBOLISM



"THE RAVEN"

REMBRANDT VAN RIJN
(1606-1669)
BAROQUE



"SELF PORTRAIT"

PIERRE AUGUST RENOIR (1841-1919) IMPRESSIONISM



"THE UMBRELLAS"

DIEGO RIVERA (1886-1957) MEXICAN MURALIST



“DETROIT INDUSTRY”

PIETER PAUL RUBENS
(1577-1640)
FLEMISH BAROQUE



"THE STRAW HAT"

DIEGO RIVERA (1886-1957) CUBISM/MURALIST



"EL ARCHITECTO"

MARK ROTHKO
(1903-1970)
ABSTRACT EXPRESSIONISM



UNTITLED

JOHN SINGER SARGENT (1856-1925)



"VENICE"

AUGUSTA SAVAGE
(1892-1962)
HAREM RE NAISSANCE SCULPTOR



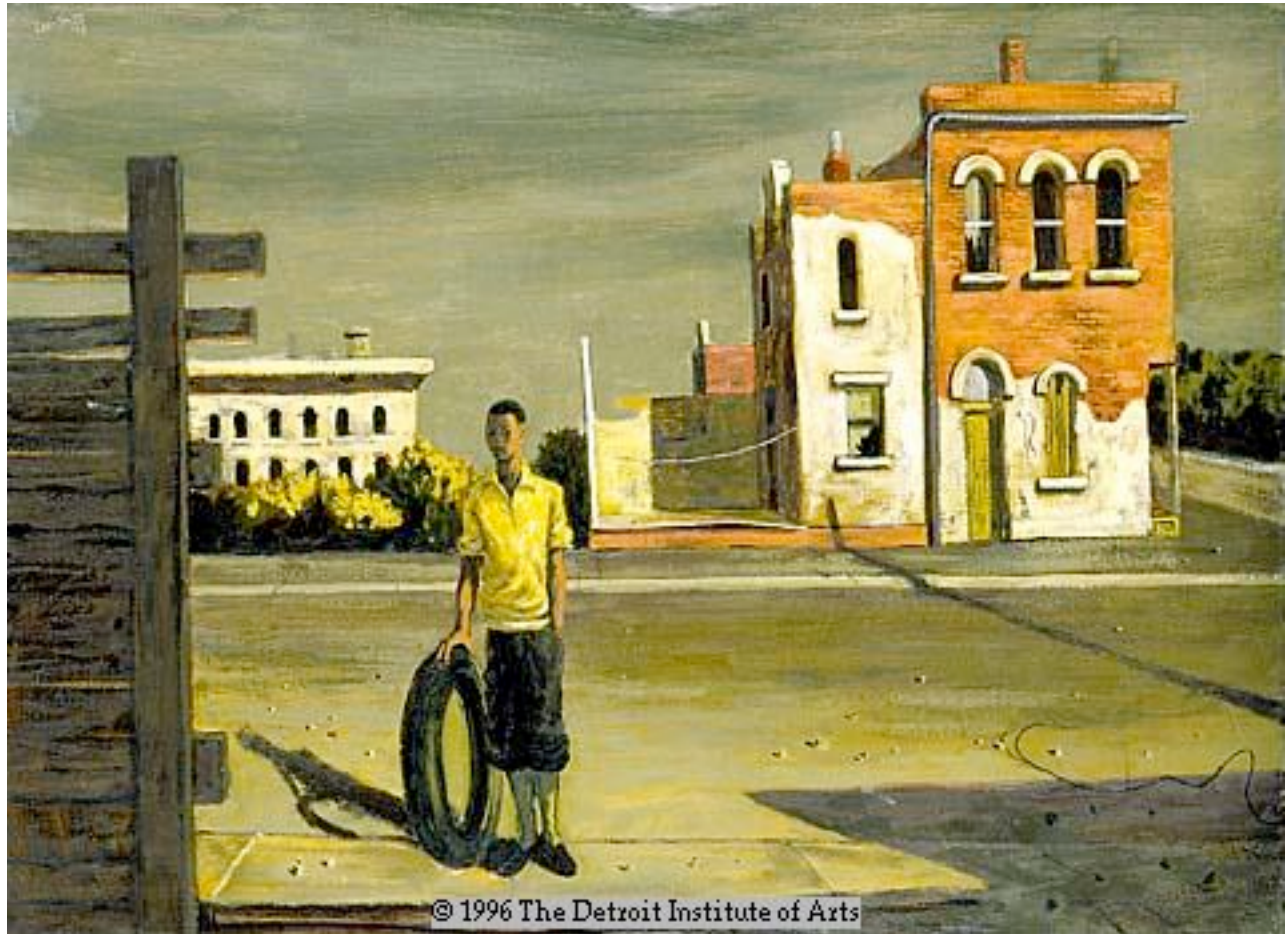
"GAMIN"

ALFRED SISLEY (1839-1899) IMPRESSIONISM



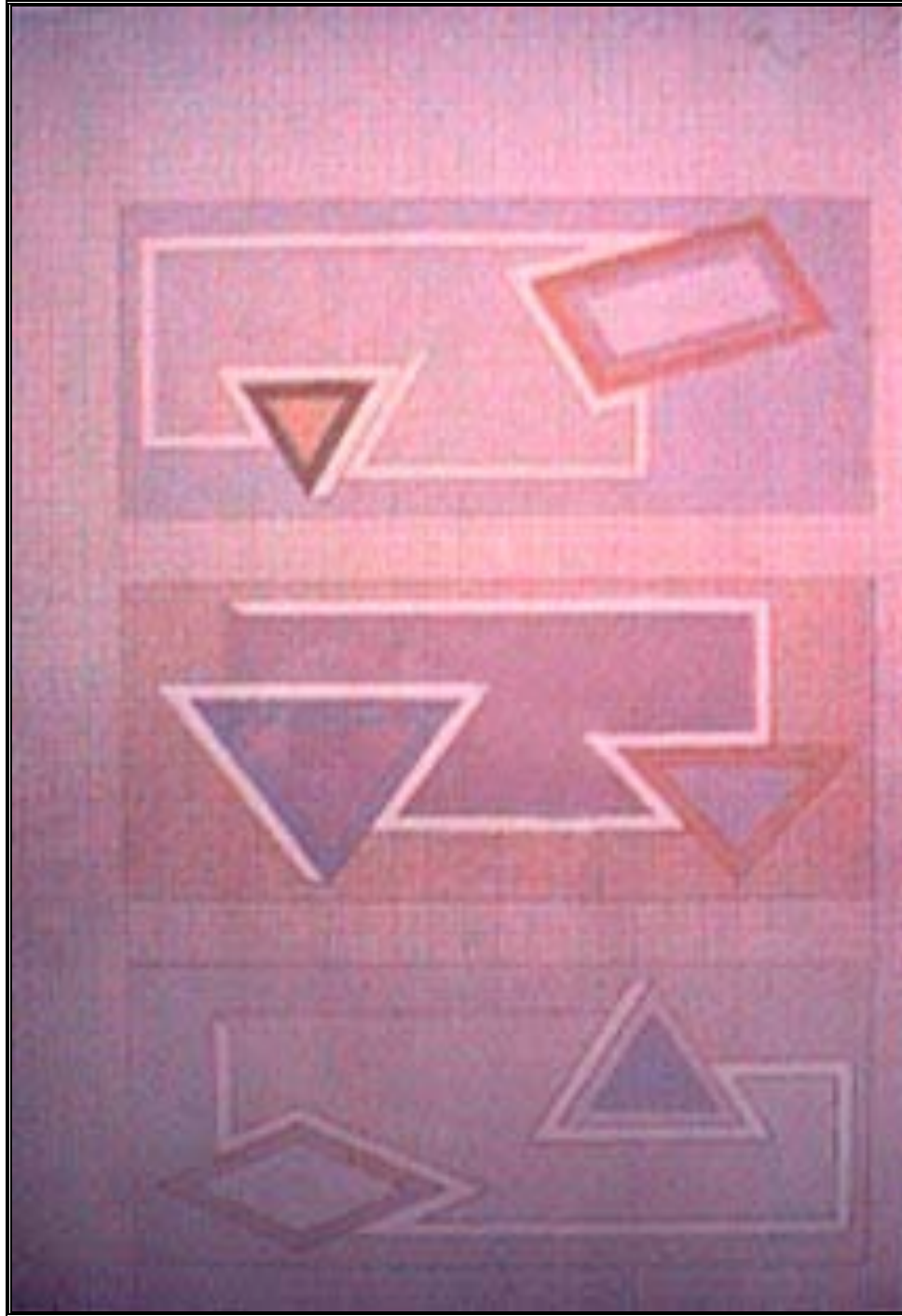
"PROVENCHER'S MILL AT MORET"

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



"BOY WITH TIRE"

FRANK STELLA
(1936)
MINIMALISM



UNTITLED
YVES TANGUY

(1900-1955) SURREALISM



"INDEFINITE DIVISIBILITY"

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



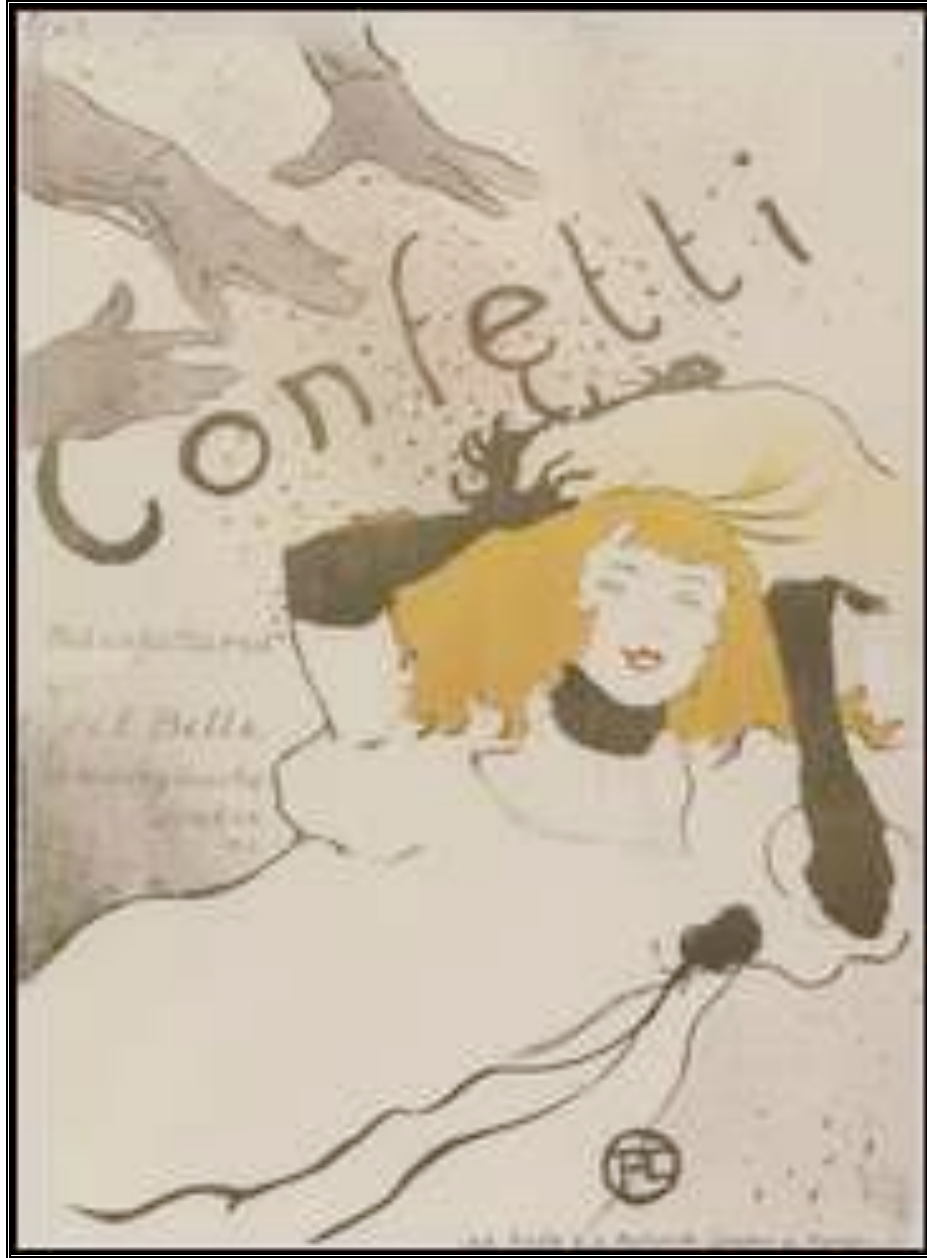
“BACKSTAGE”

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



"RED ROSE CANTATA"

HENRI DE TOULOUS LATREC (1864-1901) LITHOGRAPHER



"CONFETTI"

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



“UNTITLED

JAN VAN EYCK (1365-1441) FLEMISH NORTHERN RENAISSANCE



"THE CRUCIFIXION"

VINCENT VAN GOGH
(1853-1890)
POST-IMPRESSIONISM



"SELF PORTRAIT"

JAN VERMEER
(1632-1675)
BAROQUE

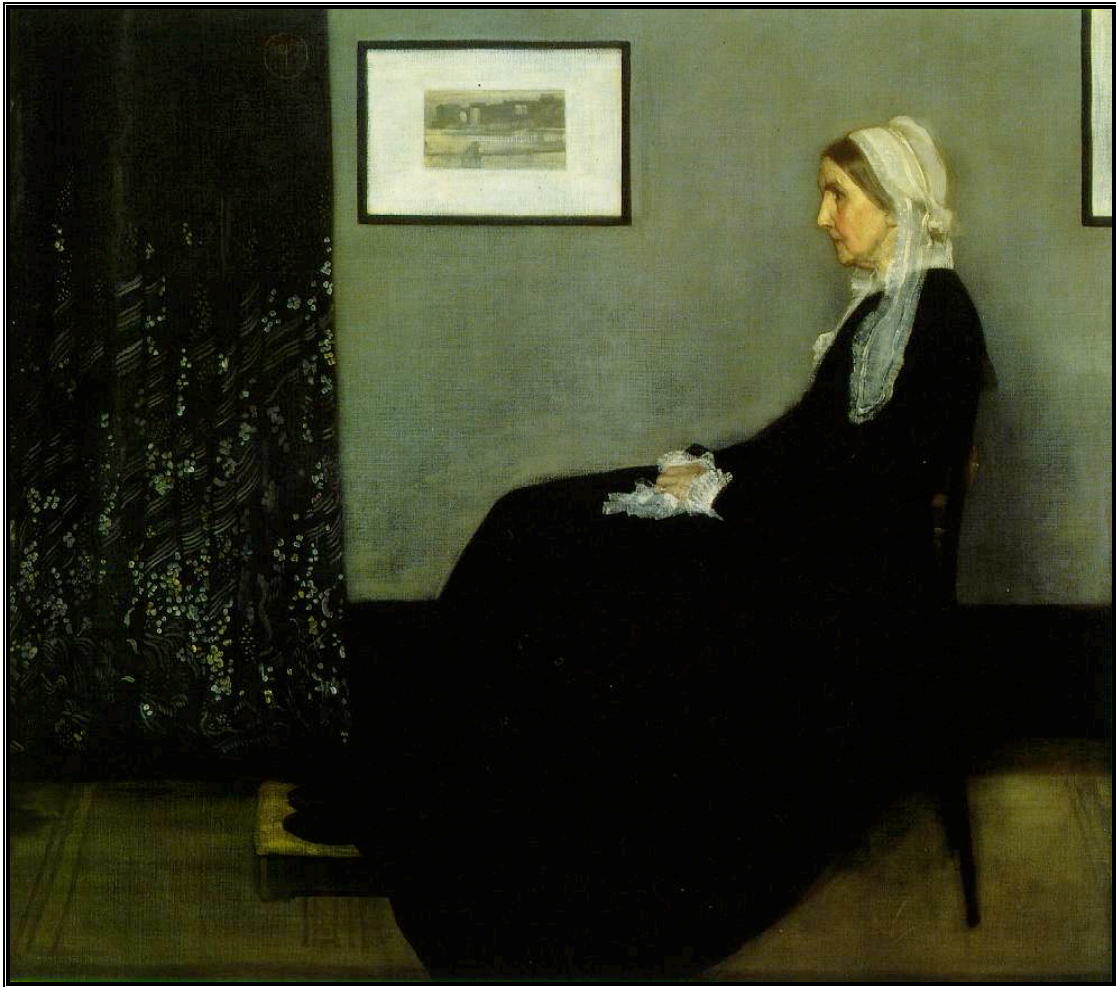


"A LADY WRITING"

ANDY WARHOL
(1928-1987)
POP-ARTIST

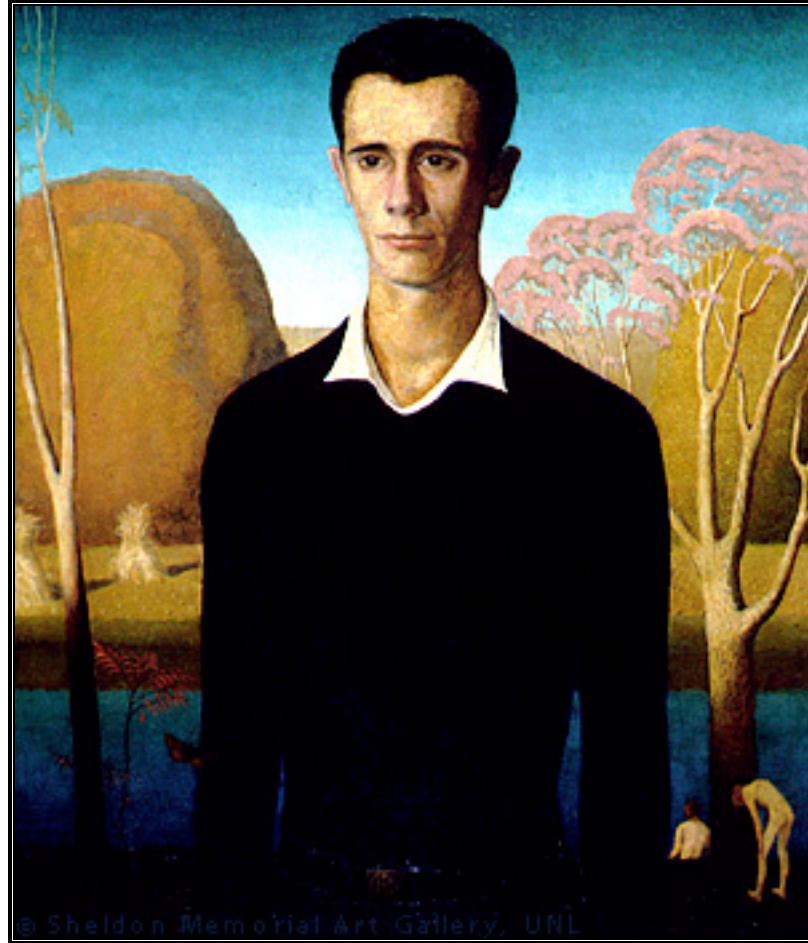


"FOUR MARYLINS"
JAMES WHISTLER
(1834-1903)



"ARRANGEMENT IN GRAY AND BLACK"

GRANT WOOD (1892-1942) AMERICAN REGIONALISM



"ARNOLD COMES OF AGE"

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