

# Visual Art Curriculum K-12

**SAU # 19**  
**Dunbarton, Goffstown,**  
**New Boston**



**Visual Art  
Curriculum**

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## **GUIDING PRINCIPLES**

### ***Student as Learner***

Learning is an active experience. Students need to be responsible for their own learning. The teacher as a facilitator of knowledge will present information appropriate to the learner. Throughout the learning process, the teacher will coach and advise, enabling all students to become successful.

### ***Student as Giver***

Service to the school or to the community will be promoted as an experiential opportunity for students to learn about themselves, as well as to gain poise and confidence in their dealings with others. Community service will foster a sense of responsibility to the needs of the larger society.

### ***An Ethic of Growth and Personal Inquiry***

We model a community of learners where a spirit of inquiry, risk-taking, and reflection prevails. A commitment of mutual support for learning, experimentation, and self-renewal exists among teachers and is reflected in the classroom.

### ***Life Long Learning***

Our emphasis is an understanding of those concepts, skills, and attitudes that will be important to lifelong learning, rather than simply breadth of content knowledge.

### ***Home, School and Community Partnerships***

Parent involvement in school increases student achievement. Given the significant change in family structures and working patterns, the need for creative cooperation between the home, school and community has become even greater. We are committed to strengthening the relationship between students and school, and families and school.

Adapted from Science Curriculum Framework  
S.A.U. #19, May 1999

## THE ROLE OF THE VISUAL ARTS

Who can imagine a world without visual arts? Throughout recorded history, the arts have been an essential part of the human experience. They reveal dimensions of cultural heritage accessible in no other way. In every culture the arts reflect the finest achievement of the human spirit and are a means by which culture is defined and measured. The visual arts are among the most vivid and compelling records of a civilization and are therefore among the most fundamental branches of learning.

The visual arts represent rich and complex ways of thinking and habits of mind, different from those used in other content areas. They communicate and shape human thoughts and feelings. No one can claim to be fully educated who lacks basic knowledge and skills in the arts. The arts are an integral part of our culture, and they should be an integral part of the school curriculum.

The visual arts provide an outlet for human creativity and self-expression. Arts education cultivates multiple forms of literacy by developing intuition, reasoning, and imagination leading to unique visual forms of communication. Successful visual arts education requires the students to be actively engaged in the acquisition of knowledge and skills and the development of personal forms of self-expression. This means far more than mere exposure to arts activities or to works of art.

An education in visual arts benefits society because students are provided powerful experiences in:

- Understanding human experiences, both past and present
- Problem-solving which has application in every human endeavor
- Making viable decisions in situations that have no standard answer, and
- Analyzing nonverbal communication and making informed judgments about cultural products and issues.

The visual arts enable people of all ages to express their thoughts and feelings and to assert their uniqueness. Arts education provides students with multiple opportunities for enhancing perception and helps them to understand and interpret the world more clearly. Through artistic involvement, students may explore and learn to accept the ambiguity and subjectivity inherent in all human experience. With artistic expression, as with much human activity, there is often no single correct interpretation or right answer. The arts bring joy, excitement, and exhilaration to the learning process. These qualities help keep students in school and make important contributions to the work of schools.

The visual arts make contributions to the education of young people that extend beyond their intrinsic value. Not only do the arts enhance the learning environment in important ways, but research shows consistent and positive correlation between learning experiences in the arts and enhanced student achievement in other aspects of the curriculum. As students imagine, create, and reflect, they are utilizing both their verbal and nonverbal ability. They develop problem-solving and higher order thinking skills.

A comprehensive visual arts education provides opportunities for learning in 2D, 3D, crafts, fine and commercial art. Because each art form deals with different senses and different media, each is unique.

Work in the arts involves the ability to assemble the elements associated with specific senses into a finished work.

Most important, the visual arts have inherent value. They are worth learning for their own sake and possess their own unique body of knowledge, skills, and ways of thinking. The arts embody messages and meanings, simply not available through any other means. There can be no substitute for visual arts education, and any educational program that omits this experience is incomplete.

## THE IMPORTANCE OF VISUAL ARTS EDUCATION

Knowing and practicing the visual arts is fundamental to the healthy development of children's minds and spirits. That is why, in any civilization – ours included – the arts are inseparable from the very meaning of the term “education.” We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The visual arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures – as well as acquiring the tools and knowledge to create one's own responses – is essential, not only to understanding life, but to living it fully.
- The visual arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.
- The visual arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the visual arts at every turn – from the design of the child's breakfast placemat to the enduring influences of the works housed in our museums.
- The visual arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.
- There is simple evidence that the visual arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The visual arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

## THE BENEFITS OF VISUAL ARTS EDUCATION

Visual arts education benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the visual arts benefits *society* because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the visual arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the visual arts reinforce one another, the joy of learning becomes real, tangible, and powerful.

**The Arts and Other Core Subjects.** The curriculum standards address competence in the visual arts disciplines first of all. But that competence provides a firm foundation for connecting visual arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

## WHAT RESEARCH EXISTS THAT SUPPORTS THE ROLE OF THE ARTS IN EDUCATION?

Research supports that when strong academic programs in the arts exist, the arts have been shown to strengthen overall academic achievement reflected in standardized test scores. This has been demonstrated by the research of Howard Gardner. Gardner, in Arts Education and Human Development (the Getty Center for Education in the Arts, 1991) cites through exhaustive research the significant impact of arts education on thinking and all other learning areas. “We believe our data show that when students discover that participating in the arts is pleasurable, they become motivated to acquire skills in the arts,” Gardner said in the journal article. Other research indicates that SAT scores for students who studied the arts four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no course work or experience in the arts. (The College Board Profile of SAT and Achievement test takers 1995.)

## HOW DO QUALITY VISUAL ARTS PROGRAMS CONTRIBUTE TO SCHOOL ENVIRONMENT?

According to the *Transforming Ideas for Teaching and Learning the Arts* 1997 report, that the arts significantly contribute to the school environment. Research shows improvement in student attendance and increased parent involvement in schools where the arts curriculum contributed to providing schools with a more engaging environment.

Decreases in incidence of students being involved with substance abuse has been noted specifically with prevention programs and projects that address resiliency of students. (Shaw, 1997). Resiliency skills serve as coping mechanisms enabling individuals to effectively respond to stress, trauma and risk in their lives. It has been noted by researchers that the skills needed for the development of a student's resiliency are skills that are developed through study of the arts. When students are involved with an art program that is long term and have regular contact with adults who are "invested" in their progress, they will develop resiliency and creativity skills as well as self-confidence. (Shaw, 1997). Supporting this, *Transforming Ideas for Teaching and Learning the Arts* (1997) notes: "Arts classes have been shown to significantly improve attitudes relating to self expression, trust, self acceptance, acceptance by others, self-awareness, and empowerment."

## HOW DO THE VISUAL ARTS DEVELOP WORKPLACE AND LIFELONG SKILLS?

*"The Arts also enhance our economic competitiveness by developing creative problem-solving skills, imagination, self-discipline, and attention to detail."*

*(Riley, 1993)*

Arts Education teaches skills for career and personal fulfillment. It is far reaching in that it provides for the development of skills demanded by today's employers. Skill requirements for all workers are increasing, including those in design, production and support jobs. The ability to communicate, adapt, analyze problems and find creative solutions is becoming increasingly important.

*Arts education helps the nation produce citizens and workers who are comfortable using many different symbol systems (verbal, mathematical, visual, auditory.) The (new) arts education develops the very capacities that business leaders, educators, and parents want the schools to provide our children: creative problem solving, analytical thinking, collaborative skills and judgment...*

*("Educating for the Workplace Through the Arts," October 1996.)*

This curriculum has also been designed to support art educators in providing opportunity within the classroom for students to develop knowledge of careers in the arts. Instruction in the arts may serve as a foundation for learning about the many ways in which the arts touch our lives. Developing an awareness of the variety of careers in the arts may include discussion of how designers create what is around us every day, whether it be our cars, toothpaste tubes, or clothes. Other areas of focus are the fields of architecture, museum and classroom education, industrial design, illustration, apparel design, composing film and performing in dance, music or theater. Arts careers can vary widely from marketing and management to the technology of lighting and video or product and set design.

The intent of providing a focus on careers within the curriculum is not to emphasize that all students will become artists, rather, it is so students will come away with an understanding and awareness about the many career options available to them.

## **SAU #19 Curriculum Frameworks for the Visual Arts**

### **Visual Arts K-12**

#### **PURPOSE:**

The visual arts framework serves as a guide for educators and administrators in delivering curriculum, establishing objectives and goals, and identifying instructional methodologies. It guides students through sequential, creative processes, which allow them to communicate their ideas through visual expression. This framework presents educational goals. It is the responsibility of practitioners to choose appropriately from the rich array of visual arts content and processes to fulfill these goals in specific circumstances.

The visual arts framework guides students in learning the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expression. It also emphasizes that they reflect their ideas, feelings, and emotions; and evaluate the merits of their efforts. The visual arts standards address these objectives in ways that lead to unique ways of thinking, communicating, reasoning and investigating. They emphasize student acquisition of the most important concepts, issues, and knowledge offered by the visual arts. They encourage development of new techniques and approaches for applying knowledge and skills in the visual arts to the world beyond school.

The curriculum framework addresses expectations for student learning in arts education for every student. Each student who engages in the study of visual arts as described in this framework is taught as an individual to enable them to learn and achieve at the highest possible level. Where necessary, modifications and supports are provided for students with disabilities often in collaboration with other professional staff. Continual opportunities for personal expression ensure a wide latitude for successful participation of every student.

## **PHILOSOPHY:**

Throughout history, the visual arts have served to connect our imaginations with that which make us human. Works of art reflect human feelings, values and the highest of ideals.

Art is a universal language. It has the power to transcend cultural variations, uniting us all. By cultivating an understanding and appreciation for artists' works of the past and present, art education develops respect for diverse cultures and creative expressions.

Our personal, economic and cultural environments are shaped by the arts at every turn. Through the study of art, students are encouraged to express their inner worlds and to be sensitive to and reflect the world around them.

Art educators foster visual understanding and creativity based on the principles of aesthetics, art history, criticism and production. The visual arts can also be an integral part of interdisciplinary learning, providing meaningful connections to meet district goals. Art educators encourage experimentation and creativity through higher order thinking and critical assessment.

Visual arts education provides the opportunity for students to be thinkers, innovators and active participants. Art education heightens perceptual awareness, stimulates visual thinking and provides experience in applying the basic concepts of design. By the end of 12<sup>th</sup> grade a visual arts student will be better prepared to apply skills and understand and appreciate art principles, history and aesthetics throughout their lifetime.

## ORGANIZATION of CURRICULUM

The SAU #19 Visual Arts Curriculum is organized around the National Visual Art Standards. The format of the document is the following:

1. **Content Standards** – The standards identify what the students must *know* and be able to *do*. They outline the scope and content for grades K-12. Content standards describe the goals for individual student achievement.
2. **Achievement Standards** – The standards specify the understandings and levels of achievement that students are expected to attain in the competencies, for visual art, at the completion of grades 4, 8, and 12. There are a number of achievement standards for each content standard. In grades 9-12, two levels of achievement standards-“Proficient” and “Advanced” are provided. In grades 9-12, the “Advanced” level of achievement is more likely to be attained by those students who elect to complete a sequential course of study in a specific content area. All students who complete a full year of foundation art (Visual Art or 2-D and 3-D) are expected to achieve at the “Proficient” level.
3. **K-8 Curriculum Standards Scope and Sequence** – These charts define the extent and depth to which content is covered. The charts also show the order in which the educational experiences are presented to build new knowledge based on previous experience.
4. **9-12 Curriculum** - This section defines the specific goals and objectives of each Visual Art course offered at Goffstown Area High School. It defines student learning in a sequential course of study.

The purpose of this amalgamated format is to outline expectations in a way that allows the various communities that make up SAU #19, each with their own unique scheduling of the Visual Arts, to successfully meet them.

## VISUAL ART GOALS

As a result of education in Grades K-12, students in the SAU district #19 will:

- Study art through cultural, historical, and interdisciplinary expression;
- Develop creative thinking, problem-solving, and decision-making skills through individualized, collaborative, and cooperative learning experiences;
- Develop experimentation and self-expression in their work;
- Explore vocations and avocations in the art field and participate in the artistic life of the school and community;
- Develop and utilize aesthetic awareness and critical sensitivity;
- Expand their knowledge through the use of art elements and design principles;
- Acquire technology and media skills involved in the production, discovery and transformation of art work;
- Develop an appreciation of cultural diversity and individuality;
- Acquire vocabulary related to the visual arts;
- Develop an appreciation and respect for the ideas and work of others;
- Develop an awareness in students of how art reflects society's values and beliefs;
- Develop the ability to perceive, describe, interpret and evaluate works of art;
- Develop the awareness of the ways a changing society influences, perceives, recognizes, interprets and evaluates visual images;
- Develop imaginative thinking processes.

## VISUAL ARTS CURRICULUM STANDARDS

1. Students will apply age appropriate media, techniques and processes.
2. Students will learn, identify and apply the elements of visual art (color, shape, form, value, space, line, texture) and the principles of design (balance, unity, contrast, emphasis, repetition, movement, and rhythm.)
3. Students will consider, select, and apply a range of subject matter, symbols and ideas.
4. Students will analyze the visual arts in relation to history and cultures.
5. Students will reflect upon, describe, analyze, interpret and evaluate their own and others' artwork.
6. Students will make connections between the visual arts, other disciplines and daily life.
7. Students will understand the range of careers in the field of visual arts and identify careers associated with this field.

## **CURRICULUM ACHIEVEMENT STANDARDS**

### **Curriculum Standard 1: Apply age appropriate media, techniques, and processes.**

#### **Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. differentiate between materials, techniques and processes of making art
- b. describe how different techniques, media and processes produce different effects, and personal responses
- c. use different media (various materials that are used to create art), techniques, and processes to communicate and express ideas, experiences and stories and to create varied responses
- d. use art materials and tools in a safe and responsible manner

#### **Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. select materials and analyze what makes them effectively communicate and express ideas
- b. analyze and utilize process in making artwork, using the qualities and characteristics of art media (e.g. two-dimensional and three-dimensional, including media/technology.)
- c. describe and use the media, techniques and processes to enhance communication and expression in their own artwork.
- d. reflect upon the choices in the selection of media, techniques, and processes

#### **Proficient Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. apply media, techniques and processes with sufficient skill, confidence, and sensitivity that their intentions are reflected in their work
- b. create works of visual art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes
- c. evaluate the creative process as it applies to selected techniques

#### **Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- d. compare the material, techniques, media and processes of the visual arts with those of other arts disciplines
- e. compare the media techniques and processes of visual arts within a particular historical time period or style with ideas, issues or themes in other subject areas
- f. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium

**Curriculum Standard 2: Learn, identify and apply the elements of visual art (color, shape and form, value, space, line, and texture) and principles of design (balance, unity, contrast, emphasis, repetition, movement and rhythm.)**

**Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. recognize the visual elements including color, shape, form, space, line, value and texture
- b. describe how different expressive features, and ways of organizing them, cause different responses
- c. create works of art that use the elements of art and principles of design to communicate and express ideas

**Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. discuss the effects of visual characteristics in works of art
- b. use and analyze visual characteristics using visual arts terminology to effectively communicate ideas
- c. select and use the elements and principles of design to improve communication and expression of their ideas
- d. reflect up the efforts of arranging visual characteristics in their work and in the work of others

**Proficient Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. demonstrate a more complex understanding of the elements and principles of design to accomplish commercial, personal, or other purposes of art
- b. create art works that use the elements and principles of design to solve specific visual arts problems
- c. evaluate the effectiveness of art works in terms of the elements and principles of design

**Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- d. compare works of art in terms of elements and principles of design
- e. evaluate multiple solutions to specific art problems

**Curriculum Standard 3: Consider, select and apply a range of subject matter, symbols and ideas.**

**Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. explore and understand a range of subject matter, symbols, and ideas to communicate meaning
- b. create works of art, selecting and using subject matter, symbols, and ideas to communicate meaning
- c. use personal symbols in art work

**Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. consider and compare the sources for subject matter, symbols, and ideas in their own and others' work
- b. use subjects, themes and symbols which communicate and express intended meaning in their artwork
- c. adapt personal experiences and preferences into a creative development of artwork

**Proficient Achievement Standards 9-12**

*In addition to the above, students will be able to:*

- a. reflect on how artworks differ visually, spatially, functionally, and describe how these are related to history and culture
- b. apply subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, values and aesthetics

**Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- c. describe the origins of specific images and ideas and explain their value
- d. evaluate the validity of sources for content and the manner in which subject matter, symbols and images are used in the students' work and the work of others
- e. demonstrate development of a personal style

## **Curriculum Standard 4: Analyze the visual arts in relation to history and cultures.**

### **Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. know that the visual arts have both a history and a specific relationship to various cultures
- b. identify specific works of art in particular cultures, times and places
- c. describe how history, culture, and visual arts influence each other in making and studying works of art
- d. create a work of art that reflects an understanding of how history or culture can influence visual art

### **Achievement Standards end of Grade 8**

*In addition to the above, students will be able to:*

- a. know and compare the characteristics of works of art representing various cultures, historical periods, and artists
- b. describe and place a variety of art objects by style and artist, and by historical, and cultural contexts
- c. research, analyze, describe and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art
- d. create a work of art that reflects historical and/or cultural context

### **Proficient Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
- b. analyze relationships of works of art to one another in terms of history, aesthetics, culture and function, using their observations to inform their own art making

### **Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- c. analyze and interpret artworks to discover relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, and artists
- d. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

**Curriculum Standard 5: Reflect upon, describe, analyze, interpret and evaluate their own, and others' artwork.**

**Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. understand that there are various purposes for creating works of visual art
- b. describe how people's experiences influence the development of specific art works
- c. describe their personal responses to specific works of art using visual art terminology
- d. identify possible improvements in the process of creating their own work, thereby recognizing that process holds as much value as the end product
- e. describe how or why one's own artwork is successful or unsuccessful

**Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. compare and contrast purposes for creating works of art
- b. analyze the meanings in contemporary and historic artworks through aesthetic inquiry
- c. reflect on and evaluate the quality and effectiveness of their own and others' work by using specific criteria (e.g. technique, formal, and expressive qualities, content)
- d. describe their own artistic growth over time in relation to specific criteria

**Proficient Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. defend personal interpretations to better understand specific works of art
- b. apply critical and aesthetic criteria (e.g. technique, formal and expressive qualities, content) in order to improve their own works of art
- c. reflect critically on various interpretations to better understand specific works of art

**Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- d. correlate responses to works of visual art with various techniques for communicating meaningful ideas, attitudes, views, and intentions
- e. evaluate the creative process in terms of its relevance to other disciplines, and other subject areas

**Curriculum Standard 6: Students will make connections between the visual arts, other disciplines, and daily life.**

**Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. identify and use connections between the visual arts and other arts disciplines in the curriculum
- b. use similarities between the visual arts and other disciplines in creating a work of art that demonstrates an understanding of connections that exist among subjects
- c. describe how the visual arts are combined with other arts in multimedia work, discussing use of advancements in technology when applicable
- d. describe how the visual arts are used in the world around us and how they are part of our everyday life

**Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. compare characteristics of works of art and other art forms that share similar subject matter, themes, purposes, historical periods, and/or cultural context
- b. create a work of art that is reflective of the connection among subjects, historical periods and/or cultural context
- c. combine the visual arts with another art form to create coherent multimedia work

**Proficient Achievement Standards Grade 9-12**

*In addition to the above, students will be able to:*

- a. compare the materials, technologies, media and processes of the visual arts with those of other disciplines
- b. compare and analyze characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style
- c. compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines
- d. create and solve interdisciplinary problems using multimedia, using technology when applicable
- e. create art work which uses knowledge of other subject matter

**Advanced Achievement Standards Grade 9-12**

*In addition to the above, students will be able to:*

- f. criticize and synthesize the creative and analytical principles and techniques of the visual arts and selected other art disciplines, the humanities or the sciences
- g. critique and evaluate how other disciplines influence an individual's work, style and process

**Curriculum Standard 7: Understand the range of careers in the field of visual arts and identify careers associated with this field.**

**Achievement Standards by end of Grade 4**

*Students will be able to:*

- a. identify and describe a variety of professions in the visual arts
- b. describe various kinds of artists and fields of art

**Achievement Standards by end of Grade 8**

*In addition to the above, students will be able to:*

- a. identify visual artists who are recognized locally, nationally and internationally
- b. describe connections among design, conception and production of objects in the everyday world (e.g. automobiles, furniture, clothing, buildings, appliances)

**Proficient Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. prepare a portfolio for use in application to institutions of higher education or the workplace
- b. prepare for an exhibition, demonstrating an understanding of standards of presentation of artwork
- c. recognize that a portfolio is a requirement for application to college choices, as a tool for professional artists, and for personal documentation

**Advanced Achievement Standards Grades 9-12**

*In addition to the above, students will be able to:*

- a. make appropriate educational choices with regard to career opportunities and professional options

# K-8 Curriculum Standards Scope and Sequence

<b>STANDARD 1 - Apply age appropriate media, techniques and processes</b>									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
pencil			.	.	.	.	.	.	.
crayon	.	.	.	.	.	.	.	.	.
marker	.	.	.	.	.	.	.	.	.
watercolor				.	.	.	.	.	.
tempera	.	.	.	.	.	.	.	.	.
colored pencils			.	.	.	.	.	.	.
oil pastels				.	.	.	.	.	.
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ink printing				.	.	.	.	.	.
adhesives	.	.	.	.	.	.	.	.	.
clay	.	.	.	.	.	.	.	.	.
fiber			.	.	.	.	.	.	.
ink drawing						.	.	.	.
stained glass								.	.
leather								.	.
photographic film								.	.
paper mache				.	.	.	.	.	.
fingerprint	.	.	.	.	.	.	.	.	.
drawing	.	.	.	.	.	.	.	.	.
collage			.	.	.	.	.	.	.
painting	.	.	.	.	.	.	.	.	.
weaving/knots			.	.	.	.	.	.	.
pinch - clay	.	.	.	.	.	.	.	.	.
coil - clay				.	.	.	.	.	.
slab - clay					.	.	.	.	.
calligraphy							.	.	.
paper construction- folding	.	.	.	.	.	.	.	.	.
additive - sculpture	.	.	.	.	.	.	.	.	.
subtractive - sculpture						.	.	.	.
printmaking				.	.	.	.	.	.
soldering								.	.

tooling							.	.	.
photography								.	.
film & print development								.	.
STANDARD 2 - Learn, identify, apply the elements of visual art (color, shape, form, value, space, line, texture) & principles of design (balance, unity, contrast, emphasis, repetition, movement and rhythm)									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
line	.	.	.	.	.	.	.	.	.
shape	.	.	.	.	.	.	.	.	.
space			.	.	.	.	.	.	.
texture	.	.	.	.	.	.	.	.	.
color	.	.	.	.	.	.	.	.	.
form			.	.	.	.	.	.	.
value			.	.	.	.	.	.	.
balance				.	.	.	.	.	.
repetition/rhythm				.	.	.	.	.	.
variation			.	.	.	.	.	.	.
contrast					.	.	.	.	.
emphasis				.	.	.	.	.	.
depth			.	.	.	.	.	.	.
STANDARD 3 - Consider, select and apply a range of subject matter, symbols, and ideas									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
landscape				.	.	.	.	.	.
still life			.	.	.	.	.	.	.
caricature						.	.	.	.

portrait	.	.	.	.	.	.	.	.	.
self-portrait	.	.	.	.	.	.	.	.	.
symbols/icons					.	.	.	.	.
representational			.	.	.	.	.	.	.
non-representational			.	.	.	.	.	.	.
religion							.	.	.
abstract			.	.	.	.	.	.	.
fantasy		.	.	.	.	.	.	.	.
STANDARD 4 - Analyze the Visual Arts in relation to history and cultures									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
Pre-historic					.	.	.	.	.
Eastern Art									.
Western Art		.	.	.	.	.	.	.	.
20th Century					.	.	.	.	.
Primitive				.	.	.	.	.	.
STANDARD 5 - Reflect upon, describe, analyze, interpret, and evaluate their own and others art work									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
observe		.	.	.	.	.	.	.	.
compare			.	.	.	.	.	.	.
respond			.	.	.	.	.	.	.
reflect			.	.	.	.	.	.	.
critique				.	.	.	.	.	.
revise				.	.	.	.	.	.

STANDARD 6 - Students will make connections between the visual arts, other disciplines and daily life									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
other arts discipline			.	.	.	.	.	.	.
other discipline				.	.	.	.	.	.
natural environment			.	.	.	.	.	.	.
human-made environment	.	.	.	.	.	.	.	.	.
technology					.	.	.	.	.
STANDARD 7 - Understand the range of careers in the field of Visual Arts and identify careers associated with this field									
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
artist in residence				.	.	.	.	.	.
outreach programs				.	.	.	.	.	.
field trips					.	.	.	.	.
guest speakers					.	.	.	.	.
career explorations					.	.	.	.	.
display					.	.	.	.	.
research					.	.	.	.	.

## GOFFSTOWN AREA HIGH SCHOOL VISUAL ART PROGRAM PHILOSOPHY

Art education at Goffstown Area High School is practical and basic; it is content and process. Arts education involves the emotional, intellectual, social, and physical beings of a student in exciting learning experiences.

Visual art education at Goffstown Area High School has specific instructional goals:

- a. the development of visual and tactile perceptual skills necessary for an individual's sensitivity to his/her visual environment;
- b. the development of intellectual processes necessary for making and justifying judgements in the visual arts;
- c. the development of adults who have an involvement with and commitment to the visual arts as a communication form;
- d. the development of respect for the originality of expression and response of self and others in regard to visual images;
- e. the development of manipulative and organizational skills which facilitate expressive visual images;
- f. the development of a knowledge of and appreciation for the visual arts in both past and contemporary;
- g. the opportunity to develop and express creative abilities, capabilities, and interests in the visual arts;
- h. providing outlets for self-expression;
- i. the development of the ability to communicate critical analysis to visual expression in diverse art forms;
- j. the development of a communicable respect for both expression and craftsmanship in the visual arts;
- k. the involvement in the visual arts as life-long learners, occupational activity that serve the needs and facilitates the development of every individual.
- l. the opportunity to acquire technology and media skills involved in the production, research, discovery and transformation of artwork.

## VISUAL ART - GENERAL PHILOSOPHY

The aim of Visual Art is to foster development of the individual and his/her creative ability, as well as an appreciation of the visual arts as a vital part of his/her life. Students will enhance and sharpen their visual awareness, and perception through studio problems and exercises.

## VISUAL ART - GENERAL OBJECTIVES

- a. develop aesthetic awareness
- b. gain an overview of art history
- c. gain experience in a variety of art and craft areas
- d. develop an art vocabulary for self-expression
- e. develop sensitivity to good design
- f. acquire skills for future enjoyment of art
- g. acquaint student with the proper use and care of tools and materials for art production
- h. develop fine and gross motor skills
- i. develop hand and eye coordination
- j. make the student aware that art is both a process and a product
- k. acquire skill in display and presentation of finished work
- l. develop skills in the process of critique

### A. Specific Objectives of Visual Art

The student will be able to:

1. demonstrate contour, cross contour and blind contour correctly
2. identify various types of line and line quality
3. identify positive/negative forms
4. recognize the rules of composition
5. produce a composition using the elements and principles of design
6. produce a value scale
7. produce a drawing using value
8. identify the value parts of a drawing
9. differentiate between actual and simulated textures and rubbings
10. differentiate between pattern and texture
11. render values using a variety of ink techniques
12. identify a staff, nib, and other related India ink equipment
13. demonstrate the techniques of cross hatching, stipple and hatching
14. recognize ink wash in a drawing
15. use and care for tools correctly
16. explain craftsmanship
17. recognize and use correctly various sighting techniques for performance of perspectives
18. identify terms associated with perspective such as eye level, vanishing point, etc.
19. distinguish between actual solid form and illusion of form
20. cite historical developments of linoleum printing and the general printing process
21. demonstrate the proper use and care of the gouge, bench hook, baren and brayer
22. apply reversal images
23. print a quality transfer of an image

24. identify a proof print
25. cite historical developments in fiber arts
26. construct a fiber arts project using a variety of techniques
27. demonstrate the proper use and care of acrylic paints and tools
28. demonstrate various basic acrylic paint techniques
29. identify a fiber arts products
30. choose appropriate material for a fiber arts project
31. determine plan, prepare and execute a given project in fiber arts
32. demonstrate the correct use and care of tools and materials
33. carve a multi-level relief design
34. correctly apply surface treatment to a relief carving
35. construct a 3-D sculptural form
36. differentiate between 2-D and 3-D art
37. translate an idea from 2-D to 3-D
38. solve proportion problems
39. identify and apply the use of a color wheel, such as tints, shades, etc.
40. demonstrate mixing of primaries to produce secondary and intermediate colors
41. demonstrate water color techniques such as: wash, resist, dry brush, grades wash and opaque and transparent pigments
42. demonstrate proper care and use of water color paints and tools
43. stretch water color paper
44. paint a water color value scale
45. use appropriate ceramic vocabulary
46. identify and properly use ceramic tools
47. list historical developments of ceramics
48. construct projects using a variety of techniques such as: slab, coil and pinch
49. recognize stages of clay
50. wedge clay properly
51. slip and score correctly
52. distinguish between functional and nonfunctional pieces
53. create a well-crafted personal container
54. use multi-media to express the concept of “self”
55. identify the historical development of batik
56. produce a multi-color batik using correct sequences
57. demonstrate correct use of tools and equipment such as: tjanting tools, brushes, etc.
58. explain the process of wax resist and crackle
59. identify the historical development of lettering
60. differentiate between various calligraphic styles such as: Old English, Italic and Gothic, etc.
61. letter in a calligraphy style
62. construct letter design
63. compare lettering and design
64. differentiate between various major styles and movements in art history
65. list major periods of art chronologically
66. compare and contrast various periods in art
67. identify well-known works of art
68. cite reasons for “Why Man Creates”
69. distinguish between various subject matters
70. demonstrate correct measuring and cutting of a mat
71. demonstrate correct uses of a ruler and compass

- 72. mount finished 2-D works
- 73. properly present a completed work of art
- 74. maintain an orderly, safe work environment

B. Major Instructional Activities

- The student will view:
  - a. Demonstrations
  - b. Films/slides
  - c. Examples
  - d. Room visuals
  
- The student will complete:
  - a. Practice exercises
  - b. Spontaneous experiments
  - c. Planned project units
  - d. Sketches/plans
  - e. Journal/sketch book/notebook
  - f. Homework
  
- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Discussions/lectures
  - d. Critiques – written or oral
  - e. Maintaining an orderly, clean and safe work environment
  
- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Mid-terms and Final Exams
  - d. Class work and process
  - e. End product
  - f. Homework
  - g. Written assignments
  - h. Participation/time-management
  - i. Self-assessment

C. Visual Art: Unit Content - Vocabulary

The teacher may also choose to introduce additional terms, etc., in order to enhance the unit.

Contour/Line

Line	Form	Cross Contour
Contour	Positive/Negative	Line Quality
Blind Contour		

Composition

Composition	Principles	Elements
-------------	------------	----------

Focal Point	Variety	Shape/form
Depth	Balance	Line
Overlapping	Unity	Color
Organization	Contrast	Texture/pattern
Positive/Negative	Rhythm	Space
Movement	Emphasis	Value
Expectation		

Value

Value	Shadow	Highlight
Contrast/light-dark	Cast Shadow	Shade
Value Scale	Light Source	

Texture

Actual Texture	Patterns vs. Texture	Texture
Simulated Texture	Tactile	

Pen & Ink

Staff	India Ink	Hatching
Nib	Detail	Blotter
Ink Wash	Stipple	Cross Hatching

\*PROPER USE AND CARE OF TOOLS AND SUPPLIES

Relief Carving

Relief	Ribbon Tool	Multi-Level
Subtractive	Surface Treatment	Primer
Additive	Framing	Balsa-Foam

\*PROPER USE AND CARE OF TOOLS AND SUPPLIES

Perspective

1 Pt. Perspective	Horizon Line	3-Dimensional
2 Pt. Perspective	Solid Form	Background
3 Pt. Perspective	Illusion	Vanishing Point
Depth	Foreground	Eye-Level Line
2-Dimensional	Middleground	Depth

Linoleum Printing

Linoleum	Bench Hook	Baren
Gouge	Print	Brayer
Reversal Image	Proof Print	Relief Process
Transfer	Positive/Negative	Mat

\*CARE AND USE OF TOOLS, AS WELL AS SAFETY RULES

Fiber Arts

Fiber	Decorative	Tactile
Craftsmanship	Weaving	Surface Quality
Functional	Craft	

Personal Container

Multi-media Craftsmanship	Functional Decorative	Container Collage
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3-D Sculpture/Carving

Base Sculpture Proportion	3-Dimensional Mass Positive/Negative Space	Form In-the-Round
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Water Color

Warm/Cool Wash Dry Brush Graduated/Graded Wash Resist Value Scale	Transparent Opaque Color Primary Color Secondary Color Intermediate Color	Water Colors Complimentary Colors Pigment Color Wheel Harmonious/Analogous
--	--	--

\*PROPER CARE AND USE OF EQUIPMENT AND SUPPLIES

Ceramics

Bisque Clay Coil Fetteling Knife Pinch Glaze Pin Tool	Elephant Ear Sponge Loop Tool Leather Hard Slab Greenware Score Toggle	Plastic Hollowing Out Modeling Tool Foot Slip Kiln Wedging
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\*PROPER USE AND CARE OF CLAY AND TOOLS

Batik

Batik Dye Dye Bath Java/Indonesia	Muslin Over dye Crackle	Wax Resist Warm/Cool Tjanting Tool
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\*SAFETY SKILLS, CARE AND USE OF TOOLS

Lettering

Calligraphy (Roman, Gothic, Italic, Old English) Alphabet Upper Case/Lower Case Letter Serif	Design Body Ascender/Decender Symbol	San Serf Ruler Compass Font Letter/Word/Line/Spacing
--	---	--

Color

Canvas Color Wheel Value Scale Tint Tone/Shade	Complimentary Analogous Brush Ferrule Palette	Primary Acrylic Secondary Intermediate Warm/Cool Colors
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## \*PROPER USE OF MATERIALS AND TOOLS

### Art History

Abstract	Roman	Landscape
American	Romanticism	Non-objective
Baroque	Surrealism	Portrait
Cubism	Architecture	Self-portrait
Egyptian	Ceramics	Still-life
Gothic	Crafts	daVinci
Greek	Drawing	Michelangelo
Impressionism	Painting	Monet
Modern	Photography	Picasso
Op-Pop	Sculpture	Rembrandt
Pre-Historic	Genre	Renior
Realism	Style	VanGogh
Renaissance	Theme	

### Mediums/Papers

Visual Art students must have experiences in the following mediums and papers, as well as those in assigned units.

#### Papers

White/drawing quality  
Newsprint/Manila  
Grey Bogus  
Charcoal  
Water Color  
Construction  
Tissue  
Canvas  
Mat Board  
Poster Board  
Scratch Art  
Tracing  
Graphite  
Printed

#### Mediums

Pencil  
Felt tip pens/markers  
Craypas  
Charcoal  
Pastel  
Acrylics  
Colored Inks/Markers  
Charcoal Vine/Stick  
Colored Pencil  
Expresso Pens

Balsa Foam  
Clay  
Soft Stone  
Fiber  
Printing Inks  
Water Colors  
India Ink

### Subject Matter

Visual Art students must work in a variety of subject matter including:

Abstract	Landscape	Imaginative
Collage	Portraits	Non-Objective
Design	Still Life	

## 2-D DESIGN - GENERAL PHILOSOPHY

The aim of 2-D Design is to foster development of the individual and his/her creative ability, as well as an appreciation of the visual arts as a vital part of his/her life. Students will enhance and sharpen their visual awareness and perception through 2-D Studio problems and exercises.

### 2-D DESIGN - GENERAL OBJECTIVES

- a. develop aesthetic awareness
- b. gain an overview of art history
- c. gain experience in a variety of art and craft areas
- d. develop an art vocabulary for self-expression
- e. develop skills in the process of critique
- f. develop sensitivity to good design
- g. acquire skills for future enjoyment of art
- h. acquaint student with the proper use and care of tools and materials for art production
- i. develop fine and gross motor skills
- j. develop hand and eye coordination
- k. make the student aware that art is both a process and a product
- l. acquire skill in display and presentation of finished work

#### A. Specific Objectives of 2-D Design

Students will be able to:

1. demonstrate contour, cross contour and blind contour correctly
2. identify various types of line and line quality
3. identify positive/negative forms
4. cite the rules of composition
5. construct a composition using the elements and principles of design
6. successfully combine various materials in a thematic approach to collage
7. produce a value scale
8. produce a drawing using value
9. identify the value parts of a drawing
10. differentiate between actual and simulated textures and rubbings
11. differentiate between pattern and texture
12. render values through ink techniques
13. identify a staff, nib, and other related India ink equipment
14. demonstrate the techniques of cross hatching, stipple, and hatching
15. be able to recognize ink wash in a drawing
16. use and care for tools correctly
17. explain craftsmanship
18. recognize and use correctly various sighting techniques for performance of perspectives
19. identify terms associated with perspective such as: eye level, vanishing point, etc.
20. solve proportion problems
21. distinguish between actual solid form and the illusion of form
22. cite historical development of linoleum printing and the general printing process

23. demonstrate the proper use and care of linoleum printing tools
24. apply reversal techniques to linoleum printmaking
25. print a quality transfer of an image
26. identify a proof print
27. cite historical development in weaving
28. identify basic fiber art techniques
29. construct a product utilizing fiber techniques
30. demonstrate various finishing techniques for fiber arts
31. identify the color wheel
32. demonstrate mixing of primaries to produce secondary and intermediate colors
33. demonstrate wet wash, resist, dry brush, graded wash and opaque and transparent pigments
34. demonstrate proper care and use of water color paints and tools
35. stretch water color paper correctly
36. paint a water color value scale
37. identify various types of collage
38. create a thematic collage using appropriate techniques
39. differentiate between various lettering styles
40. use the appropriate vocabulary for lettering
41. understand and demonstrate lettering as design
42. differentiate between various major styles and periods in art history
43. compare and contrast various periods in art
44. identify well-known works of art and artists
45. cite reasons for “Why Man Creates”
46. distinguish between various subject matters
47. demonstrate the process of correctly cutting a mat
48. mount finished 2-D works
49. maintain an orderly, safe work environment
50. properly present a completed work of art

B. Major Instructional Activities

- The student will view:
  - a. Demonstrations
  - b. Films/slides/videos/laser disc
  - c. Examples
  - d. Room Visuals
- The student will complete:
  - a. Practice exercises
  - b. Spontaneous experiments
  - c. Planned project units
  - d. Sketches/plans
  - e. Journal/sketchbook/notebook
  - f. Homework
- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Discussions/lectures

- d. Critiques – written and oral
- e. Maintaining an orderly, clean and safe work environment
- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Final Exam
  - d. Classwork/Process
  - e. End Product
  - f. Homework
  - g. Written Assignments
  - h. Participation/Time Management
  - i. Self-Assessment

C. 2-D: Unit Content - Vocabulary

The teacher may also choose to introduce additional terms, etc. in order to enhance the unit.

Contour/Line

Line	Form	Contour
Positive/Negative	Blind Contour	Line Quality
Cross Contour		

Composition

Composition	Focal Point	Elements
Line	Color	Texture/Pattern
Form/Shape	Space	Value
Principles	Variety	Balance
Unity/Harmony	Contrast	Rhythm
Emphasis	Repetition	Reflected Light

Value

Value	Shadow	Contrast/light-dark
Cast Shadow	Value Scale	Light Source
Highlight	Shade	

Texture

Actual Texture	Simulated Texture	Pattern vs. Texture
Texture	Tactile	

Drawing

Value	Shadow	Contrast/Light-Dark
Cast Shadow	Value Scale	Light Source
Highlight	Shade	Sketching
Rough Draft	Actual Texture	Thumbnail Sketch
Simulated Texture	Tactile	

\*PROPER USE AND CARE OF TOOLS AND SUPPLIES

### Pen & Ink

Staff	India Ink	Nib
Detail	Ink Wash	Stipple
Hatching	Blotter	Cross Hatching

\*PROPER USE AND CARE OF TOOLS AND SUPPLIES

### Collage

Theme	Composition	Arrangement
Mixed Media	Craftsmanship	Interrupted Plane

\*PROPER USE AND CARE OF TOOLS AND SUPPLIES

### Perspective

1 Pt. Perspective	Horizon Line	Illusion
2 Pt. Perspective	Foreground	Middle Ground
3 Pt. Perspective	Depth	Background
2-Dimensional	Vanishing Point	Eye-Level Line
3-Dimensional	Sighting	

### Linoleum Printing

Linoleum	Bench Hook	Gouge
Print	Reversal Image	Proof Print
Transfer	Positive/Negative	Baren
Relief Process	Brayer	Mat

\*CARE AND USE OF TOOLS AS WELL AS SAFETY RULES

### Fiber

Warp	Weft	Fiber
Craftsmanship	Weave	Texture
Craft	Decorative	Functional

### Water Color

Warm/Cool	Harmonious/Analogous	Wash
Opaque	Dry Brush	Color
Graduated/Graded Wash	Primary Color	Resist
Value Scale	Secondary Color	Water Colors
Pigment	Intermediate Color	Complimentary
Color Wheel	Transparent	

\*PROPER CARE AND USE OF EQUIPMENT AND SUPPLIES

### Lettering

Calligraphy	Alphabet	Design
Upper Case/Lower Case	Body	Ascender/Descender
Spacing/Word/Line/Letter	Letter	Symbol
Serif/San Serif	Font	

\*PROPER USE OF MATERIALS AND TOOLS

Art History

Abstract	Roman	Landscape
American	Romanticism	Non-objective
Baroque	Surrealism	Portrait
Cubism	Architecture	Self-portrait
Egyptian	Ceramics	Still-life
Gothic	Crafts	daVinci
Greek	Drawing	Michelangelo
Impressionism	Painting	Monet
Modern	Photography	Picasso
Op-Pop	Sculpture	Rembrandt
Pre-Historic	Genre	Renior
Realism	Style	VanGogh
Renaissance	Theme	

Mediums/Papers

2-D Design students must have experiences in the following mediums and papers, as well as those in assigned units.

Papers

White/Drawing Quality  
Newsprint/Manila  
Charcoal  
Water Color  
Construction  
Print  
Canvas  
Tissue  
Mat Board  
Scratch Art

Tracing  
Graphite

Mediums

Pencil  
Felt Tip Pens/Markers  
Charcoal  
Colored Pencils  
Water Color  
Printing Ink  
Acrylic  
India Ink  
Fibers

Subject Matter

2-D Design students must work in a variety of subject matter including:

Landscape  
Imaginative  
Collage

Portraits  
Non-objective  
Design

Still Life  
Representational

### 3-D DESIGN - GENERAL PHILOSOPHY

The aim of 3-D Design is to foster development of the individual and his/her creative ability, as well as an appreciation of the visual arts as a vital part of his/her life. Students will enhance and sharpen their visual awareness and perception through 3-D Studio problems and exercises.

### 3-D DESIGN - GENERAL OBJECTIVES

- a. develop aesthetic awareness
- b. gain an overview of art history
- c. gain experience in a variety of art and craft areas
- d. develop an art vocabulary for self expression
- e. develop sensitivity to good design
- f. develop skills in the process of critique
- g. acquire skills for future enjoyment of art
- h. acquaint student with the proper use and care of tools and materials for art production
- i. develop fine and gross motor skills
- j. develop hand and eye coordination
- k. make the student aware that art is both a process and a product
- l. acquire skill in display and presentation of finished work

#### A. Specific Objectives of 3-D Design

Students will be able to:

1. identify various types of line and line quality
2. identify positive/negative forms
3. cite the rules of composition
4. produce a composition using the elements and principles of design
5. produce a drawing using value
6. differentiate between actual and simulated textures
7. differentiate between pattern and texture
8. correct use and care of tools
9. explain craftsmanship
10. explain the purpose of an armature
11. construct a 3-D sculptural form
12. solve proportion problems
13. produce a properly proportioned figure
14. demonstrate mixing of primaries to produce secondary and intermediate colors
15. identify the color wheel
16. use appropriate ceramic vocabulary
17. identify and properly use ceramic tools
18. construct projects using a variety of techniques such as: slab, coil and pinch techniques
19. recognize the stages of clay
20. wedge clay properly
21. slip and score correctly
22. distinguish between functional and non-functional pieces

23. create a well-crafted personal container
24. use mixed-media to express the concept of “self”
25. carve a multiple-level relief design
26. correctly apply surface treatment to a relief carving
27. differentiate between additive and subtractive sculpting methods
28. translate from a 2-D idea to a 3-D product
29. complete a 3-D carving
30. differentiate between various major styles and periods in art history
31. compare and contrast various periods in art
32. identify well-known works of art and artists
33. cite reasons for “Why Man Creates”
34. distinguish between various subject matters
35. mount/display finished 3-D works
36. properly present a completed work of art
37. maintain an orderly, safe work environment

B. Major Instructional Activities

- The student will review:
  - a. Demonstrations
  - b. Films/slides/video/laser discs
  - c. Examples
  - d. Room visuals
- The student will complete:
  - a. Practice exercises
  - b. Spontaneous experiments
  - c. Planned project units
  - d. Sketches/plans
  - e. Journal/sketch book/notebook
  - f. Homework
- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Discussions/lectures
  - d. Critiques – written and oral
  - e. Maintaining an orderly, clean and safe work environment
- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Finals
  - d. Classwork and Process
  - e. End Product
  - f. Homework
  - g. Written Assignment
  - h. Participation/Time Management
  - i. Self Assessment

C. 3-D: Unit Content - Vocabulary

The teacher may also choose to introduce additional terms, etc., in order to enhance the unit.

Elements and Principles

Line	Balance
Shape/Form	Unity
Color	Contrast
Value	Emphasis
Space	Repetition
Texture	Movement/Rhythm

Composition

Composition	Focal Point	Organization
Depth	Line Quality	Arrangement

Line

Contour	Blind contour	Form
Shape	Positive/Negative	

Value

Contrast	Value	Value scale
Shadow	Cast shadow	Light source
Highlight	Shade	Reflected Light

Color

Primary	Secondary	Intermediate
Color wheel	Tint	Shade
Warm	Cool	

Relief

Subtractive	Surface treatment	Presentation
Framing	Ribbon tool	Multi-level
Primer	Balsa-foam	Craftsmanship
2-D vs. 3-D		

Construction

Assemblage	Additive	Planes
Surface	Parts to whole	3-dimensional
Base	In-the-Round	Non-representational

Art History

Abstract	Roman	Landscape
American	Romanticism	Non-objective
Baroque	Surrealism	Portrait
Cubism	Architecture	Self-portrait
Egyptian	Ceramics	Still-life
Gothic	Crafts	Calder
Greek	Drawing	daVinci

Impressionism	Painting	Michelangelo
Modern	Photography	Monet
Op-Pop	Sculpture	Picasso
Pre-Historic	Genre	Rembrandt
Realism	Style	Renior
Renaissance	Theme	VanGogh
		Moore

3-D Form/Paris Craft

Proportions	Scale	Form
Armature	Base	Balance
Figure		

Ceramics

Clay	Loop tool	Plastic
Coil	Modeling tool	Leather hard
Fetteling knife	Slab	Green ware
Bisque	Foot	Pinch
Slip	Hollowing out	Glaze
Elephant ear sponge	Kiln	Pin tool
Toggle	Wedging	Model
Score	Firing	

Carving

Subtractive	Mass	Gouge
In-the-Round	Voids	

Mediums/Papers

3-D students must have experiences in the following mediums and papers, as well as those in assigned units.

Papers

Oaktag/Posterboard  
 White/Drawing Quality  
 Newsprint  
 Construction  
 Matboard  
 Cardboard  
 Tracing  
 Graphite

Mediums

Wire  
 Paint-acrylic  
 Wood  
 Modeling Material  
 Pencil  
 Charcoal  
 Synthetic Carving Materials  
 Balsa Foam  
 Clay  
 Marker/Felt Tip Pens

Subject Matter

3-D students must work in a variety of subject matter including:

Non-Objective	Human Form	Representational
Imaginative	Still-life	Portrait

## CERAMICS – GENERAL PHILOSOPHY

The aim of Ceramics is to encourage students to develop an awareness of form and function in clay. This course also encourages students to develop good craftsmanship, to relate applied design or other decoration to the shape and to use a creative approach towards materials. Knowledge of firing procedures and glaze techniques according to clay bodies will be developed. The course will further help students to develop an awareness of culture and heritage through ceramic history and trends.

### A. Specific Objectives of Ceramics

The student will be able to:

1. become proficient in a variety of basic hand building techniques: pinch, slab and coil, and hollowing out (sculpture)
2. become familiar with the techniques of working on the potters' wheel – throwing
3. use tools and equipment with proper care and respect
4. develop an understanding of the ceramic process from start to finish
5. develop an understanding of what constitutes good ceramic design
6. understand the relationship of form to function and vice-versa
7. explore various techniques of glazing and decoration
8. acquire a general overview of past and present ceramic art history
9. develop a vocabulary for self-expression
10. use correct techniques for construction
11. develop awareness of health-related hazards in the field
12. maintain a healthy, orderly work environment
13. properly prepare and wedge clay
14. apply glaze correctly using rudimentary techniques
15. use correct steps to create basic thrown shapes
16. trim a thrown piece on the wheel
17. cite historical developments important to the ceramic process
18. demonstrate good craftsmanship
19. explain and discuss the stages clay passes through
20. develop an understanding of the properties of clay
21. create a 3-dimensional hollow piece
22. build a pinched pot(s) – related pinch forms
23. build a slab box with a cover/related slab products
24. build a coil container using a variety of coil techniques
25. develop an understanding of the firing procedure
26. develop a mixed technique piece using 2 or more building techniques

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples
  - e. Print/media resources: books, pamphlets, magazines, videos
- The student will complete:

- a. Plans/sketches
  - b. Pinched pot(s)
  - c. Coil container
  - d. Slab box
  - e. 3-D sculptures
  - f. Throwing (basic shapes)
  - g. Glazing
  - h. An overview of ceramic history
  - i. Homework
  - j. Journal/sketchbook/notebook
- The student will participate in:
    - a. Group/individual effort
    - b. Discussion/lectures
    - c. Critiques
    - d. Maintaining an orderly, healthy work environment
  - The student will be evaluated through:
    - a. Quizzes
    - b. Tests
    - c. Final exam
    - d. Class work/process
    - e. End product
    - f. Homework
    - g. Written assignments
    - h. Participation/time management
    - i. Self assessment

C. Ceramics: Unit Content – Vocabulary

The teacher may also choose to introduce additional terms in order to enhance the unit.

Bat	Bisque	Centering
Ceramics	Clay	Cleaning Tool
Coil	Cone	Crystal
Damp Box	Design	Earthenware
Elephant Ear Sponge	Fetteling Knife	Firing
Foot	Glaze	Gloss
Greenware	Hollowing Out	Incise
Impress	Kiln	Kiln Furniture
Kiln Sitter	Leatherhard	Lifters
Loop Tool	Matte Finish	Modeling Tools
Opening	Pin Tool	Pinch
Plastic	Plasticity	Porcelain
Porosity	Post	Potters' Wheel
Rib	Sculpture	Slab
Slip	Slip and Score	Stilt
Stoneware	Test Tile	Texture
Throwing	Toggle	Turntable
Vitrification	Wedging	Wedging Board

## ADVANCED CERAMICS – GENERAL PHILOSOPHY

The aim of Advanced Ceramics is to give the student an opportunity to develop a more personal interpretation in clay and to continue experimentation with creative form. Research in the areas of glazing and textural effects continues toward refinement. The development of greater problem-solving skills in construction and a greater appreciation for the importance of ceramics in cultural heritage will be related.

### A. Specific objectives of Advanced Ceramics

The student will be able to:

1. combine multiple techniques in one piece
2. develop skill in relief of 3 or more levels
3. develop knowledge of preparing and storing clay
4. gain an overview of historical developments in the history of pottery
5. develop decorative techniques of glazing
6. develop problem-solving skills that are creative and logical
7. acquire skills in slip casting and mass production techniques
8. acquire skills of matching pieces through use of the potters' wheel
9. develop awareness that art is both a process and a product
10. develop a sensitivity to good design
11. develop a vocabulary of advanced terms for self-expression
12. develop aesthetic awareness
13. identify and use special effect decorative techniques such as; engobes, underglazes, wax resist, etc.
14. pour a slip-cast using correct procedures and techniques
15. produce a well-fitting cover thrown pot
16. maintain a healthy, orderly work environment
17. glaze using a variety of creative techniques
18. center clay without assistance
19. throw a minimum of one good quality piece
20. design and plan a piece on paper and carry it out in 3-dimensional form true to sketch
21. critique a piece in written or oral form using positives and negatives
22. correctly apply engobe
23. correctly apply underglazes
24. form a creative slump/hump piece

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples
  - e. Printed/media resources: books, pamphlets, magazines, videos
- The student will complete:

- a. History of ceramics
- b. Combination of techniques
- c. Advanced throwing problems
- d. Decorative treatments
- e. Creative glazing
- f. Relief work
- g. Casting
- h. Matching sets
- i. Lids/covers on wheel
- j. Hump/slump/press molds
- k. Notebook/journal
- l. Homework

- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Discussion/lectures
  - d. Critiques
  - e. Care and upkeep of room/studio environment
  - f. Firing

- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Final exam
  - d. Class work/process
  - e. End product
  - f. Homework
  - g. Written assignment
  - h. Participation/time management
  - i. Self-assessment

C. Advanced Ceramics: Unit Content – Vocabulary (in addition to those terms learned in Ceramics)

The teacher may also choose to introduce additional terms in order to enhance the unit.

Applied Decoration	Calipers	Casting
Crawling	Decorative	Dipping
Dry Foot	Embossed	Engobe
Flange	Foot Trimming	Form
Function	Functional	Grog
Hump Mold	Inlay	Lip
Mishima	Mold	Overglaze
Press Mold	Pulled Handle	Relief Design
Sgraffitto	Slip Cast	Specialty Glazes
Spout	Template	Trailing
Underglaze	Wax Resist	

## CRAFTS – GENERAL PHILOSOPHY

This course is aimed towards the student who is interested in developing skills in the handicrafts, such as fiber arts, enameling, tole painting, paper mache and glasswork, etc. The course encourages development of quality design and craftsmanship and the student is encouraged to explore various possibilities of the media, as well as develop a personal approach. The course will help students develop an awareness of culture and heritage through crafts history and trends.

### A. Specific Objectives of Crafts

The student will be able to:

1. demonstrate a variety of skills and techniques in the area of handicrafts
2. become proficient and complete projects in the areas of enameling, Tole/Folk painting, fiber arts, foil repousse, and paper crafts
3. develop a sense of good design
4. demonstrate proper care and use of materials and tools
5. develop a knowledge of the history of crafts and an appreciation of the works of crafts persons past and present
6. differentiate between handcrafted and machine made, mass-produced items
7. develop original designs using the elements and principles of design
8. compare and contrast functional and decorative crafts
9. complete pieces of work that demonstrate an understanding of good craftsmanship
10. identify good versus bad design
11. develop a vocabulary appropriate for self-expression
12. participate in maintaining a healthy, orderly studio environment
13. complete a repousse design using appropriate techniques
14. work with a given fiber craft using correct procedures and techniques
15. produce a 3-plus color enamel piece that is well-crafted
16. create an original Tole/Folk painting on an appropriate surface
17. form a paper-mache piece over an armature using proper procedures
18. design and carry out a project true to plans
19. finish all work for appropriate presentation of the completed craft
20. develop a signature that identifies his/her work
21. complete an overview of the history of each craft area and relate it to his/her work
22. exhibit good craftsmanship in all crafted items

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples
  - e. Art reference books
- The student will complete:
  - a. Paper-mache
  - b. Repousse

- c. Fiber arts (basketry, macrame, weaving)
  - d. Toile/Folk painting
  - e. Enameling
  - f. Design development
  - g. An overview of crafts history
  - h. Homework
  - i. Plans/sketches
  - j. Journal/sketchbook/notebook
- The student will participate in:
    - a. Group/individual efforts
    - b. Discussions/lectures
    - c. Critiques
    - d. Care and upkeep of room and tools
    - e. Maintaining an orderly, clean and safe work environment
  - The student will be evaluated through:
    - a. Quizzes
    - b. Tests
    - c. Final Exams
    - d. Class work and process
    - e. End product
    - f. Homework
    - g. Written assignments
    - h. Participation/time-management
    - i. Self-assessment

C. Crafts: Unit Content – Vocabulary (in addition to those terms learned in Visual Art/2-D Design/3-D Design)

The teacher may also choose to introduce additional terms in order to enhance the unit.

Acid Bath	Armature	Balance
Basketry	Burnish	Color
Counter Enamel	Crafts	Craftsmanship
Decorative	Design	Detail
Dusting	Enamel	Enameling
Fiber	Finding	Firing
Functional	Kiln	Kilnfire
Limoges	Lumps	Medium
Opaque	Paper Mache	Pattern
Proportion	Punch	Quality
Reed	Repousse	Rhythm
Scalex	Scrolling	Sifter
Signature	Stains	Texture
Threads	Toile Painting	Transparent
Trivet	Unique	Warp
Weft	Weaving	

## ADVANCED CRAFTS – GENERAL PHILOSOPHY

The goal of Advanced Crafts is to give the student an opportunity to further explore the handicrafts. Students will explore advanced techniques and technical problem solving in depth. Development of individual style and approach in each content area covered will be encouraged. Students will employ and build on all past experiences with the elements of good design and craftsmanship. The course will help students develop an awareness of culture and heritage through crafts history and trends.

### A. Specific Objectives of Advanced Crafts

The student will be able to:

1. become familiar with past, as well as contemporary handicrafts
2. become proficient with skills learned, and complete a variety of individually designed projects using these techniques
3. further develop a sense of good design and its relationship to function
4. increase knowledge and appreciation of contemporary crafts persons and their work
5. continue good habits concerning proper use of equipment, materials and tools
6. demonstrate intricate design skills
7. develop multiple solutions to one problem
8. create original designs
9. develop skill in use of wood burners
10. complete a piece using appropriate wood-burning techniques
11. professionally and appropriately finish all pieces of work
12. complete a properly stenciled acid etching
13. employ proper techniques of advanced enameling
14. make appropriate choices of materials and tools for a given project
15. extend and develop his/her concept of handicrafts through combining of media
16. plan out and follow through on an idea true to plans
17. define and explain the role of crafts in society
18. identify careers in the crafts
19. differentiate between good versus poor quality work
20. design and cut a usable stencil
21. use a variety of fiber materials to create a finished decorative or functional product
22. critique, in written or oral form, his/her own work or that of another
23. maintain a healthy, safe and orderly studio environment

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples
  - e. Guest artists and work
  - f. Printed/media

- The student will complete:
  - a. Design development
  - b. An overview of contemporary crafts
  - c. Glass etching
  - d. Wood-burning
  - e. Fiber arts
  - f. Mixed media
  - g. Advanced enamel piece
  - h. Homework
  - i. A journal/notebook
  
- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Critiques-written and oral
  - d. Care of room and tools
  - e. Discussions/lectures
  
- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Final exam
  - d. Class work and process
  - e. End product
  - f. Homework
  - g. Written assignments
  - h. Participation/time-management
  - i. Self-assessment

C. Advanced Crafts: Unit Content – Vocabulary (in addition to those terms learned in Crafts)

Acid	Batik	Block out
Cloisonne	Color application	Critique
Decorative	Designing	Dye
Etch	Etch cream	Fiber
Functional	Goggles	Inversion
Mirroring	Mixed media	Original
Ornamental	Overlay	Presentation
Professional	Resist	Rotation
Side shade	Signature	Stencil
Stipple	Textile	Textile dye
Wood burner	Woodburning	

## COMMERCIAL ART AND DESIGN

The aim of this course is to provide the student an opportunity to explore design as it relates to commercial art, illustration and advertisement. The course will deal with art as a daily communication mode through symbols. Students will study the history of Commercial Art and it's current trends. An understanding of design and its effect on our daily lives will be developed.

### A. Specific Objectives of Commercial Art and Design

Students will be able to:

1. identify elements and principles of design
2. differentiate between various forms of communication art
3. develop lettering styles
4. create a well-balanced design
5. develop logo designs
6. identify advertisement ploys
7. develop an advertisement for a product
8. layout lettering and images
9. create a product package
10. illustrate a story, poem , lyrics or ides
11. design a CD cover/book jacket
12. prepare and communicate an effective ad campaign for a product or service
13. solve black and white composition problems
14. create a design using variation of shape
15. identify grouping and scattering
16. design a stationary set
17. design a piece consistent with the message to be communicated
18. explain the effects of advertisement on the consumer
19. use an appropriate hand-made book technique to produce a finished product
20. create an original tee shirt design
21. cite developments in the history of commercial art
22. present a concept or idea to others in a sequential logical way
23. develop multiple ideas for one problem
24. properly use and care for tools and equipment
25. utilize technology to develop ideas, research and produce end products

### B. Major Instructional Activities

- Students will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples – actual
  - e. Printed/Media Resources
- Students will complete:
  - a. Design development problems/exercises

- b. Computer/technology exercises
  - c. Planned Project Units
  - d. Sketches/plans
  - e. Research
  - f. Sketchbook/notebook/journal
  - g. Homework
- Students will participate in:
    - a. Individual work
    - b. Group assignments
    - c. Critiques – written/oral
    - d. Research and written projects
    - e. Maintaining a safe and healthy work environment
    - f. Proper care and use of tools
    - g. Field trips/Guest lectures and workshops
- The student will be evaluated through:
    - a. Quizzes
    - b. Tests
    - c. Final Exam
    - d. Classwork and process
    - e. End product
    - f. Homework
    - g. Written assignments
    - h. Participation/Time Management
    - i. Self-Assessment

C. Commercial Art Vocabulary– In Addition to Those in the Pre-requisite Course

Advertisement	Balance	Bookmaking
Commercial	Communication	Composition
Components	Concept	Confrontation
Contrast	Cover Design	Densification
Design	Digital Camera	Digital image
Dynamic	Emphasis	Focal point
Font	Graphic	Grouping
Harmonics	Illustration	Image
Jacket	Layout	Lettering
Logo	Multi-media	Package
Pattern	Ploy	Poster
Presentation	Proportion	Reproduction
Scanner	Scattering	Sequential
Static	Stationary	Style
Symbols	Target group	Technology
Thumbnail	Trends	Variation
Pictogram	Alphagram	Logotype
Abstract	Fluency	Subordinate
Synthesis	Metaphor	Visualize
Weight	Visual Communication	Software

## DRAWING & PAINTING – GENERAL PHILOSOPHY

The goal of Drawing & Painting is to provide the student who enjoyed working with various 2-D media in Visual Arts/2-D Design the opportunity to pursue this interest. The student will build upon previously acquired knowledge and your knowledge of new materials, techniques and processes. Individual skills and creative problem solving will be developed. Students will become familiar with Art History as it relates to the subject matter presented in this course. The concept that one learns to draw through practice and perseverance and that learning to draw is really learning “to see” will be explored.

### A. Specific Objectives of Drawing and Painting

The student will be able to:

1. review the basic drawing skills and art principles learned in Visual Art/2-D Design
2. learn new skills and new media not attempted in Visual Art/2-D Design
3. gain further practice and skill in working from real life situations
4. gain more experience in developing creative ideas
5. acquire skills for future enjoyment of art
6. develop an art vocabulary for self-expression
7. view art work of the past and present and relate it to their own work
8. develop a more personal exploration of media and development of an individual lifestyle
9. differentiate between various mediums
10. identify various subject matter
11. draw in various techniques of line to form images
12. use value and shading appropriately
13. demonstrate perspective procedures
14. create and develop imaginary drawings/paintings
15. mount and mat completed works
16. use and care for tools properly
17. participate in maintaining a healthy, orderly studio environment
18. define and develop a high contrast image
19. complete an acrylic painting using appropriate techniques
20. correctly mix all needed colors from primaries and black/white
21. complete in depth work
22. complete a scratch board with a variety of proper techniques
23. mix mediums in a successful manner
24. draw spontaneously from imagination
25. draw a portrait in good proportion and correctly place features
26. complete a well-crafted pen and ink piece with a variety of line
27. use appropriate pastel techniques and methods
28. complete a watercolor using a variety of techniques

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides/videos/laser disks
  - b. Demonstrations
  - c. Room Visuals

- d. Examples
  - e. Newspaper and magazine reproductions
  - f. Art reference books
  - g. Printed/Media references
- The student will complete work in:
    - a. Line
    - b. Value
    - c. Texture
    - d. Composition
    - e. Imagination drawing
    - f. A variety of subject matter
    - g. Design
    - h. Matting/mounting
    - i. Observation
    - j. Media
    - k. Water color
    - l. High contrast
    - m. Acrylic
    - n. Pen and ink
    - o. Scratch board
    - p. Historical developments
    - q. Homework
    - r. Journal/sketchbook/notebook
  - The student will participate in:
    - a. Group/individual efforts
    - b. Critiques – written and oral
    - c. Discussions/lectures
    - d. Maintaining an orderly and safe work environment
  - The student will be evaluated through:
    - a. Quizzes
    - b. Tests
    - c. Final exams
    - d. Class work/process
    - e. End product
    - f. Homework
    - g. Written assignments
    - h. Participation
    - i. Time management/self assessment

C. Drawing & Painting: Unit Content - Vocabulary (in addition to those terms learned in Visual Art/2-D Design)

Acrylics	Grid	Portrait
Background	Hatching	Primary Color
Blending	High Contrast	Resist
Canvas	Highlight	Scratch Board

Charcoal  
Color  
Composition  
Conte Crayon  
Contour  
Cray pas  
Cross Hatching  
Depth  
Design  
Drawing  
Easel  
Foreground  
Gesture  
Gesso  
Graded Wash

Ink  
Intermediate Color  
Kneaded Eraser  
Landscape  
Line  
Mat  
Medium  
Middle Ground  
Mixed Media  
Mount  
Nib  
Opaque  
Painting  
Palette  
Palette Knife  
Pastel

Secondary Color  
Shading  
Shadow  
Sketch  
Staff  
Still Life  
Stipple  
Stump  
Stylus  
Subject/Theme  
Theme  
Thumbnail Sketch  
Transparent  
Value  
Wash

## ADVANCED DRAWING AND PAINTING - GENERAL PHILOSOPHY

The goal of this course is to further develop the skills of the individual who is interested in 2-dimensional work where originality and creativity with a personal approach is emphasized. In depth projects requiring a creative approach, problem solving, critical analysis and professional execution will be completed.

### A. Specific Objectives of Advanced Drawing and Painting

The student will be able to:

1. work in a variety of drawing and painting areas that are broad in scope and that will challenge individual creative potential to its highest
2. develop value judgments concerning his/her work, as well as the work of other students
3. explore a wide variety of materials and tools and develop an interest, respect and responsibility for their use and care
4. differentiate between various media
5. develop skills learned in Drawing and Painting
6. compare and contrast various major movements of 2-dimensional work throughout history
7. translate abstract thought and design into a pleasing piece
8. form composites from various references
9. successfully create a collage from appropriate materials for expression of a theme
10. select and use suitable mediums and tools for a given work style
11. compose satisfactory 2-dimensional pieces of work
12. successfully mix media to present an idea or image
13. draw a well-proportioned human figure
14. draw/paint a likeness from a model
15. design and cut appropriate mats/mounts for presentation of work
16. develop an individual style and approach
17. master the care and use of technical pens
18. complete a reproduction of a masters work/style
19. complete an overview of the history and development of drawing and painting
20. utilize imagination, naturalism and still life objects in composite studies
21. explore acrylic techniques
22. demonstrate skill of rendering with the use of a pencil
23. solve technical and creative problems in unique and logical ways
24. discuss modern and contemporary works and their meanings/themes
25. participate in maintaining a healthy, orderly studio environment
26. further develop a vocabulary for self-expression

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples

- e. Art reference books
- f. Printed/Media references
- The student will complete work in:
  - a. Technical ink pen
  - b. Figure development
  - c. Mixed media
  - d. Collage
  - e. Acrylic
  - f. Perspective
  - g. Composites
  - h. Historical style
  - i. Overview of 2-dimensional art history and development
  - j. A sketch book
  - k. Homework
  - l. Journal/sketchbook/notebook
- The student will participate in:
  - a. Group efforts
  - b. Individual efforts
  - c. Critiques
  - d. Maintaining a healthy, orderly work environment
  - e. Research and written projects on related media and artists
- The student will be evaluated through:
  - a. Quizzes
  - b. Tests
  - c. Final exam
  - d. Class work/process
  - e. End product
  - f. Homework
  - g. Written assignments
  - h. Participation/time management
  - i. Self-assessment

C. Advanced Drawing and Painting: Unit Content – Vocabulary (in addition to those terms learned in Drawing and Painting)

Abstract	Observation
Analogous Color	Perspective
Anatomy	Pointalism
Brushes: Flats, Fans, Rounds	Proportion
Collage	Prime
Composite	Refinement
Contemporary	Reflection
Easel	Render
Emphasis	Research
Etch	Reproduction
Figure	Scratch Etch

Fixative  
Focus  
Frame  
Gestation  
Grid  
Ground  
Gouache  
Illustration  
Imagination  
Impasto  
Mixed Media  
Model  
Monochromatic

Signature  
Structure  
Style  
Symbolism  
Technique  
Theme  
Topic  
Trademark  
Vellum  
Wash

## JEWELRY & ORNAMENTAL DESIGN

The human being is unique in his ability to self-express. The most common way to individualize is through the clothing and jewelry one wears. Individual expression is as old as man. The goal of this course is to introduce students to the fundamentals of jewelry design and ornamental crafts. The skills of designing, developing and executing a product will be developed. Students will become familiar with the basic tools and techniques used to create simple body adornment and personal items. An appreciation and respect for individual expression and ideas will be developed by exploring the origins of self-expression in the past and present.

### A. Specific Objectives of Jewelry & Ornamental Design

The student will be able to:

1. identify designs from various cultures
2. discuss historical and cultural developments in jewelry and ornamental design
3. demonstrate proper display techniques
4. identify various forms of pattern
5. differentiate between costume and fine jewelry
6. develop designs which reflect personal style
7. select appropriate stringing materials
8. select appropriate findings for a piece
9. demonstrate the proper use and care of tools
10. diagram designs to scale
11. produce three earring styles
12. produce an endless strand necklace
13. properly crimp a tiger-tail piece
14. correctly end knot a piece
15. demonstrate simple finishing techniques
16. cite standard lengths for strand pieces
17. identify standard bead types
18. develop multiple ideas for one problem
19. properly bond components
20. successfully mix materials in a piece
21. present a concept or idea in a drawn diagram
22. select colors to compliment skin tone
23. design humorous, as well as traditional pieces
24. embellish an accessory using traditional beading techniques
25. utilize wire wrapping techniques in various pieces
26. create pendant pieces
27. design and create matching sets with a theme
28. produce polymer beads using various techniques
29. explain basic metalsmithing techniques and procedures
30. combine various jewelry and craft techniques in one piece
31. discuss career opportunities in the field
32. explain marketing strategies
33. define a personality and express it

B. Major Instructional Activities

- The student will view:
  - a. Films/videos/slides
  - b. Demonstrations
  - c. Visuals
  - d. Reference books/magazines
  - e. Examples – actual pictures
  
- The student will complete:
  - a. Design development problems
  - b. Practice exercises
  - c. Homework
  - d. Spontaneous experiments
  - e. Sketching/planning
  - f. Journal/notebook/sketchbook
  - g. Design diagrams
  - h. Research/presentation
  
- The student will produce:
  - a. A beaded piece
  - b. A mixed media piece
  - c. Polymer clay pieces using various techniques
  - d. A pin
  - e. Earrings
  - f. Bracelet
  - g. Neck piece
  - h. Embellished body accessory – hat, shoe, clothing, belt, sash, etc.
  - i. Sets
  - j. Wire piece using various techniques, including wrapping, chaining and swivels
  - k. A free-hand woven/knotted piece
  - l. Masculine/feminine piece
  - m. A display setting and propping
  - n. An historical/cultural presentation
  - o. An accessory piece
  - p. A personal container
  - q. An embellished frame for pictures or mirror
  
- The student will participate in:
  - a. Independent work
  - b. Group work
  - c. Critiques
  - d. Discussions
  - e. Presentations
  - f. Research and written projects
  - g. Maintaining a safe and healthy work environment
  - h. Proper use and care of tools

- The student will be evaluated through:
  - a. Tests
  - b. Quizzes
  - c. Final assessment
  - d. Products/process
  - e. Critiques
  - f. Self/peer assessments

C. Jewelry & Ornamental Design: Unit Content – Vocabulary (in addition to those terms from foundation courses)

Adornment	Amulets	Asymmetrical
Ball & Ring Post	Barrel	Bead board
Bead Thread	Bead Tip	Bicone
Bracelet	Cabachon	Centerpiece
Chain/Daisy/One Drop	Chain Nose Pliers	Charms
Choker	Clasp	Collard
Component	Cone	Connector
Contemporary	Costume	Craftsmanship
C-Ring	Crimp	Cube
Cultural	Dangle	Decorative
Design	Double Overhand Knot	Drop Earring
Earring	Ear Clip	Ear Wire
Embellishment	End Knot	Endless Strand
Eye Pin	Finding	Flat-nose Pliers
Flat Pad Post	Flexible Needle	Fluted
Focal Area	French Ear Wire	Functional
Gemstone	Gloss	Gold
Gold-filled	Gold-plated	Hair Stick
Hank	Head/Hat Pin	Hoop
Jewelry	Jump Ring	Kidney Wire
Leather	Lentil	Matinee
Matte	Melon	Metallic
Metalsmithing	Millefiore	Millimeter
Mixed Media	Monofilament	Mosaic
Multi-dangle	Natural	Necklace
Nugget	Opaque	Opera
Ornaments	Oval	Overhand Knot
Pin	Pendant	Polymer Clay
Princess	Post	Rondel
Rope	Round	Round-Nose pliers
Seed	Shepherds Hook	Silver
Silver-plated	Slipknot	Spacer
Split Ring	Spring Ring	Sterling Silver
Strand	Surgical Steel	Symbols
Symmetrical	Synthetic	Tiger tail
Traditional	Transparent	Tubular
Wire Cutter		

## SCULPTURE – GENERAL PHILOSOPHY

The aim of this course is to give the student an opportunity to explore 3-dimensional works of art and the means to create them. The student is encouraged to explore the various possibilities of the media and to develop a personal approach. An awareness of cultural heritage through sculpture, and an understanding of sculpture as an important part of art will be developed.

### A. Specific Objectives of Sculpture

The student will be able to:

1. develop an awareness of 3-D form
2. build on those skills acquired in Visual Art/3-D Design
3. distinguish between 2-D and 3-D art
4. recognize and explain the elements of design as applied to sculpture
5. recognize and explain the principles of design as applied to sculpture
6. work with a variety of media and materials using correct procedures
7. form sculpture using modeling techniques
8. form sculpture using construction techniques
9. form sculpture using carving techniques
10. form sculpture using casting techniques
11. choose appropriate tools for various mediums
12. work in realistic, as well as abstract terms
13. prepare and mount/display sculpture in an appropriate manner
14. discuss the importance of 3-D Design in everyday life
15. transfer a 2-D idea into a 3-D piece of work, true to plans
16. create a multi-level relief surface
17. critique good versus bad sculpture
18. care and maintain tools in the proper way
19. develop eye/hand coordination
20. maintain a healthy, orderly studio environment
21. demonstrate good safety habits
22. distinguish between additive and subtractive methods of creating sculpture
23. develop a vocabulary for self-expression
24. cite historical development that are relevant to the sculptural form throughout history

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Demonstrations
  - c. Room visuals
  - d. Examples
  - e. Printed media
- The student will complete:
  - a. Construction/additive
  - b. Carving/subtractive
  - c. Relief

- d. In the round
  - e. Found object/junk sculpture
  - f. Multi-media
  - g. Modeling
  - h. Design development
  - i. An overview of sculpture history
  - j. Homework
  - k. Plans sketches
  - l. Sketchbook/notebook/journal
- The student will participate in:
    - a. Group and individual efforts
    - b. Discussion/lectures
    - c. Care and upkeep of room and equipment
  - The student will be evaluated by:
    - a. Quizzes
    - b. Tests
    - c. Final Exam
    - d. Class work and process
    - e. End product
    - f. Homework
    - g. Written assignments
    - h. Participation/time-management
    - i. Self-assessment

C. Sculpture: Unit Content – Vocabulary (in addition to those terms learned in Visual Art/3-D

Design

Abstract	Additive	Assemblage
Base	Balance	Bas-relief
Biomorphic	Carborundum	Casting
Carve	C-Clamp	Concave
Construction	Convex	Craftsmanship
Chisel	Contrast	Elements
File	Form	Geometric
Goggles	Gouge	Grounding
In-the-round	Light	Line
Linear	Lump hammer	Mallet
Mass	Modeling	Movement
Multi-Media	Negative	Non-objective
Plane	Pliers	Positive
Principles	Rasp	Realistic
Relief	Representational	Rhythm
Sandbag	Sculpey	Sculpture
Soapstone	Space	Stop Cut
Subtractive	Surface	Tension
Texture	Wasting	Volume
2-Dimensional	3-Dimensional	

## METAL SCULPTURE AND CONSTRUCTION- GENERAL PHILOSOPHY

This course is an introduction to oxyacetylene welding as applied to contemporary sculpture. Students will build conceptual and technical skills in brazing, welding, and filling. Students will also study the basic elements, principles, and practices of form and design in three dimensions with a series of hands-on problem-solving projects. The student is encouraged to explore the media and pursue individual interests within the sphere of metal sculpture. An understanding of the historical developments of metal sculpture will be developed.

### Specific Objectives of Metal Sculpture and Construction

The student will be able to:

1. develop an awareness of 3-D form
2. develop a 2-D concept to a 3-D sculpture
3. build on those skills acquired in Visual Art/3-D Design
4. recognize and explain the elements of design as applied to sculpture
5. recognize and explain the principles of design as applied to sculpture
6. understand and demonstrate good safety habits
7. distinguish between techniques of welding (t-joint, weld joint, flange joint, spot weld, and butt joint)
8. choose and properly use tools for specific outcomes
9. care and maintain tools in the proper way
10. weld and join metal rod properly
11. braze properly
12. fill metal properly
13. bend metal rod properly
14. utilize different surface techniques to best describe a piece
15. form sculpture using metal as a medium
16. distinguish between relief and in-the-round forms
17. prepare and mount sculpture in an appropriate manner
18. distinguish between good and bad spatial composition
19. develop hand/eye coordination
20. work in realistic, as well as abstract terms
21. contribute discussions, using appropriate vocabulary, to open critiques
22. maintain a safe and healthy work environment
23. discuss the general history of sculpture
24. cite historical development relevant to metal sculpture throughout history
25. work thoughtfully and productively with others on a group project

### Major Instructional Activities

- The student will view:
  - a. Films/Slides
  - b. Demonstrations
  - c. Examples
  - d. Guest Artist/Speakers
  - e. Room Visuals

- The student will complete:
  - a. Safety instruction
  - b. Bending steel rods
  - c. Welding steel rods
  - d. Brazing steel rods
  - e. A filling project
  - f. A found metals material form
  - g. Sketchbooks/notebooks
  - h. An overview of metal sculpture history
  - i. An overview of oxyacetylene welding history
  - j. One group project
  - k. A final project
  - l. Homework
  - m. Practice
  
- The student will participate in:
  - a. Group and individual efforts
  - b. Discussions/lectures
  - c. Critiques
  - d. Hands-on activities
  - e. Care and upkeep of room and equipment
  
- The student will be evaluated by:
  - a. Quizzes
  - b. Final exam
  - c. Class work and process homework
  - d. Sketchbook
  - e. Participation/time management
  - f. Exercises
  - g. Projects
  - h. Self assessment

## Metal Sculpture and Construction: Unit Content-Vocabulary

Abstract	Acetylene	Additive	Anvil
Assemblage	Balance	Base	Bender
Blowpipe	Braze	Braze weld	Butt joint
Carbonizing	Celsius	Cone	Construction
Cracking	Craftsmanship	Creep	Cutting tip
Depth	Elements	Fahrenheit	Filler metal
Fire safe brick	Form	Flange joint	Flashback
Flux	Fusion	Gas welding	Goggles
Grinder	In-the-round	Joint	T-joint
Linear	Mallet	Melting point	Mixing
Negative	Oxyacetylene	Oxidizing flame	Pliers
Positive	Principles	PSI (Lbs./ square inch)	Puddling
Regulator	Relief	Rod	Sculpture
Spot welding	Surface	Texture	Tips
3-Dimensional	2-Dimensional	Torch	Undercut
Welding	Weld joint	Weld metal	Wire cutters
Yield strength			

## STUDIO – GENERAL PHILOSOPHY

The goal of this course is to provide a studio environment for the disciplined art student, to allow the student to work in-depth in areas of his/her choice and to further develop his/her skills and style. Studio is designed for the advanced art student who has success in many of the upper level art electives. The opportunity to develop a portfolio is provided. The course strives to integrate the material from guest artists, workshops, field trips and demonstrations into the individuals studio work and day to day experience.

### A. Specific Objectives of Studio

The student will be able to:

1. incorporate all the skills learned in previous art courses in creating a product from beginning to end
2. further develop a sense of good craftsmanship
3. develop a creative, individual approach and solution to studio problems
4. acquire better understanding and knowledge of a medium by exploring it in depth
5. develop skill in choosing appropriate mediums for an idea
6. gain a fuller understanding and appreciation of art through field trips and guest artists
7. apply principles of good design to daily living
8. apply previously acquired knowledge to studio work
9. further develop an art vocabulary for self-expression
10. critique and discuss art work in a group setting
11. objectively evaluate own and others art work
12. plan, prepare and work projects through with limited assistance
13. recognize and identify great works of art
14. continue to develop knowledge of care and use of tools and equipment
15. share ideas and skills with others
16. complete a minimum of three contracted projects per semester
17. use technology in the development of ideas, research and production
18. do one original drawing per week in a sketchbook
19. prepare a portfolio of work completed in class
20. maintain an orderly, healthy studio environment
21. make effective use of time

### B. Major Instructional Activities

- The student will view:
  - a. Films/slides
  - b. Examples
  - c. Room visuals
  - d. Guest artists and work
  - e. Displays/exhibits
  - f. Printed/media resources

- The student will complete:
  - a. Three plus individual projects
  - b. Homework
  - c. Notebook/journal
  - d. Sketchbook
  - e. Self evaluation
  
- The student will participate in:
  - a. Field trips
  - b. Individual efforts/group efforts
  - c. Critiques
  - d. Care of room and equipment
  - e. Discussions
  
- The student will be evaluated by:
  - a. Quizzes
  - b. Tests
  - c. Final exam
  - d. Class work and process
  - e. Critiques
  - f. End product
  - g. Homework
  - h. Written assignments
  - i. Participation/time-management
  - j. Self-assessment

B. Studio: Unit Content – Vocabulary

Abstract	Abstract sculpture	Advertisements
Aesthetics	Architecture	Art
Balance	Cartoons	Ceramics
Color	Collage	Commercial art
Concept	Contemporary	Crafts
Creative	Critique	Decorative
Design	Drawing	Elements of Design
Emphasis	Emotions	Evaluate
Functional	Jewelry	Landscape
Medium	Modern	Mood
Multi-media	Painting	Portrait
Principles of Design	Sculpture	Self-portrait
Still Life	Surrealism	Technology
Texture	Theme	Tones
Topic	Traditional	Value

## ART HONORS

Pass/Fail

- Prerequisite:
1. 5 or more art courses with above average grades
  2. Permission of department staff

The Art Honors Program is designed for the student who has completed a majority of the available art courses and desires to do an in-depth study in a choice area. The student must meet the following criteria:

- Have senior standing
- Completed 5 or more art courses with B or better
- Be planning an art or art related career
- Be in good academic standing

The student will meet and interview with the art department staff at the end his/her junior year or beginning of their senior year. If selected, the student will be notified at the beginning of his/her senior year.

Art teachers who volunteer to mentor students beyond the regular school day facilitate this course of study. The number of students accepted into the program is based on the number of available mentors.

## GLOSSARY

- Abstract.** Art which places emphasis on distortion of reality by changing color, line, or the like in dealing with subject matter.
- Academic Relevance.** The close logical relationship between the study of art and scholarly learning.
- Achromatic.** Having no color at all.
- Adornment.** An ornament; decoration
- Advancing Color.** Warm colors or those of bright intensity, which appear to come forward in a work of art.
- Advertisement.** Public announcement, printed notice.
- Aesthetics.** The study of beauty in all its forms; an awakening of the senses.
- Aesthetic Pluralism.** An approach to the study of art which attempts to broaden individual perspective and build appreciation for culturally diverse forms of artistic expression.
- After Image.** An optical illusion produced by the human eye in the complementary color of an object viewed for a period of time.
- Analogous Colors.** Colors which are adjacent on the color wheel and having a color in common.
- Analogy.** A form of logical inference that supposes that if two things are alike in some known way, then they may be alike in other ways.
- Analysis.** Separation of a whole into its component parts. In art, analysis often refers to examining complex visual forms, their elements, and the relationships between and among them.
- Animation.** The illusion of movement caused by successive presentations of inanimate objects in rapid order.
- Application.** The act of putting into use or practice.
- Approximate Symmetry.** A form of balance where elements on either side of an artwork are visually equal without being identical.
- Arch.** A curved, weight-bearing architectural support.
- Architect.** An individual who designs buildings.
- Architecture.** The art of designing and making buildings. The study of space and places.
- Armature.** A skeletal support used as the underlying framework for a piece of sculpture.
- Arrangement.** Items placed together with a purpose in mind.
- Art.** The expression of beauty in all its forms.
- Art and Nature.** The relationship of art to nature.
- Art and Politics.** The relationship of art forms to various ideologies of society.
- Art and Religion.** The relationship between art and religious worship.
- Art and Technology.** The relationship between art and human made tools, particularly contemporary image-making tools like computers, and other forms of electronic media.
- Art as Language.** The use of visual imagery (symbols) to communicate ideas much in the same way as written language.
- Art Criticism.** The processes and skills involved in viewing, analyzing, interpreting, and judging works of art.
- Art History.** The field of study which identifies and classifies art works in cultural and chronological context.
- Art Production.** The processes and skills involved in the creation of works of art.
- Art Vocations.** Careers which employ art knowledge in order to function within the field.
- Artisan.** A highly skilled craftsman; an artist, one who practices an art.

**Artistic style.** Relating to the shared characteristics of an artist's or several artist's works.

**Assemblage.** A three-dimensional composition made from multiple materials.

**Asymmetrical Balance.** A dynamic relationship caused by compositions which utilize informal or unequally weighted visual relationships to achieve balance.

**Atmosphere.** In art, the mood or specific expressive qualities of a work of art.

**Avant Garde.** Art which seeks to be experimental, unconventional, and daring.

**Background.** The part of a work of art that appears to be in the distance.

**Balance.** A principle of design that gives the appearance of stability or the equalization of elements in a work of art.

**Bas-relief.** Raised or indented features which remain close to the surface.

**Batik.** The ancient method of decorating fabric using dyes and wax resist.

**Body Language.** Nonverbal communication through body gestures, movements, and the like.

**Body Ornament/Adornment.** Decorating the body artistically by means of painting, cosmetics, clothing, or jewelry.

**Calculation.** To figure out or to measure using mechanical or numerical means.

**Calligraphy/Calligraphic.** The art or practice of creating decorative, handwritten documents.

**Caricature.** A representation in which distinctive features or peculiarities are selectively exaggerated to produce a comic or grotesque effect.

**Cartoon.** A visual image which inspires people to think. A preliminary study for a work of art.

**Ceramics.** Anything made of clay which is made stronger by firing in a kiln.

**Change.** To make different.

**Cityscape.** A view of an urban environment.

**Clay.** Mud; moist, sticky dirt used as the basic material in ceramics.

**Close.** To shut, finish, or connect in some fashion.

**Closure.** Bringing a process or experience to an end.

**Collage.** An artistic composition made from pasting misc. 2-D materials.

**Color.** An element of design pertaining to the hue, value, and intensity of an object as seen by the human eye.

**Comic art.** Art intended to provide amusement or provoke laughter.

**Commercial art.** Art that communicates with a purpose and message in everyday life.

**Commercialism.** Attending to the salability of a product, in this case art. A term often used as a criticism in evaluating art.

**Comparison.** The process of discovering resemblances or differences. To examine qualities in a work of art.

**Complementary Colors.** Colors which are opposites on the color wheel and contrast with each other.

**Comprehend.** To perceive or understand.

**Composite.** Bringing together parts of several objects to form a new object.

**Concave.** Rounded inward like the inside of a spherical bowl.

**Construction.** Building up, adding on as opposed to subtracting from to form a work of art.

**Contemporary Art.** Art of the present day or very recent past.

**Contour.** A line which defines the outer and inner form of an object or person.

**Contrast.** A principle of design which deals with the achievement of emphasis and interest in a work of art through differences in values, colors, textures, and other elements.

**Convex.** Curved or rounded like the exterior of a sphere.

**Cool Colors.** Colors /hues suggesting a feeling of coldness.

**Craft.** To form by hand.

**Craftsmanship.** The quality of workmanship.

**Criticism.** The description, analysis, interpretation, and evaluation of works of art. The act of art criticism implies the application of rules and principles which govern decisions instead of merely emotional reactions to works of art.

**Critique.** The analysis, interpretation, evaluation and discussion of works of art.

**Cultural Pluralism.** The existence of multiple sets of cultural values within the world or society.

**Curiosity.** Being inquisitive. An interest in the unexplained or unusual.

**Decoration.** Embellishment, enrichment, or elaboration in a work of art.

**Demonstrate.** To prove by pointing out; to exhibit; to explain by showing.

**Depth.** In a work of art, the real or illusionary feeling of near and far.

**Description.** A statement to provide a mental image.

**Design.** Artistic invention. The organization of art elements and principles into a structure. To compose, plan, sketch, or outline a procedure.

**Detail.** To specify, elaborate, or embellish. Small or minute aspects of an object.

**Differentiate.** To be able to discriminate the difference between works of art.

**Discord.** Lack of agreement or harmony; disunity, clashing or unresolved conflict.

**Distortion.** Changing, rearranging, or exaggerating the shape or appearance of something.

**Dominant.** Commanding, controlling, or prevailing over all others.

**Double Complementary.** Combinations of two hues/colors with their corresponding complements (for example, yellow orange and yellow green with red violet and blue violet).

**Earth Color.** The use of brown as a core component.

**Earthenware.** Porous and permeable clay type which occurs naturally and is low-fire.

**Emotion.** The visual expression or response of a feeling in a work of art.

**Empathy.** The capacity for sharing another's feelings, ideas, or situation.

**Emphasis.** Is a principle of design that places an added importance on one aspect of an art work through the use of any of the elements or principles of design.

**Environmental Art.** Art that forms, represents, or examines the relationship of art to the world around us.

**Environmental Design.** An attempt to produce environmentally safe, aesthetically pleasing and functionally satisfying living conditions.

**Evaluate.** To measure, classify, or judge.

**Experimentation.** The systematic exploration of media, techniques, and processes in order to uncover properties which can be utilized to create or analyze works of art.

**Expression.** The act of putting thoughts or feelings into words, images, or actions.

**Façade.** The front or most important face of a building.

**Fantasy.** The use of imagination or dream images in a work of art.

**Fashion.** The style in which a thing is made or done.

**Fashion design.** The art of creating clothing or adornment for the human body.

**Figure/Ground Reversal.** A type of visual image which creates the illusion whereby the foreground and background become interchangeable.

**Flexibility.** The ability to entertain a variety of possible ideas or concepts as potential solutions to a visual problem.

**Fluency.** The ability to generate a large number of possible solutions to a given problem.

**Foreground.** The part of an art work which appears to be closest to the viewer.

**Form.** An element of design which is the three-dimensional structure of an object.

**Formal Analysis.** An analysis of a work of art based primarily on the elements and principles of design.

**Fragmentation.** Dividing an object or image into segments or parts.

**Frontage/Rubbings.** The act of "lifting" an impression from a textured surface by placing a piece of paper in contact with the surface and rubbing it lightly with a mark-making tool.

**Functional Art.** Art which has a purpose or use, beyond its aesthetic value.

**Generalization.** A broad principle, statement, or idea.

**Genre.** The representation of people and scenes from everyday life.

**Geometric.** Utilizing rectilinear or curvilinear motifs.

**Graphic Design.** Visual communication utilizing print and artistic renderings of objects for commercial purposes.

**Grid.** A network formed by intersecting equally spaced horizontal and vertical lines. Grids may also be constructed from diagonal or circular lines.

**Half-drop Patterns.** Motifs which are reduced to half their heights.

**Harmony/Unity.** See Unity.

**Hieroglyphics.** Characters (pictures or symbols representing or standing for sounds, words, ideas) in the picture writing systems of the ancient Egyptians.

**Historical Progression.** The placement of art and other aspects of society into a cultural and historical time line.

**Horizon Line.** The line, either real or implied, in a work of art that marks where the sky and the ground appear to meet.

**Hue.** The property of a color that makes it appear red, yellow, or the like to our eyes. Hue is often used as a synonym for color.

**Identification.** The act of recognizing, naming, or classifying.

**Illusion.** A misleading image presented to the viewer.

**Illustration.** A work of art that usually seeks to join visual and discursive information for the purposes of communication.

**Illustrator.** A person who creates illustrations.

**Imagery.** In visual art, the art of making pictorial language. The visual representation of an idea.

**Imagination.** The power of forming mental pictures of things that are not physically present to the senses.

**Implied Line.** Lines which are suggested by the close spacing of values, edges, or objects.

**Industrial Design.** The production of technical designs for factory-made products used in enterprises.

**Infer.** To presume, assume, deduce, or conclude.

**Intensity.** The brightness or dullness of a hue or color.

**Interaction.** Mutual or reciprocal action or influence. To work together in concert or in opposition.

**Interior Design.** The act of structuring inside living environments so that they are both functional and aesthetically pleasing to the senses.

**Intermediate.** A hue/color made by a mix of one primary and one secondary color.

**Interpret..** In art, the abilities to decode, explain, clarify or uncover meaning in works of art.

**Intuition.** Feelings, inspirations, or instincts which spring from the subconscious and affect our approaches to creating art or the ways in which we respond to art.

**Invention.** The ability to make up or produce something for the first time.

**Jewelry.** Adornment for the body. Usually made of beads, metals or and/or natural materials.

**Kinetic Art.** 3-D art which moves.

**Landscape.** A work of art that shows the features of the natural environment.

**Lens.** A piece of polished glass capable of bending or focusing rays of light.

**Light.** That which makes it possible to see. Illumination, radiance, or brilliance.

**Light Theory of Color.** A system for studying the spectrum by blending or refracting rays of light. The primary colors in the light theory of color are yellow, cyan, and magenta.

**Line.** Line is an element of design that shows the path of a moving point in space.

**Linear Perspective.** A system of image making which utilizes lines and vanishing points to create the illusion of depth on a flat surface.

**Local Color.** The pure hue/color as seen when unaffected by any other colors.

**Logo.** A logo is a visual symbol for a business, club, or group etc.

**Mass.** An element of design having bulk, weight and density.

**Measurement.** A figure, extent, or amount obtained by quantifying dimension.

**Media.** The material used in the creative process.

**Memorabilia.** Items saved by people as reminders of the past.

**Metaphor.** A figure of speech in which one thing is likened to another and spoken of as if it were the other, for example, “all the world’s a stage.”

**Mobility.** Movement, the ability to change positions or alter visual relationships.

**Modeling.** The act of manipulating a material. To create the illusion of form and depth through shading. The act of posing for an art work.

**Monochromatic.** A color scheme which utilizes only the tints, tones, and shades of a single hue/color.

**Montage.** A collection or grouping of pasted photographic images used to create a work of art.

**Mood.** The expression of an emotion.

**Motif.** A basic element (i.e., shape) which is repeated to form a pattern. The dominant idea or feature in a work of art.

**Movement.** The direction or path that lead the eye over and through a work of art. A school, style, or period of art.

**Narrative Qualities of Art.** Art works which tell a story.

**Natural.** Being in accordance with produced or determined by nature. **Negative.** The opposite of positive. A reverse impression as in a photographic negative; the unoccupied space.

**Neutrals.** Black, white, and gray. In pigmentation theory, brown is also sometimes considered a neutral.

**Nonfunctional.** A term which describes an object whose sole use is intended for decoration or visual appeal.

**Non-objective (Non-Representational).** Art that has no recognizable subject matter.

**Objective (Representational).** Art that recalls an image or idea. Portraying things much as they appear.

**Observation.** The act, habit, or power of seeing and noting.

**Open.** Having gaps, spaces, or intervals. The opposite of closed.

**Organic.** Freeform, curvilinear, or natural shapes as opposed to geometric shapes or forms.

**Originality.** The quality of being unique, fresh, or new. The ability to think, do, or create in a way that has not been done before.

**Overlap.** One shape or part covering up some part or all of another .

**Patronage.** The support and/or influence of lay people for or over any of the arts.

**Pattern.** A principle of design in which shapes, lines, or colors repeat.

**Perception.** Any insight, intuition, or knowledge that helps to develop an awareness.

**Perpendicular.** Set at a 90 degree angle.

**Perspective.** The representation of three-dimensional objects in spatial recession on a two-dimensional surface.

**Photographic.** An image with the accuracy of a photograph.

**Photography.** An art or process of producing an image directly or indirectly on a light sensitive surface.

**Pictographs.** Pictures representing words, sounds or ideas.

**Picture Plane.** The imaginary transparent plane which stands vertically between the artist and subject..

**Pigmentation Theory of Color.** A system for studying the spectrum which utilizes the properties of natural and human-made materials to make the colors of the spectrum.

**Plane.** A flat uninterrupted surface.

**Plastic.** Capable of being molded or formed.

**Point of Departure.** The subject or visual problem used as an idea or inspiration for a composition.

**Portraiture.** The pictorial representation of a particular person or animal.

**Positive.** Space in a work of art that is occupied by opposite of negative.

**Predict.** To speculate, anticipate, theorize, calculate, estimate, or make an informed guess.

**Primary Colors.** Colors that cannot be mixed from other colors. . In pigment, the colors red, yellow, and blue.

**Product Design.** The production of objects that are both functional and pleasing to the senses.

**Profile.** An object seen from the side.

**Propaganda.** The spread of exaggerated or untrue ideas or information, which have been deliberately designed to further one's cause or damage an opposing cause.

**Proportion.** The relationship between objects or parts of objects. The relative size of a part in relation to the whole.

**Psychological Effects of Color.** The intellectual, emotional, and physiological effects or impact of color.

**Radial Pattern.** A pattern which extends out from a central point.

**Radiating.** Emanating or projecting outward from a central point.

**Ranking.** Putting order to a list or group of objects or persons.

**Rationale.** A justification often based on philosophy and/or logic.

**Receding Colors.** Cool colors or colors of low intensity that appear to fall back in a work of art.

**Refinement.** Precise improvement through simplification or elaboration.

**Reflection.** The return of light rays from a surface. The act of pondering or meditating.

**Regionalism.** A term used to describe the effects and contributions of art forms that are identified with or emanate from particular parts of a country.

**Relationships.** A connection between or among two or more objects or concepts. A condition of belonging to the same family or category.

**Rendering.** A depiction which seeks to reproduce an object as closely as possible.

**Repetition..** Repetition is a principle of design in which the same elements recur over and over again.

**Research.** The process whereby new knowledge is uncovered or previous knowledge is combined (synthesized) to develop new understandings or perceptions.

**Resist.** To repel.

**Rhythm.** Rhythm is a principle of design suggesting a flow or movement within a work of art.

**Scale.** The ratio of the size of various parts in a drawing, sketch, or art work to their size in the original..

**Sculpture.** A three dimensional work of art, or the art of making it.

**Seascape.** A view which features water.

**Secondary Colors.** Colors that are derived by mixing any two of the primary colors together. In pigment, the colors orange, green, and violet.

**Self-portrait.** A visual representation of one's self.

**Self-question.** To consider with an open mind one's position or reaction toward a visual problem or work of art.

**Sensory literacy.** The development of multiple forms of knowledge, which utilize information, garnered by each of the senses.

**Sensuality.** A quality or state of being which stimulates the senses.

**Sequencing.** Determining the order of things.

**Shadow.** The area of darkness caused when an object blocks the light source.

**Shade.** Any hue /color plus black.

**Shape.** Shape is an element of design in which a two-dimensional (flat) area is formed when a line meets itself.

**Simile.** A figure of speech comparing two unlike things using an exact comparison through the use of like or as.

**Size.** The relative or proportional dimensions of an object.

**Skeletal Shape.** The underlying structure of an object.

**Social relevance.** Works of art that seek to comment upon and affect attitudes of a given society.

**Sorting.** Arranging by kinds or classes in order.

**Space.** Space is an element of design both positive or negative in areas of a two or three-dimensional work of art.

**Split Complements.** A color scheme which combines a hue/color with the hues/colors on either side of its complement on the color wheel.

**Still Life.** An arrangement of inanimate objects used as subject matter in the work of art or the work itself.

**Stroboscopic.** Creating the illusion of rotating or vibrating objects through the use of pulsed illumination.

**Stoneware.** A buff, gray or brown clay which is mixed with other clays to make a heavy, opaque, highly plastic clay body that is fired at a high temperature.

**Style.** An artistic technique; a means of expression as a way of showing the unique qualities of an individual culture or time period.

**Subject Matter.** The theme in a work of art used to convey what the artist intends.

**Subordinate.** Placed in a less dominant position in a work of art.

**Summarize.** To review, reiterate, compress, condense, or outline one's position or reaction to one's own art work or the art works of others.

**Surface.** The outer or topmost boundary or layer of an object.

**Symbolism.** An image or idea that stands for, represents, or takes the place of an actual image or idea.

**Symmetry.** A design in which both sides are identical and formally balanced.

**Synthesis.** Combining separate elements to form a coherent whole; a joining together of previously separated elements.

**Technique.** A way of using methods and materials to achieve a desired result.

**Technology.** Using electronic hardware to produce an end result.

**Tension.** An actual or implied strain or pulling in a work of art between opposing forces or elements.

**Tertiary or Intermediate Colors.** Colors produced by mixing a primary with a secondary color.

**Texture.** Texture is one of the elements of design that can be implied or actually describe the surface characteristics of an object.

**Three Dimensional.** Possessing the qualities of height, width, and depth.

**Time Lapse.** A series of images which seek to document the passage of time.

**Tint.** Any hue plus white.

**Tone.** Any hue/color plus its complement or gray.

**Transfer.** To copy/move a picture or design from one surface to another

**Transformation.** A change in structure, appearance, or character from one form into another.

**Triadic.** Three hues/colors which are equally spaced on the color wheel.

**Two Dimensional.** Possessing the qualities of height and width.

**Unity.** Unity is a principle of design that suggests a oneness or wholeness of a work of art.

**Value.** Value is an element of design that relates to the lightness or darkness of a color or neutral.

**Vanishing Point.** The imaginary point at which lines that are parallel to each other, but at an angle to the picture plane, appear to meet.

**Variation.** Variation is a principle of design in which diversifying elements within a work of art to add visual interest.

**Vision.** The act of seeing; imaginative insight.

**Visual Communication.** The use of visual imagery to transmit ideas, feelings, or impressions in a work of art.

**Visual History.** Information or knowledge about the past that comes to us from visual artifacts.

**Visual Illusion.** A perception that appears real to the sight but in truth is not real.

**Visualize.** To picture in the mind's eye. To conceive or imagine not to escape from reality but to envision what could be.

**Void.** An empty space; nothingness.

**Volume.** The amount of space occupied in three dimensions.

**Warm Colors.** Colors/hues suggesting a feeling of heat.

**Weight.** The relative importance or impact, strength, or heaviness of any part of a work of art.

**Width.** Wideness, breadth.

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