

Appendix III Lesson Plans

ART LESSON PLAN

Sue Banker

TITLE OF LESSON: <u>Slab House in Clay</u>
LEVEL: Basic
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 3 The student experiments with various media, techniques, and processes to develop manipulative skills. 4 The students employs media, techniques, and processes to communicate through works of art.

MEDIA: Clay

FOCUS:

Experience the process involved with producing a clay form.

OBJECTIVES:

1. Students construct the face of a house/building with its various features – windows, doors, chimney, roof.
2. Students create two tactile textures in a clay work.
3. Students, through practice, complete a neatly cut and constructed clay model.

ASSESSMENT:

Checklist

- shape neatly cut and finished
- windows and doors well defined
- chimney and roof completed
- texture added to two areas
- glaze neatly applied

MATERIALS AND RESOURCES:

modeling clay	large plastic bags cut open	rolling sticks/pins	clay tools
water containers	clay	glaze(s)	brushes
paper towels	cut butcher paper – 14" square		

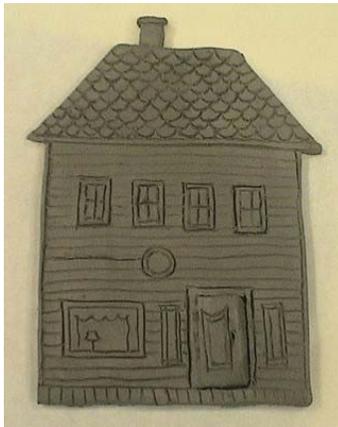
VOCABULARY:

clay	scoring	slab	toothpicks	slip	kiln
addition	firing	subtraction	glaze	wedging	

PROCEDURE:

1. Elementary students at Coronado Elementary practice building clay slab houses using modeling clay.
2. They use their hands to pat out a slab of modeling clay.
3. From this slab, they cut out rectangle or square shapes to use for house/building shapes.
4. Students draw windows, doors, and roof. Art teacher, Sue Banker, stresses the need for double lines to show these parts.
5. Students add a chimney by pressing, pinching, and smoothing the clay.
6. Mrs. Banker covers tables with cut open trash bags or butcher paper.
7. Next, students roll earth clay to ¼ inch or 3/8 inch thickness and use a toothpick to mark out a rectangle or square shape for building.

8. They cut out the shape with a clay tool and smooth all edges with wet paper towel or smooth with one finger dipped in water.
9. Students mark out windows and door(s), scoring double lines to show casing. Mrs. Banker encourages them to cut some windows and doors open by gently pulling clay up to show an open door or window.
10. They add chimney by cutting out a small rectangle from a flattened piece of clay. They pinch it into place and smooth the piece.
11. Mrs. Banker encourages students to use minimum amount of water when smoothing all parts.
12. They discuss and explore textures that may be found on buildings. They are encouraged to add drawn textures for roof, chimney, siding of building, and remove beads of clay that form during the process.
13. Mrs. Banker punches 1 to 2 holes in top to hang piece after it is fired and etches the student's name and grade code on back of slab.
14. Slab houses are fired when dry and then glazed with two coats after fired once. They are then refired after glazing. Students are asked to remember to glaze the edges. Watercolors or colored chalk also work well, but need to be sealed with a spray.



ART LESSON PLAN

Jane Bunnell

TITLE OF LESSON: <u>Clay Animals</u>
LEVEL: Basic
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student explores a variety of art media, techniques, and processes. 3 The student experiments with various media, techniques, and

MEDIA:

Clay

FOCUS:

Students construct a clay animal by modeling (pulling, pinching, squeezing, etc.) using clay animals from other cultures as models.

OBJECTIVES:

1. Students construct a clay animal sculpture applying knowledge of media, techniques, and processes from various resources.
2. Students develop skills in manipulating and modeling media.
3. Students correctly follow procedures when working with clay.

ASSESSMENT:

Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

popsicle sticks pointed sticks forks spoons
newspaper for working surface
exemplars of clay animals, both pictures of sculptures and actual sculptures

VOCABULARY:

manipulate clay modeling pulling squeezing sculpture
culture model

PROCEDURE:

1. Students view and discuss a display of exemplars of sculptures of animals in art.
2. Art teacher, Jane Bunnell demonstrates clay techniques and how they are used to construct an animal in clay.
3. Then, students choose and construct an animal from clay. Depending on the type of clay chosen, the animals are dried, fired, and painted.

ART LESSON PLAN

Sue Banker

TITLE OF LESSON: Lines in Color

LEVEL: Basic

STANDARD:

2 Using Knowledge of the Elements of Art and Principles of Design

BENCHMARK(S):

3 The student applies key elements and key principles in creating works of art.

MEDIA: Pencil, crayon, marker, payons, paint, colored chalk, colored pencils

FOCUS:

Students freely use lines to fill a full sheet of paper, and use pattern and color to design and complete the art work. This lesson was designed to address 1st grades working in a very tight, controlled manner of drawing.

OBJECTIVES:

1. Students draw to the size of the paper using free open movements to create the lines.
2. Students utilize lines in variety and width in creating a design.
3. Students incorporate the use of ordered and random patterns inside of thick lines.
4. Students explore a variety of media and techniques in applying color.

ASSESSMENT:

Check list with the following criterion:

Drawing of lines shows variety in type and width.

Variety of mediums are utilized.

Patterns are used in thick lines.

Colored chalk is applied and "softened" in background.

Area is cleaned up and materials put away.

Student is on task and following directions.

MATERIALS AND RESOURCES:

12 x 18" white sulfite paper
pencils and erasers
colored pencils

paint
brushes
water cups

hairspray
crayons
markers

colored chalk

VOCABULARY:

line

positive space

under

shape

negative space

over

color

ordered and random pattern

PROCEDURE:

1. Students at Coronado Elementary discuss the variety and width of lines and the use of lines and shapes in creating patterns.
2. Art teacher, Sue Banker, asks the students questions like the following:
 - How can we describe a line?
 - What do you know about line?
 - How does this line (drawn out on overhead or chalkboard) make you feel?
3. They discuss negative and positive space.
4. Mrs. Banker demonstrates how to draw a line across the paper from an edge of the paper off a different edge of the paper. She flows the line, then doubles the line to create width in that line.
5. She demonstrates drawing many lines in this manner. No line starts and stops off the same edge of the paper.
6. Students practice the same process. All their lines show different widths and variety, with simple patterns drawn within the thicker lines.

7. Students draw five to seven lines with no lines running across another. The first line is the top line and all other lines are under the first line.
8. Students use one media to apply color within a line.
9. The background is filled lightly with one color of colored chalk and rubbed with rolled paper towel to soften the color. This adds emphasis to the lines.
10. Students work together to clean up.
11. Finally, the works are sprayed with hairspray to "fix" the colored chalk.



ART LESSON PLAN

Kris Bohanan

TITLE OF LESSON: **Bug Roller Coaster**

LEVEL: Basic

STANDARD:

2 Using Knowledge of the Elements of Art and Principles of Design

BENCHMARK(S):

1 The student recognizes key elements and key principles used in works of art.

3 The students applies key elements and key principles in creating works of art.

MEDIA:

Paper sculpture

FOCUS:

Through this lesson, students will study the concept of continuous line by creating a roller coaster using paper strips and create a bug to ride the roller coaster. They will use line as the main element of art. They will use scissors safely and skillfully. The correct way to apply glue will be taught.

OBJECTIVES:

1. Students use continuous line by manipulation.
2. Students develop fine motor skills by using scissors and handling glue.
3. Students reinforce their understanding of the concepts of over, under, above, below, around, beside, and through while applying them to these activities.
4. Students explore the differences between 2-dimensional and 3-dimensional art.

ASSESSMENT: Checklist

uses continuous line
recognizes and applies the following over, under, above, below, around, beside, and through
explains the differences between 2-dimensional and 3-dimensional art
insect is neatly created and placed appropriately
uses scissors safely and glue as instructed

MATERIALS AND RESOURCES:

pictures of roller coasters at fairs or carnivals 1" strips of construction paper
glue or paste paper towels scraps of construction paper
12" x 18" paper onto which to glue their work.

VOCABULARY:

over under around through beside
2-dimensional 3-dimensional continuous line

PROCEDURE:

1. This is a good project to do when the fair or carnival comes to town.
2. Art teacher Kris Bohanan begins by asking her kindergartens at Haven Elementary to relate their experiences at a county or state fair or carnival.
3. She then displays visuals of roller coasters and the students discuss their experiences with roller coasters.
4. Mrs. Bohanan has the students trace the track and talk about it being a line that you can follow, a continuous line.
5. She asks them what would happen if the track wasn't continuous.
6. Next they discuss terms used to describe the line made by the roller coaster, such as over, under, above, below, around, beside, through, 2-D, and 3-D.

7. Students get supplies out and Mrs. Bohanan demonstrates safe use of scissors and efficient glue application. She demonstrates how to make a continuous track.
8. Students begin gluing strips of paper down watching that the track is continuous.
9. When students have finished the track, they trace the track with their fingers and say if they are going over, under, around, etc.
10. Finally, they create a simple “cut and paste” bug to “ride” on the track.



ART LESSON PLAN

Cheryl Stockham

TITLE OF LESSON: Self-Portrait Collage

LEVEL: Basic

STANDARD:

3 Creating Art Works Through Choice of Subjects, Symbols, and Ideas

BENCHMARK(S):

1. Identifies visual images, subjects, and symbols in works of art.

2. The student incorporates images, subjects, and symbols into art works.

3. The student examines the problem-solving process and how it

MEDIA: Paper, glue

FOCUS:

Students examine examples of collage works and a variety of self-portraits for understanding of the collage technique and facial proportion.

OBJECTIVES:

1. Students draw and cut a large oval shape for head shape.
2. Students cut shapes for basic facial features.
3. Students add detail to enhance their characterization.
4. Students utilize a variety of papers to create at least three areas of contrasting color and texture.
5. Students demonstrate control of media.

ASSESSMENT: Checklist

- face shape appropriate size and neatly cut
- basic facial features represented in well cut shapes
- additional detail added
- texture and color utilized in three areas
- gluing neatly completed

MATERIALS AND RESOURCES:

paper	quart containers (plastic ice cream ones work well)
tempera paint	stirring stick or spoon
liquid detergent	shallow aluminum cake tins (one for each color)
water	straight straws
options:	
sugar (2-3 Tablespoons added to the quart mixture provide lasting strong bubbles)	
food coloring (added on top of the bubbles for bolder color prints)	

Vocabulary:

collage self-portrait proportion abstract texture

PROCEDURE:

1. Students at Sunset Elementary look at and discuss examples of collage work and self-portraits.
2. Art teacher, Cheryl Stockham, introduces the definition of a self-portrait. Then, students discuss the proportions of the head with the use of a handout.
3. Mrs. Stockham demonstrates how to cut a large oval shape for the head shape.
4. She then demonstrates adding eyes in three parts, nose and ears in same color as face, lips in two parts, neck, and hair. She encourages students to experiment with color and texture by using a variety of different papers.
5. Students are encouraged to add a details such as: eyebrows, eyelashes, glasses, jewelry, hair ornaments, etc.

6. Finally, students are to glue all to a selected color background that complements colors in face.

ART LESSON PLAN

Michaeline Kohler

TITLE OF LESSON: Hand Painting

LEVEL: Basic

STANDARD:

4 Understanding the Visual Arts in Relation to History and Cultures

BENCHMARK(S):

3 The student creates art based on historical and cultural ideas of diverse people.

MEDIA:

Tempera paint

FOCUS:

Humans began making art over 25,000 years ago before a written language was established. Painting instruments were often found in nature. Students develop an installation of a cave filled with their original cave paintings.

OBJECTIVES:

1. Students explore historical art work, such as the Lascaux cave paintings.
2. Students utilize a natural object in creating a painting.
3. Students create an art work that reflects two techniques utilized in another time/culture.

ASSESSMENT: Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:

reproductions of Lascaux cave paintings
web site of Lascaux <http://www.culture.gouv.fr/culture/arcnat/lascaux/en/>
video about the history of the Lascaux Cave <http://www.unitedstreaming.com/>
9X12 brown butcher paper
tempera paint
black paper to matt final product

VOCABULARY:

Lascaux, France pictographs cave painting

PROCEDURE:

1. Second grade students at Cheney Elementary view a clip of a video about the history of the Lascaux cave to get an idea of what the inside of a real cave looks like.
2. They then share and discuss two things they learned.
3. They continue to discuss, moving onto the topic of what it would be like to live in a cave. This is followed by a class tour of the school's tornado shelter, an old locker room in the lower level of the building. Art teacher Michaeline Kohler sets up a slide projector showing images of cave paintings to give the impression of paintings on the wall of a cave.
4. While viewing the paintings, the students brainstorm for ideas of what cave men must have used for drawing tools.
5. Students spend time outdoors searching for natural objects they think could be used as a painting instrument.
6. Then, they trace their hand (which could be used as a personal signature of their art) and paint it using their natural found object as a painting tool.
7. After the paint is dry, they cut out their painted hand and mount it on black paper.
8. Finally, the students discuss which natural objects worked best for painting the hand and which worked best for painting details in their painting.

ART LESSON PLAN

Sue Banker

TITLE OF LESSON: **Looking at Art**

LEVEL: Basic

STANDARD:

5 Reflecting Upon and Assessing the Characteristics and Merits of Art

BENCHMARK(S):

- 1 The student describes characteristics evident in art works.
- 2 The student describes and shares opinions about works of art.
- 3 The student distinguishes among various aesthetic qualities.

MEDIA: Art reproductions

FOCUS:

The students are encouraged to look at art and describe what they see using art terminology.

OBJECTIVES:

Students discuss in small groups what they see in teacher selected reproductions of paintings.
Students develop art vocabulary through discussion in describing the art works.
Students form and express opinions regarding the art works.

ASSESSMENT:

Checklist: - students on task

- sharing in discussion – each allowed talk time
- descriptive words used in discussion
- accepting of opinions of other students

MATERIALS AND RESOURCES:

art reproductions – preferably small size (postcard or calendar reproductions work well for this)
list of questions -- use question list sheet, cut question sheet into strips to pull, or list questions on chalkboard or whiteboard for answer/discussion

VOCABULARY: student developed in discussion

PROCEDURE:

1 visual for each table group

questions for discussion listed on table

Teacher model with separate set of visual and questions with a small group of students

** Teacher set *cue for students to move to another table – when teacher says “Time” -- students rotate clockwise to next table

students in groups take turns responding to a question and then discuss with teammates

*cue to move – to rotate to all visuals

Variations: * use word cards for students to lay out descriptive; words for visuals --- color words, descriptive line; words, words describing shapes, time of day, etc.; may use more than 1 visual in groups; Venn diagram; whiteboards for writing descriptive words; word list on chalkboard/whiteboard

ART LESSON PLAN Sue Banker

TITLE OF LESSON: <u>Looking to See</u>
LEVEL: Basic
STANDARD: 5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S): 1 The student describes characteristics evident in art works. 2 The student describes and shares opinions about works of art.

MEDIA: teacher selected Art reproductions

FOCUS:

Students are encouraged to look closely at the art works for details, describe what is observed, and express opinions in a group activity.

OBJECTIVES:

1. Students work together in small group discussion describing what they see.
2. Students develop art vocabulary through discussion in art work observation.
3. Students express opinions on what they do or do not like about an art reproduction.

ASSESSMENT: Checklist

- discusses and labels Venn diagram for group activity
- follows directions for discussion
- allows each student “talk time”
- develops art vocabulary through discussion
- expresses opinions appropriately
- on task

MATERIALS AND RESOURCES:

Art reproductions – calendar reproductions or small visuals work well for activity
Venn diagram chips list of questions (teacher made)
Teacher developed labels for diagram and visuals

VOCABULARY:

student developed: may include – line shape color ordered pattern random pattern
landscape cityscape portrait sculpture abstract non-objective

PROCEDURE:

1. Students at Coronado Elementary, participate in Kagan Round Robin* activity at their table using two visuals for comparison. Each table is given a different set of visuals to discuss.
2. Art teacher, Mrs. Banker models the process with student volunteers. Pre-typed different and similar labels are placed on the Venn diagram, with title/artist labels placed in the Different columns, visuals placed above or to side.
Each student is given four talking chips. Students, one at a time, take turns placing a chip on diagram, and then state one thing they see or feel after taking time to LOOK at the images.
Example: Henri Rousseau’s Surprised! Storm In The Forest and Georges Saurat’s The Circus both have curving lines.
3. Students discuss lines, shapes, colors, patterns, subject matter, what is the emphasis, and what is happening.
4. Students are asked to form opinions and explain what they like or do not like about an art work when using their last chip.
5. Students rotate clockwise to another table when “time” is called by the teacher.

6. Time permitting, a class discussion leads to a written word list on paper, whiteboard or overhead from student observations.
7. This [lesson](#) may be used to lead into an art work based on an artist, subject matter, style, or movement.

* Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without inclusion of side comments until everyone has had a chance to speak.

ART LESSON PLAN

Kris Bohanan

TITLE OF LESSON: <u>Bug Corners</u>
LEVEL: Basic
STANDARD: 6 Making Connections Between the Visual Arts and Other Disciplines
BENCHMARK(S): 3 The student identifies connections between the visual arts and non-art disciplines.

MEDIA:

Three-dimensional cut and paste using construction paper

FOCUS:

The focus of this lesson is to learn about insects and their habitat through the creation of a bug and it's habitat.

OBJECTIVES:

1. Students explore a variety of media, techniques, and processes.
2. Students demonstrate safe and effective use of simple tools and materials.
3. Students define and use vocabulary appropriate to areas and processes studied.
4. Students create works of art that reflect knowledge of bug habitats.

ASSESSMENT:

Rubric that assesses the following concepts: Did student make 3-D forms? Are bugs and habitat elements realistic? Did student handle glue and scissors properly? Does the art work show good craftsmanship? Did student do their very best? Did student stay on task?

MATERIALS AND RESOURCES:

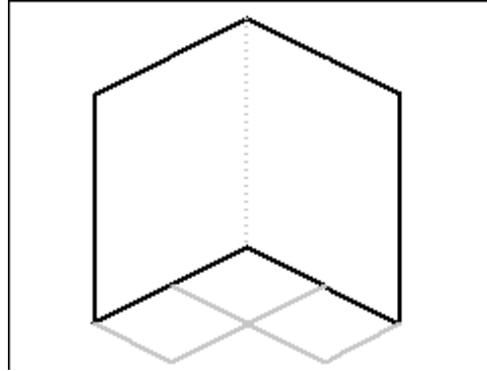
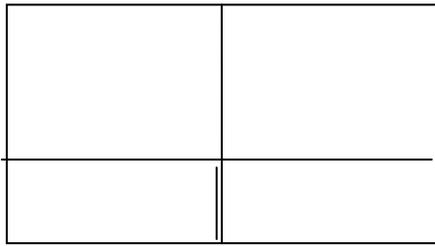
construction paper scissors glue science books of bug habitats
science diagrams of bugs and butterflies telephone wire or pipe cleaners,
tissue paper Disney video of Honey I Shrunk The Kids.

VOCABULARY:

habitats bug parts spider parts overlapping foreground
imaginary 2-dimensional 3-dimensional realistic
layering background

PROCEDURE:

1. First grade students at Haven Elementary read and study about bugs and their habitats. This is done in coordination with their classroom teacher during their science unit.
2. Students view short clips of the Disney movie Honey I Shrunk The Kids and try to put themselves "into" the scene from a bug's eye view.
3. They view clips where the people are very small.
4. Students explore the backyard in those scenes.
5. They point out the discrepancy in sizes and discuss the difference between realistic and imaginary things.
6. They discuss the difference between 2-dimensional and 3-dimensionality.
7. Next, they create a 3-D corner for the bug habitat using a 12" x 18" sheet of construction paper and fold it in the following way:



Fold on lines
Cut on double line

8. Students cover the walls with colored paper cut for the grass. They discuss overlapping and layering.
9. They go outside to collect real leaves and plants.
10. They study the forms and create paper forms that have similar qualities.
11. Weeds and flowers are also made.
12. The floor is covered with brown paper, dirt, or dried grasses. Small rocks are added to make the scene more realistic.
13. Students study scientific diagrams of bugs especially noting the body parts and create bugs from paper. They glue on wire legs and antenna.
14. Tissue paper is used for wings. Students are encourage to make the scene look crowded.
15. Finally, they attach bugs to the habitat.



ART LESSON PLAN

Donya Crichlow

TITLE OF LESSON: **Matisse Collage**

LEVEL: Basic

STANDARD:

6 Making connections between the visual arts and other disciplines

BENCHMARK(S):

3 The student identifies connections between the visual arts and non-art disciplines.

MEDIA:

Cut paper collage

FOCUS:

Students use math as a tool to create art. They use geometric and organic shapes in the style Henri Matisse used in his paper cut-outs. They show understanding of the connections between art and math in the use of geometric shapes.

OBJECTIVES:

1. Students use math and shapes to create visual art.
2. Students create a piece of art work inspired by Matisse.
3. Students use a variety of shapes in different sizes to create visual depth.
4. Students demonstrate good craftsmanship and safe use of materials.

ASSESSMENT:

Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 3 of the 4 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

9 x 13 white or black construction paper
3 x 6 assorted colored construction paper construction paper scraps
scissors (regular and/or fancy cut) glue
Getting to Know the World's Greatest Artist: Matisse by Mike Venezia
other books about Matisse
reproductions of Matisse's work, especially the later years.

VOCABULARY:

collage dimension organic shapes geometric shapes
primary colors secondary colors composition geometry
overlap underlap

PROCEDURE:

1. Art teacher Donya Crichlow displays art work of Matisse and with the students discusses how shapes are inter-related with math. They identify shapes and colors and talk about which colors go back in space and which come forward in space. They discuss how size creates visual depth.
2. Students select a white or black background.
3. Students choose 3 colors of 3 x 6 rectangles and glue these rectangles to the background. They try to space the rectangles evenly on the background.
4. Mrs. Crichlow demonstrates how to cut out an organic shape and a geometric shape using scissors. They talk about size and how to create visual depth. They place the shapes on the page.
5. Then, students discuss why it is best to not glue anything else down until they have cut out all the shapes.
6. They observe a demonstration on how to create different shapes, different sizes, and different colors of those shapes and place on the page. They discuss how different colors create different affects on the paper.
7. Student place shapes they have cut onto the paper (overlap, underlap, near, far). They discuss composition and the need to move the shapes around after the first placement of the shapes.
8. Finally, they glue the shapes down.

ART LESSON PLAN Helen Windhorst

TITLE OF LESSON: **Moving Skeleton**

LEVEL: Intermediate

STANDARD:

- 1 Understanding and Applying Media, Techniques, and Processes

BENCHMARK(S):

- 3 The student applies the characteristics of a variety of media, techniques, and processes to develop manipulative skills in two- and three-dimensional work.
- 4 The student selects and applies different media, techniques, and

MEDIA: Collage

FOCUS:

Students discuss the parts of a skeleton. Then, they view and discuss how the skeleton has been incorporated into art and literature. They use the skeleton and/or its parts to create a work of art.

OBJECTIVES:

1. Students discuss the parts of a skeleton.
2. Students examine and discuss cultural images in art.
3. Students use lines and shapes to create a skeleton or parts of a skeleton.
4. Students assemble into a work of art a skeleton or parts of a skeleton with the illusion of movement.

ASSESSMENT:

Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 3 of the 4 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 2 of the 4 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves 1 of the 4 lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

3 x 3 white paper ½ x 6 white paper strips 12 x 18 black construction paper
glue scissors Dias de los Muertos literature images by Jose Guadalupe Posada
Rattle Your Bones by David Clemesha and Andrea Griffing
a wood block print by Kawanabe Kyosal (a Japanese artist)

VOCABULARY:

line movement joints symmetry vertical horizontal
diagonal straight curve

PROCEDURE:

1. Art teacher Helen Windhorst guides students in a discussion identifying the parts of a skeleton.
2. Then, they view and discuss how the skeleton has been incorporated into art and literature.
3. Mrs. Windhorst demonstrates how to fold a 3" x 3" sheet of white paper and cut a symmetrical skull.
4. She cuts and places a 3" shoulder, a 3" hip, and a 3" spine.
5. Then, adds two part (1½") arms and legs for movement (elbows and knees)
6. She cuts and adds smaller strips for ribs, neck, hands, feet, etc.
7. Finally, she glues everything in place.
8. Students then, create their own "dancing" skeleton image incorporating all or some of the parts of a skeleton.
9. They use the skeleton and/or its parts to create a work of art.



ART LESSON PLAN
Sue Banker

TITLE OF LESSON: **Fantasy Street**
LEVEL: Intermediate
STANDARD:
2 Using Knowledge of the Elements of Art and Principles of Design
BENCHMARK(S):
1 The student recognizes and identifies the elements and key principles used in works of art.
2 The student interprets the use of elements and key principles in works of art.
3 The student visually communicates by incorporating the elements and key principles in works of art.

MEDIA: Colored pencils

FOCUS:

The students stretch their imagination in creating “imaginary” buildings with a variety of lines and patterns.

OBJECTIVES:

1. Students identify and use a variety of lines in creating strange, imaginary buildings in free form shapes.
2. Students identify and incorporate a variety of ordered and random patterns using lines, shapes, and color.
3. Students identify and utilize “odd” shapes in completing the background (sun/moon, trees, plants) for fantasy street and buildings.
4. Students manipulate the media in a variety of techniques for creating art.

ASSESSMENT:

Drawing Rubric Criterion:

- Work is neatly/well drawn with detail.
- Colored pencil neatly applied to create textures.
- Minimum of 5 textures incorporated.
- Detail in drawing evident
- Patterns are different in each area.
- Variety of lines and shapes are used
- Variation of colors is used in creating patterns.
- Student is on task, works independently to complete work.

MATERIALS AND RESOURCES:

11” x 7” white paper

pencils & erasers

colored pencils

Parade on Hammond Street by Allen Crite,

The City from Greenwich Village by John Sloan

VOCABULARY:

line

ground line

ordered and random pattern

color

geometric shapes

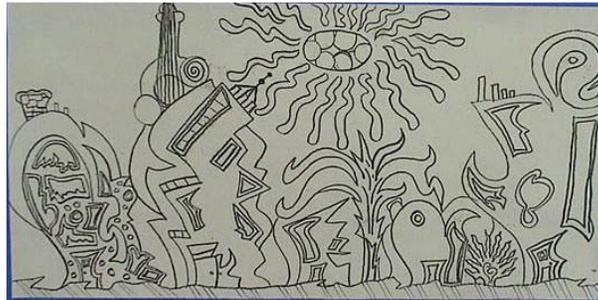
horizon

free form shapes

PROCEDURE:

1. Students at Coronado Elementary view and discuss reproductions of buildings, such as John Sloan’s The City from Greenwich Village and Allen Crite’s Parade on Hammond Street.

2. While discussing these reproductions, art teacher Sue Banker has her students discuss, as a whole class or small group, vocabulary necessary for understanding buildings, specifically stressing line variety and patterns.
3. In addition, they discuss how the parts of houses and other buildings or structures relate to line, such as how double lines are used to represent doors, windows, and roof edges, chimney, porch, and steps.
4. Students focus on how each building is different, there are no two alike. The use of different types of free form and structured lines, such as zig zag, box, curvy, and bouncy to create VERY unusual shapes for buildings is stressed. Students take note of the fact that buildings are of different heights.
5. Later, students begin creating their "Fantasy Street" by first drawing a ground line using a wavy, flowing line, placing it about $\frac{3}{4}$ " from bottom of the paper.
6. Then, using a very light pencil line, they draw shapes for buildings.
7. They add doors, windows, window boxes, chimney, and other features and very lightly draw out patterns in the buildings, using different patterns for the roof, siding, and other areas.
8. Students are not allowed to have two patterns the same.
9. They add a sun or moon, trees, scrubs, flowers, and other landscaping features, adding pattern to the ground area. During this process, students use a texture practice sheet for trying various pencil techniques in creating patterns. They must use minimum of 5 textures.
10. Finally, they discuss and add color. Softly, with the side of their pencil, they color in a background.



ART LESSON PLAN

Helen Windhorst

<p>TITLE OF LESSON: <u>City Silhouette</u></p> <p>LEVEL: Intermediate</p> <p>STANDARD:</p> <p style="padding-left: 20px;">2 Using Knowledge of the Elements of Art and the Principles of Design</p> <p>BENCHMARK(S):</p> <p style="padding-left: 20px;">3 Visually communicates by incorporating the elements and key principles in works of art.</p>

MEDIA: Cut paper

FOCUS:

Students create a city silhouette that reflects opposites and positive and negative space.

OBJECTIVES:

1. Students use line in creating a city silhouette.
2. Students communicate opposites through color, space, light, and mood.
3. Students distinguish between positive and negative space.

ASSESSMENT:

Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

12 x 18 black construction paper	12 x 18 white construction paper
pencil (optional)	scissors
teacher example	glue
	<u>Round Trip</u> by Ann Jonas

VOCABULARY:

opposites	space	positive space	negative space	size	shape
relative	light/dark	horizontal line	vertical line	mood	collage
silhouette					

PROCEDURE:

1. Students at New Stanley Elementary draw and/or cut a line from one edge of a sheet of white paper to the opposite edge, using vertical and horizontal line.

2. Then, they line up one piece of the white paper and glue it to the black.
3. Finally, they cut small white rectangles and/or squares from the extra white paper and glue them to the black part of the picture. When they turn the paper one way and it is a city at night with lights on in the buildings. Turn it upside-down, it is a city in the moonlight with the stars shining.

ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON: **Repetitive Pattern of Manufactured Goods**
LEVEL: Intermediate
STANDARD:
4 Understanding the Visual Arts in Relation to History and Culture
BENCHMARK(S):
3 The student identifies and applies characteristics of art works from a movement or culture.



MEDIA: Collage

FOCUS:

Students create observational drawings of manufactured items and use them in a multi-step process to complete a work of art.

OBJECTIVES:

1. Students examine the cultural context and functions of Pop Art from the 1960's.
2. Students create drawings of manufactured objects.
3. Students create a work of art by composing a repetitive pattern of manufactured goods using technology (copy machine).

ASSESSMENT:

Grading Rubric

- 4 Advanced:
Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.
- 3 Satisfactory:
Achieves 2 of the 3 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.
- 2 Approaching:
Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.
- 1 Beginning:
Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

manufactured object	pencil	12 x 18 newsprint	felt tip marker
colored copy paper	scissors	12 x 18 paper	glue
copy machine	Andy Warhol and Wayne Thiebaud prints		
<u>Andy Warhol</u> by Mike Vensia	<u>20th Century art 1960-1980</u> by Clare Cliver		
<u>The 60's Pop Culture</u> by Dan Epstein	<u>Warhol</u> by Jose Maria Faerno		

VOCABULARY:

outline	copy	technology	pop art	perspective
linear	radial symmetry		symmetry	asymmetry
alternating				

PROCEDURE:

1. Students at New Stanley Elementary begin this lesson by reviewing Pop Art works from the 1960's.
2. On folded (8 boxes) newsprint, the students choose and draw individual manufactured objects, such as a glue bottle, Pringles can, scissors, soap bottle, coffee can, etc.
3. Students choose their best drawing and outline it with felt tip marker.
4. Then they cut around it leaving a white border.
5. Art teacher Helen Windhorst attaches four drawings to a 8 1/2 x 11 white copy paper. The class goes to the copy machine with an assortment of colored copy paper and makes 8 copies.
6. Copies are cut apart and then out. They are arranged on a 12 x 18 sheet of paper.
7. After the arrangement has been approved by Mrs. Windhorst, it is glued in place.

ART LESSON PLAN

Helen Windhorst

<p>TITLE OF LESSON: <u>Painting Pictures with Words</u></p> <p>LEVEL: Intermediate</p> <p>STANDARD: 5 Reflecting upon and assessing the Characteristics and merits of art.</p> <p>BENCHMARK(S): 1 The student describes works of art and discusses the merits. 2 The student forms and defends judgments about works of art.</p>
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MEDIA: Text writing, colored pencils

FOCUS:
Students develop vocabulary about art and use it effectively.

- OBJECTIVES:**
1. Students use vocabulary to discuss art works.
 2. Students describe art works in depth defending their judgements.
 3. Students write about a work of art.

- ASSESSMENT:** **Grading Rubric**
- 4 Advanced:
Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.
- 3 Satisfactory:
Achieves 2 of the 3 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.
- 2 Approaching:
Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.
- 1 Beginning:
Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:
chalkboard/chalk reproduction of the Mona Lisa
black line master of the Mona Lisa colored pencils pencils
black line masters of guide sheets reproduction of the Mona Lisa
black line master of chart the teacher is using description of Haiku Poetry

VOCABULARY:
student generated elements and principles of art haiku portrait
landscape

PROCEDURE:

1. Students at New Stanley Elementary begin by drawing and labeling the chart below while analyzing the Mona Lisa painting. Labels may be changed and altered to fit a different painting and student skill level with this type of work.

ART	MONA LISA	BACKGROUND	EMOTIONS
painting oil portrait	woman		

2. Using the chart, students write a haiku poem. They write the poem on the back of the black line of the Mona Lisa.
 - 1st line – 5 syllables
 - 2nd line – 7 syllables
 - 3rd line – 5 syllables
3. They color in the picture of the Mona Lisa. Colors do not have to be “real”. They experiment with altering the picture for different effects.
4. Students repeat this process with personal art work.
5. They gather and bind individual pieces to create a book of poetry.

ART LESSON PLAN

Sue banker

TITLE OF LESSON:	Visuals – Inside Out
LEVEL:	Intermediate
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student describes works of art and discusses the merits. 2 The student forms and defends judgments about works of art. 3 The student develops and expresses opinions surrounding aesthetic issues in art.

MEDIA: Pencil and paper

FOCUS:

Students discuss what they see and form opinions about teacher selected art reproductions in guided small group activity. Then, students select one visual to copy shapes and lines from for an personal original art work. The elements chosen are rearranged into a new composition and completed as a pencil rendering.

OBJECTIVES:

1. In a guided small group activity, students discuss art works utilizing art vocabulary.
2. Students form and express statements about what they see in the observations.
3. Students express opinions about how they feel about the images.
4. Students create an original composition utilizing overlap, on top of, and spacing to rearrange copied lines and shapes.

ASSESSMENT:

Grading Checklist:

- art vocabulary utilized in describing art works
- opinions on how they feel about works appropriate and thoughtful
- participates appropriately in small group activity
- elements copied in position from visual
- overlapping, on top of, and spacing utilized in new original composition, lines and shapes rearranged
- shading, pattern, and texture evident
- on task, working

MATERIALS AND RESOURCES:

teacher selected art reproductions list of questions (if needed to aid discussion)
11" x 14" memo paper pencils erasers

VOCABULARY:

student developed vocabulary including, but not limited to – line shape color subject matter
mood landscape cityscape abstract pop art non-objective sculpture
pattern texture rendering

PROCEDURE:

1. Students at Coronado Elementary participate in Kagan Round Robin* guided small group activity. Students look at and respond to what they see and feel in viewing selected art works.
2. Art teacher Sue Banker models the discussion activity with two student volunteers using a separate visual from selected pieces for student observation. Emphasis is placed on each student

participating with appropriate comments on art content utilizing art vocabulary, observation, responding to how they feel about what they see, listening well to others, and looking both up close and from a small distance.

3. Groups are assigned a visual to begin activity. Teacher monitors group discussions, calling "time" for students to move in clockwise rotation to next visual.
 4. After students have discussed all selected art works, the drawing activity is explained and demonstrated. Each student is to choose a visual to draw from. The student finds/selects five to seven lines and shapes, drawing the elements on one half the folded paper in the same position as they appear in the visual.
 5. The lines and shapes are then used to create a new original composition, on the other side of the fold, by utilizing some or all of the elements selected. The elements may be used more than one time, and are to be mixed up by overlapping, on top of, and spacing. The elements may be used in a variety of sizes and ways to create the new composition.
 6. Students are then required to add shading, pattern, and texture to the new composition for a rendering. Neatness in the drawing and in the completion are stressed by the teacher.
- Note: a pencil texture panel may be created to aid students in the rendering.

* Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without inclusion of side comments until everyone has had a chance to speak.

ART LESSON PLAN Sue Banker

TITLE OF LESSON: Flip, Slide, Turn in Design
LEVEL: Intermediate
STANDARD:
6 Making Connections Between the Visual Arts and Other Disciplines
BENCHMARK(S):
2. The student compares and contrasts similar concepts among the visual and performing arts.
3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.

MEDIA: Marker

FOCUS:

This lesson was developed to teach a part of geometry that fits with Art for 4th Grade math – Transformations (rotation-turn, reflection-flip, translation-slide). Hearts are utilized for this lesson that is addressed around Valentine's to the delight of students.

OBJECTIVES:

1. Students recognize the three forms of transformations – rotation/turn, reflection/flip, translation/slide.
2. Students utilize two forms of Transformations in creating two designs.
3. Students recognize Math vocabulary of vertex, line of symmetry, point symmetry, congruence, and similar.
4. Students utilize the ruler in measuring and creating a pattern.
5. Students incorporate the use of shape, line, color, ordered and random patterns to create a design.
6. Students explore the use of color in developing contrast and emphasis.

ASSESSMENT:

Rubric:

- designs neatly drawn to show two forms.
- varied patterns neatly drawn
- color applied evenly and neatly filled in
- ink pen neatly completed
- materials used appropriately
- on task and completing work

MATERIALS AND RESOURCES:

4" x 10 ½" white sulfite paper markers 5" square white paper overhead
pencils and erasers cut oaktag shapes rulers black ink pens
scissors 2 ½" square oaktag pieces

VOCABULARY:

transformation - when a figure is moved. Three forms of movement exist.

translation – slide; figure if moved in any direction without turning

reflection – flip; turned over, like a reflection in the mirror

rotation – turn; moves around a center point (vertex)

vertex - center point

line of symmetry - when folded into two parts each part is identical; one side is a reflection of the other – the center line of a figure

point of symmetry - when a figure can be turned around a central point and still look the same in at

least two positions
congruence (congruent) - when figures have the same size and shape
similar - same shape, different sizes
ordered pattern - pattern that is repeated, organized
random pattern - pattern that is uneven; not repeated in order

PROCEDURE:

There are two parts to this lesson, rotation on 5" square and reflection or translation on 4" x 10 1/2" rectangle.

Part 1:

1. Coronado Elementary art teacher Sue Banker begins this lesson by introducing rotation/turn and uses the overhead with pre-cut shapes to demonstrate the movement.
2. Students cut out heart shape on folded oak-tag square. On one side of the heart they cut a small line/shape out to create a pattern piece for tracing on both designs.
3. They fold the white square in half, open, turn, and fold it in half again to create an +. Through center of the paper heart, they trace a rotating pattern around the center point (vertex).
4. They design inside the hearts with lines and shapes using the same pattern throughout.

Part 2:

1. Students discuss reflection/flip and translation/slide. The overhead is used with a variety of pre-cut shapes. Students take turns performing movements with classmates distinguishing between the forms of movement.
2. Students stand and perform the movements with their bodies to aid in understanding. They use all six terms reflection/flip, translation/slide, and rotation/turn.
3. They measure and draw 1/2" border around the edges of the paper. Some add a 1/4" measurement also.
4. Students choose vertical or horizontal format for reflection/translation design.
5. They fold the paper to lightly crease center. On one side of the crease they trace one heart, perform the movement with the heart pattern, and slide or flip to the other side of the crease and trace the pattern.
6. They complete tracing by performing the movement on the ends from the heart pattern traced in middle of paper. They have four traced hearts when finished.
7. Using lines and shapes, students create a repeated pattern inside each heart. They use a ruler or free draw lines behind the hearts to break up the space in ordered or random patterns.
8. Using lines and shapes, they design a border around the outside edge. Two lines are required on the border.
9. They color the repeated patterns in the hearts.
10. Mrs. Banker stresses that they use a contrast of light and dark colors for patterns in the different areas.
11. They use black ink pens to outline all colored areas and sign their work.



ART LESSON PLAN

Helen Windhorst

<p>TITLE OF LESSON: <u>Quilting Fractions</u></p> <p>LEVEL: Intermediate</p> <p>STANDARD: 6 Making Connections between the Visual Arts and Other Disciplines</p> <p>BENCHMARK(S): 3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.</p>
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MEDIA: Paper

FOCUS:

Students use fractions to complete a quilt square to be displayed as a cultural class project.

OBJECTIVES:

1. Students compare and contrast the use of geometric shapes in art and math.
2. Students create a pictorial representation for simple fractions.
3. Students incorporate pattern into a work of art.
4. Students link quilt making to a social and cultural experience.

ASSESSMENT:

Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 3 of the 4 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 2 of the 4 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves 1 of the 4 lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

12 x 12 white paper 6 x 6 wallpaper
2 - 6 x 6 coordinating colors of construction paper scissors glue
The Keeping Quilt by Patricia Polacco
The Patchwork Quilt by Valerie Flourney
The Seven Seasons by Ann Whiteford Paul

VOCABULARY:

fractions overlap culture math geometric pattern

PROCEDURE:

1. Art teacher Helen Windhorst suggests using only one wallpaper book to limit color choice and enhance the unity of the quilt display.
2. Students at New Stanley Elementary are each given one 12" x 12" inch white paper which equals one whole quilt block. In addition, they are given one 6" x 6" inch sheet of wallpaper which equals $\frac{1}{4}$, one 6" x 6" inch coordinating colored construction paper which equals $\frac{1}{4}$ and one 6" x 6" inch second coordinating colored construction paper which equals $\frac{1}{4}$.
3. They cut all three 6" x 6" inch squares into $\frac{1}{16}$ ths, either perpendicularly, diagonally, or horizontally. They can be the same, different, or a combination of the above.
4. They arrange the squares as a quilt block. All shapes are used and no overlapping occurs. All shapes stay within the white square.
5. Finally, they glue the pieces and display as one large quilt.

ART LESSON PLAN

Ruthe Goff

<p>TITLE OF LESSON: <u>Clay Picasso Bowls</u></p> <p>LEVEL: Proficient</p> <p>STANDARD: 1 Understanding and Applying Media, Techniques, and Processes</p> <p>BENCHMARK(S): 3 The student demonstrates advanced control with media, techniques, and processes when creating two- and three-dimensional works of art.</p>

MEDIA: Clay

FOCUS:

Slab Technique & Glazing: Students experience the physical & chemical changes of clay through the manipulation of clay, the drying process, the stages of clay firing, and glazing of a ceramic piece.

OBJECTIVES:

1. Students draw a profile and add facial features as shapes.
2. Students construct clay slab.
3. Students draw on clay slab using the subtractive technique and drape over a mold.

ASSESSMENT:

Students are given "Criteria" for their projects. The following is for the Clay Picasso Bowls.

Clay Picasso Bowls

- 10 pts. - Slab Construction, 4" x 4" min., 7"x 7" max.
- 10 pts. - 1/4" clay slab thickness
- 10 pts. - "Picasso" like face, worksheet and final project
- 10 pts. - smooth edges and "crumbs"
- 10 pts. - name and hour on bottom of clay project
- 50 pts. Total

MATERIALS AND RESOURCES:

Scholastic Magazine- Pablo Picasso - Working With Clay, Feb. 2001

VOCABULARY:

clay	slab	glaze	physical change	chemical change	plastic
color	greenware	bone dry	bisque ware	glaze piece	Cubism
Pablo Picasso		line	shape		

PROCEDURE:

1. Art teacher Ruthe Goff begins this lesson by demonstrating how to draw a "Picasso Face" on the board as students draw on their worksheet. They start with a profile line of a face that starts at the top of the shape and goes to the bottom of the shape.
2. They add eyes, nostrils, lips, eyebrows, and hairline shapes. Each feature is a shape! This gives them various shapes to glaze using different colors on the final ceramic piece.
3. Mrs. Goff demonstrates rolling a slab of clay. The outside edge is either cut or left "free form".
4. Students use a pencil or other tool for drawing the "Picasso" face into the clay. They clean the clay "crumbs" from the incised line and are careful not to draw too deep!
5. Then, they drape the slab over an upside down plastic bowl form using a piece of burlap or felt on the bowl before draping the slab. They are careful not to press down too hard on the clay or they may damage their work.
6. They let it dry until bone dry.

7. The bisque piece is fired and then glazed. Glazing directions are given. Two to three layers of glaze are needed and Mrs. Goff encourages students to layer different colors of glaze.
8. They are also encouraged to glaze the features with different colors. Another suggestion is to make the last layer of glaze a clear glaze.
9. Students also discuss the chemical and physical changes of clay and glazes. This project helps reinforce science concepts.

ART LESSON PLAN

Lynn Felts

TITLE OF LESSON:	<u>Reflections, Watercolor</u>
LEVEL:	Proficient
STANDARD:	2 Using Knowledge of the Elements of Art and the Principles of Design
BENCHMARK(S):	1 The student identifies and interprets art works based on the use of elements and principles. 3 The student employs and defends the use of elements and principles in art works.

MEDIA: Watercolor

FOCUS:

Students create watercolor still-life style paintings based on Janet Fish's works.

OBJECTIVES:

1. Students create unique and dynamic compositions through illustrations that employ unusual placement and arrangement of reflective surfaces and facets of those reflections.
2. Students apply vivid color to create contrast and surface tension.
3. Students repeat color and shape to create unity in art work.

ASSESSMENT:

Student creates a dynamic composition through unusual view points - 20%
Student illustrates facets created in reflective surfaces - 20%
Student uses vivid color to hold viewers attention - 20%
Student uses small areas of white *highlights* for variety - 20%
Student repeats color and shape to create unity in the design - 20%

MATERIALS AND RESOURCES:

resources and reproductions of Janet Fish watercolor paper H pencils
watercolor pencils hand pencil sharpeners pan and tube watercolors watercolor
brusheswater containers paper towels and newspapers
Still life subject matter may vary but any reflective or brightly colored surface is useful, such as cut glass, colored bottles, bright vegetables, fruits, potpourri, shells, metallic surfaces, or mirrors.

VOCABULARY:

composition - the arrangement of elements and principles in a design.
dynamic composition - the arrangement on a picture plane using an unusual view point, cropped view point, selection, and enlargement of one area.
reflection - to give back an image.
facet - a number of sides to an object like the polished surfaces of a cut gem.
color - a vibration of light with three properties: hue, value, and intensity.
hue - the color itself such as red or blue.
value - the light and dark qualities of a color.
intensity - the brightness or dullness of a color.
hard edge - the distinct, definite edge of an object.
contrast - the strong difference between elements in a design.
Janet Fish - a contemporary watercolor artist who paints reflective still life subject matter in facets and vivid color.

PROCEDURE:

1. Art teacher, Lynn Felts prepares still life arrangements for each group of students using mirrors, cut glass, colored glass bottles, various brightly colored vegetables and fruits, potpourri, shells, metallic surfaces, and anything else reflective.
2. Students at Winfield High School read information and view reproductions of Janet Fish.
3. Students look at the still life from unusual angles such on the floor, on the table, from below eye level, or above eye level.
4. Students use view finders to draw close ups and unusual angles of sections of the still life, first as preliminaries, then select their favorite to reproduce on watercolor paper.
5. They also draw the sections of the reflections they see and try not to be concerned with the whole bottle. The main purpose is to draw sections of each object like Janet Fish.
6. When transferring to watercolor paper they use an H pencil to draw lightly.
7. Students draw the shapes of the shadows they see and draw the shapes of the white reflective spots.
8. When students apply paint, the white reflective spots are saved, like one saves the white reflective spot in the eye to make it look three dimensional.
9. Students then begin to use watercolor pencils, pressing hard to get vivid color. They use hand held sharpeners to sharpen the watercolor pencils. Mrs. Felts reminds students again to save white areas on the reflective surfaces.
10. Finally, they use wet brushes to activate watercolors, but do not over wet color areas.

ART LESSON PLAN Sue Banker

TITLE OF LESSON: <u>Mapping The Wild</u>
LEVEL: Proficient
STANDARD: 3 Creating Art Works Through Choice of Subjects, Symbols, and Ideas
BENCHMARK(S): 2 The student interprets and represents images, symbols, and ideas in art works. 3 The student analyzes and applies the effectiveness of the problem-solving process in creating art.

MEDIA: Mixed media

FOCUS:

The investigation of antique and current maps (Social Studies) leads to students working in pairs to establish a land area with identifiable political and physical characteristics. Using the same drawn land form, one student will create the political map and the other the physical map.

OBJECTIVES:

1. Students survey antique and contemporary maps identifying similarities and differences. (Social Studies)
2. Students apply drawing skills in designing a continent or country with emphasis on desired elements.
3. Students create land/water features and town/city locations designed map.
4. Students incorporate line, shape, and color in designing a border to enhance individual maps.
5. Students incorporate and design a title, compass rose, key (legend), and scale for a map.

ASSESSMENT:

Rubric to evaluate Physical and Political Maps

MATERIALS AND RESOURCES:

library books on antique maps	markers – fine tip and black permanent pens	
current maps	watercolors	grading rubrics
newsprint	colored pencils	rulers
white sulfite paper	colored chalk	
pencils/erasers	worksheet of required elements	

VOCABULARY:

key (legend)	imaginary lines
compass rose	latitude
scale	longitude
line	pattern (ordered and random)
shape	title
texture	

PROCEDURE:

1. Students at Coronado Elementary work with a partner to discuss and review maps.
2. They use a Venn-diagram for comparing similarities and differences in antique and contemporary maps.

3. With their partner, they take turns drawing out a creative outline of a continent/country.
4. Then, they rub graphite pencil on the back of the completed outline to make carbon and trace it onto two white sheets of paper. One student creates the political map and one the physical map. With their partner, they determine a title (name) for map, name towns and cities, and identify the physical properties of the map with names.
5. Individually, the students create the lettering for the title of their map, design a compass rose, key (legend) with decorative border, and scale on practice paper, labeling the key and scale.
6. Next, they transfer it by *rubbing* the side of a graphite pencil on back of then title, compass rose, key, and scale.
7. The border is drawn directly onto the paper using specified measurements for three lines to create a pattern.
8. They add lettering to label the different elements of the map, stressing the importance of sizing of lettering for different areas, such as the largest lettering is in title, small caps for KEY, and Scale in cap/small letters. There is no label for compass rose and smaller lettering is used for identified land, water features, and towns and cities. Art teacher, Mrs. Banker, stresses that lettering should be straight on map, not on an angle.
9. Students choose a media for different areas on their map and apply color in various medium. For example, watercolor applied in the wet on wet technique is used for bodies of water and colored chalk is used for desert areas.
10. They outline all landmass area(s) with marker and pen letter all physical/political features with an appropriate size pen.
11. Finally, they sign their work with an ink pen.

Political Map Requirements!

Outline continents and countries within

Bodies of water (major rivers and labels, bays, straits lightly marbled -- optional)

Label countries and bodies of water

Locate cities -distinguish capital city from other major cities -vary size of mapping for size of city/town (may include in bey - { o city 40,000 }

Label cities -draw line lightly, then print name neatly -watch size of lettering

You must include:

~ lettering should be the largest on the map

~ -distance scale is a line that compares distance on map to distance in the real world

~ legend - defines symbols that represent features found on the map Compass Rose - star symbols used to show direction (north, south, east, west - may be decorative) Border (3 lines required - may use more)

Physical Map Requirements:

Outline continents and countries within

Show bodies of water (including surrounding water such as oceans or seas, Main labels and rivers, bays, straits, channels)

Use texture to show mountainous regions, deserts, plains, plateau, peninsula, etc.

Label all bodies of water -Oceans, Seas, labels, rivers, bays, channels, straits, etc. Draw line lightly- then print name -watch size of letters. Use color to show land elevation (may use variations in color for water depth)

You must include:

!!!! -- lettering should be the largest on the map

~ distance scale is a line or bar that compares distance on a map to distance in the real world

~ legend - defines symbols that represent features found on the map Compass Rose -star symbol used to show directions (north, south, east, west - may be decorative) Border (3 lines required)

Physical Map Rubric

Sue Banker

Maps Must Include	Bare (0-1) Requirements	Basic (2-3) Requirements	Added to (4-5) Requirements	Excel in (6) Requirements
<ul style="list-style-type: none"> Land mass defined and named with border Land features defined and named (plains plateaus, deserts, mountain ranges) Texture added (i.e. Mt. ranges) 	<ul style="list-style-type: none"> Land mass drawn, may be labeled No texture 	<ul style="list-style-type: none"> Land mass drawn and labeled 1-2 land features labeled No texture 	<ul style="list-style-type: none"> Land mass drawn Border well defined 2-3 land features labeled with texture and/or color Neatly done 	<ul style="list-style-type: none"> Land mass drawn Border well defined Land mass labeled 3-4 land features labeled with texture and color Overall neat and well cleaned up
<ul style="list-style-type: none"> Large bodies of water named (oceans, seas, gulfs, channels, straits) Rivers and lakes drawn and named Color used to define features 	<ul style="list-style-type: none"> Oceans/seas labeled Little or no color 2-3 rivers 1-2 lakes 	<ul style="list-style-type: none"> Oceans/seas labeled Gulf and channels may be added Some color 3-4 rivers named 2-3 lakes named 	<ul style="list-style-type: none"> Oceans/seas labeled, additions of 2 gulfs, straits, or channels Good color 4-5 rivers named 3-4 lakes named 	<ul style="list-style-type: none"> Oceans/seas labeled, with added gulf, strait, or channel Very good use of color 6 rivers named and varying in length 4-6 lakes named and in various sizes
<ul style="list-style-type: none"> Key (legend) 	<ul style="list-style-type: none"> Minimal Not well placed Not well labeled 	<ul style="list-style-type: none"> Labeled 3-4 items listed 	<ul style="list-style-type: none"> Labeled 4-6 items listed Symbols used Color added 	<ul style="list-style-type: none"> Labeled 5 or more items listed Symbols with colors Easy to read Neat and clean
<ul style="list-style-type: none"> Scale 	<ul style="list-style-type: none"> Minimal Not well placed Not well labeled 	<ul style="list-style-type: none"> Labeled Minimum use of line thickness 	<ul style="list-style-type: none"> Labeled Variation in line thickness Easy to read 	<ul style="list-style-type: none"> Labeled Variation in line thickness Easy to read Very neatly

				done
<ul style="list-style-type: none"> Compass rose 	<ul style="list-style-type: none"> Minimal Not well placed Not well labeled 	<ul style="list-style-type: none"> Labeled Shows directions (N, E, S, W) Well placed Nicely Completed May have color 	<ul style="list-style-type: none"> Labeled Shows N, E, S, W Well placed Color added Neatly done Clear and precise 	<ul style="list-style-type: none"> Labeled Shows N, E, S, W Well placed Color added Very well done Clear and Precise Unique
<ul style="list-style-type: none"> Borders 	<ul style="list-style-type: none"> Minimal Not completed Not neatly done 	<ul style="list-style-type: none"> More than 2 lines Shapes may be used Some color Nicely drawn 	<ul style="list-style-type: none"> More than 3 lines Shapes used to enhance Color added Neatly completed and cleaned up 	<ul style="list-style-type: none"> More than 3 lines Shapes used to enhance Color used to tie whole with map Very neatly completed and cleaned up
<ul style="list-style-type: none"> Cooperative team work – sharing the work and ideas 	<ul style="list-style-type: none"> Very little input into designing or completing Not working with team 	<ul style="list-style-type: none"> Discuss and adds some to the design Helps with the completion 	<ul style="list-style-type: none"> Discusses ideas and shares in the decision making with give and take 	<ul style="list-style-type: none"> Discusses ideas Shares decisions making with very good give and take

ART LESSON PLAN

Jean Goodman

TITLE OF LESSON: <u>3-D Tunnel Book</u>
LEVEL: Proficient
STANDARD: 4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S): 1 The student explains how factors of time and place influence visual characteristics that give meaning and value to works of art. 2 The student explains functions of art in various cultures, times, and places.

MEDIA: Paper, drawing materials

FOCUS:

Students explore writing children's books in three-dimensional form.

OBJECTIVES:

1. Students create a work of art with a fore, middle, background, and perspective.
2. Students apply bookmaking techniques to creating a tunnel book.
3. Students illustrate children's books.
4. Students create art that incorporates narrative art and text.
5. Students explain how the function of tunnel books is similar and different from traditional books
6. Students explain how factors of time and place influence a book's characteristics.

ASSESSMENT:

Grading Rubrics

- I can explain how the function of a tunnel book is similar and different from a traditional book.
- I can explain factors of time a place influence a book's characteristics.
- Is my project constructed correctly?
- Do I have a background setting?
- Do I have foreground details?
- Does my Tunnel book convey the subject matter?
- Is my project neat?

MATERIALS AND RESOURCES:

books, Internet sources for artists
<http://colophon.com/gallery/minsky/tunnel.htm>
<http://artistbooks.com/abr/index.htm>
Cover to Cover by Shareen LaPlantz
visuals to reflect the theme

4 sheets of 6x9 drawing paper per student	scissors	glue	
2 sheets of 6x9 construction paper per student		markers	color pencils
1"wide straight edge (I use cardboard cut 1"x9")		grading rubrics	

VOCABULARY:

space	depth	overlap	setting	plot	sequence
foreground	background	character			

PROCEDURE:

1. Art teacher, Jean Goodman, shows examples/pictures of tunnel books to her 6th graders.
2. Students discuss how they are similar/different from traditional books.
3. They discuss the idea of foreground and background in a work of art. In a tunnel book, the back page will be the background and the foreground will be the layers with details and characters.
4. Students brainstorm ideas for tunnel books. The theme for the book will be an artist from the past or present. They pick an artist or culture that has interested them and they research that artist. The 3-D book works for any theme or illustrating a children's book.
5. Construction of the book is demonstrated.
6. Students illustrate the setting first on a sheet of 6" x 9" paper. Mrs. Goodman has them trace around the edge with a 1" wide straight edge so the setting doesn't get in the margins. They draw in pencil and use a variety of materials for finishing.
7. They fold the remaining 3 pages in half, measure 1" around 3 edges (not on the fold) and cut out the frame. They save the scraps for the characters and designs.
8. Students cut out the details and characters and attach to the frame. They are careful not to put a large item on the top frame that might hide the interior frames. Each layer has at least one object.
9. They accordion fold the two 6" x 9" construction papers using the 1" wide straight edge for a guide and glue the setting page to the first fold of the accordion and the frames on the other folds.
10. Finally, they glue the pages to the accordion folds.



ART LESSON PLAN

Joyce Huser

TITLE OF LESSON: <u>4-Step Critique</u>
LEVEL: Proficient
STANDARD: 5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S): 1 The student interprets characteristics and evaluates merits of art works. 2 The student forms and defends judgments based on characteristics and merits of art works.

MEDIA: Abstract Art

FOCUS:

This lesson involves students in applying knowledge and skills associated with learning to study, interpret, and evaluate abstract art.

OBJECTIVES:

1. Students apply knowledge gained from prior art learning to discuss abstract art.
2. Students show, through open dialogue, their ability to respond to, interpret, and evaluate abstract art that communicates ideas/emotions while relating to various master works.
3. Students form and defend judgments while describing and assessing art.

ASSESSMENT:

As a class, students develop their own criteria for evaluating their art based on the goals and objectives of the activity.

MATERIALS AND RESOURCES:

abstract art reproductions and/or students' abstract artwork
locations to display art
descriptors chosen by students of each display site
web sites appropriate for addressing the styles of various abstract artists and the history of Abstract Expressionist art.
20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum

VOCABULARY:

abstract abstract art

PROCEDURE:

1. Students use knowledge of art elements and principles, knowledge of abstract art, and knowledge of art vocabulary to conduct this activity.
2. They prepare for this activity by learning about abstract art through various activities and resources. These include viewing and discussing videos like 20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum. Other resources include Lee Ames book The Dot, Line, & Shape Connection and various abstract master works.
3. Students analyze reproductions using Gene Mittler's 4 Step Art-Criticism Approach (see below).
4. Then, they create an abstract painting based on the style of a master work while expressing emotion through the use of art elements and revealing something of self through the painting. Paintings are then critiqued in open dialogue using student established criteria.
5. First, students introduce their painting by telling which master artist influenced them and why.

6. The class discusses the work applying the 4-Step Art-Criticism Approach.
7. Finally, students determine a contextually appropriate location to display the painting. They must defend their choices and reasons for their choices. Places should be determined prior to the critique and it is effective to have students participate in determining descriptors for each place (e.g., local bank, a place that can easily forget children during their busy days, local library, a quiet, calm place for learning).
8. Relationships are continually being made and identified during these activities. Students relate their paintings to self; they relate the composition and emotion being conveyed through the painting to the context of the best place for its display.
9. Parent Component: Weeks later, during regular classroom student-led conferences or other means, students describe their paintings to parents using correct art vocabulary. I did this and it greatly impressed parents. Many learned much about art from their son or daughter.

Gene Mittler's Critical Analysis Approach to Analyzing Art

Description

Identifying when, where, by whom the work was done.

Identifying symbols, objects, subject matter.

Analysis

Identifying the elements of art used in the work.

Identifying how the elements are organized through the principles of design.

Interpretation

Determining the message communicated or purpose of the work based on the aspects described and the elements/principles analyzed.

Judgment

Determining the effectiveness of the work regarding the artists intent related to their artistic choices.

Mittler, Gene A. Art in Focus 1989, Glenco Macmillan/McGraw-Hill

ART LESSON PLAN

Kris Bohanan

TITLE OF LESSON: **Character Vignettes**

LEVEL: Proficient

STANDARD:

6 Making Connections Between the Visual Arts and Other Disciplines

BENCHMARK(S):

3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.



MEDIA: Paper

FOCUS:

A 3-dimensional vignette will illustrate a new story written by a student.

OBJECTIVES:

1. Students identify connections between the visual arts and other disciplines.
2. Students create a vignette based on a chosen story.
3. Students write a story based on a vignette they create.
4. Students recognize and incorporate a variety of compositional formats into works of art.
5. Students demonstrate an understanding of the dynamics created by each.

ASSESSMENT:

4 Advanced:

Achieves all lesson objectives thoroughly and completely.
Includes creativity and significant/accurate detail in work.
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.
Includes limited creativity and adequate detail in work.
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.
Includes little creativity and limited detail in work.
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.
Includes no creativity and little detail in work.
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

construction paper scissors, glue lined paper pencils and erasers

VOCABULARY:

vignette character setting scene 2-dimensional edit
3-dimensional overlap foreground background rough draft activity

PROCEDURE:

1. This activity uses this concept and allows students to create their own story. Since this activity was done around March, our characters were leprechauns, but almost any holiday can be used as well as book characters or the student's own imaginary character.
2. Students at Haven Elementary create a "vignette" or scene by making a paper character, creating a place for the character to be in, and writing a short story about the scene. Any book will have a character and a setting in which the action takes place.
3. Students discuss the differences between 2-D and 3-D forms. A 12" x 18" piece of construction paper is folded and formed to create a "corner" for the vignette. Details are added, such as trees, grass, or parts to an interior scene.
4. Students create some 3-D forms that jut out from the flat walls. They Fold & Cut on solid line.
5. They create a character by making a cone figure from a half circle and add a head and arms. They dress the figure to match their "character" and place it into the scene.
6. Students write a story to enhance the scene. Many times the students will want to just tell what is in the picture (i.e., the walls are blue). Art teacher Kris Bohanan encourages them to tell about what the viewer **can not** see (i.e., this is my room). These stories are started as "sloppy copies" (rough drafts) and several revisions are needed. It is important for the teacher to type these stories up for display.
7. These vignettes are placed 4 back to back for display. The student stories are placed on top of the vignettes by cutting slits on top.

ART LESSON PLAN

Mark C. Ralston

TITLE OF LESSON: <u>Sgraffito Flower Vase</u>
LEVEL: Advanced
STANDARD: 1 Understanding and Applying Media Techniques and Processes
BENCHMARK(S): 2 The student analyzes how combined media, techniques, and processes result in different visual effects in works of art. 5 The student makes informed choices when using art materials, tools, equipment, and chemicals in a safe and responsible manner.

MEDIA: Clay

FOCUS:

The word "sgraffito" originates in Italian and means scratching. It is similar to (and probably developed from) the term graffiti, which developed from the Italian term 'graffiare' (to scratch a surface). Once the sgraffito pottery was an embellishment of the palaces of the Venetian doges, the Byzantine emperors, and the Bulgarian tsars. Sgraffito had been the regal earthenware in Europe's aristocratic estates before porcelain came in from China. Sgraffito has ever since retained its "blue blood".

OBJECTIVES:

1. Students create a flower vase using the slab building method. The vase must stand at least 8 inches tall.
2. Students make colored slip using a process that involves dried clay, water, and additives.
3. Students decorate the piece using the sgraffito method.

ASSESSMENT: See Art Project Critique below

MATERIALS AND RESOURCES:

colors created by oxides are...
cobalt oxide... strong indigo blue
cobalt carbonate... blue jean blue
rutile... tan or oak orange
copper carbonate... green
red iron oxide... dark brown, rust
mason stains also work great for colorants!

VOCABULARY:

sgraffito: Colored Slip is applied to the surface of a leather-hard or greenware ceramics. The surface is scratched through to expose the clay underneath.

slip: A fluid suspension of clay and water

scoring: Scratching the surface of the clay aggressively to prepare it for joining.

bevel-cut Line: The scratched line angles inward with the outside edge the widest point

pattern: Repeated lines that are organized to create an overall value. The closer the lines are together, the lighter or darker the pattern. Varying the thickness of the lines will alter the visual affect of the pattern.

leather-hard: The stage of clay when the clay is stiff but still moist.

greenware: The stage of clay when the clay is bone dry. Greenware is the most fragile stage of clay.

PROCEDURE:

Preparation:

1. Students at Jefferson West high School explore and sketch possibilities for a slab-built vase.
2. Each student finds an example of slab-built ceramics in Ceramics Monthly magazine. They share the photos with the class.
3. Then, they sketch three examples of vase shapes. Art teacher Mark Ralston encourages students to make the lip or rim of the vase curved or diagonal to make the piece more dynamic rather than horizontal.
4. Students hand-in a sketch of three possible slab vase designs.

Creating a Slab Vase:

1. The slab vase is built by creating a silhouette of the design using stiff moist clay rolled to $\frac{3}{8}$ inch.
2. Students place the clay on a piece of newspaper so it will not stick to the table or bat.
3. After determining the width of clay needed for the sides of the piece, a template is made using tagboard or construction paper cut with the paper cutter.
4. A long slab of clay is rolled out. Using the template, strips of clay are cut for the sides of the vase. The surface of the clay is prepared for joining by scoring the edges and applying a thick layer of slip.
5. The wall of the clay is placed on the silhouette back, not on the outside edge.
6. A piece of matboard or a rib with a right angle is scraped along the wall to ensure the wall is vertical. Students are encouraged to be careful not to alter the thickness of the clay slabs when working with them.
7. Next, another large stiff slab is rolled out $\frac{3}{8}$ of an inch thick and set on paper covered bat. This piece is slightly larger than the vase.
8. Students turn the piece over onto the slab and trace the shape of the piece and cut the slab slightly larger than the vase shape.
9. They turn the piece back over and score the edges and apply slip. When the piece is again inverted onto the slab, they rub the joint from underneath to ensure a good joint.
10. They cut away the excess clay and stand up the vase. They are encouraged to create a foot if necessary.
11. Students allow the piece to dry and stiffen slowly with a partially opened bag. They scrape away excess clay and clean up the surface to prepare it for the application of colored slip and the sgraffito process.

Making Colored Slip:

Slip is a mixture of clay and water. An easy method to make slip is to use the current clay body, allow it to dry to bone dry, soak in water to make slurry and mix to the thickness of cream. (a kitchen blender works well for this but is not required). White Earthenware or Porcelain clay body will make a good white base to create light and dark variations of colors. Students add oxides for colors and mix in.

Sgraffito Decoration:

Sgraffito is decoration scratched or inscribed into the layers of the surface of clay while in leather-hard or greenware stage. The beauty of the sgraffito effect depends mostly upon lines incised according to design, with the attention to contrast of values created with the patterns on the surface. If a piece is made in light clay, then it should be coated with a darker colored slip. It is important to choose a slip color that is distinctly different enough in color from the clay body that the contrast will be visible when the pot is glazed and fired. The design is carved through the

dark-colored slip so the lighter clay shows through or visa versa. Be sure that the line scratched is a bevel-cut line to ensure glaze will easily flow into the line when bisque. Lines scratched with a needle often leave a bur that is not appealing, creates a sharp surface and is difficult to glaze. If the line is too fine, the glaze will often flux the slip slightly and hide the line. The piece is bisque fired and glazed with a transparent glaze so the decorative carvings will appear on the surface.

General Guidelines

- Avoid front and back... Create a sgraffito design that flows around the entire piece.
- Have the design elements and textures unify the top and bottom of the vase.
- Alter the thickness of the sgraffito lines to give emphasis to areas.
- Avoid large areas that do not have sgraffito pattern or imagery.
- Use more than one layer of different colors of slip for advanced effect.
- Consider creating a figurative image with a patterned surrounding area.
- Create a storyline or emphasize an emotion in the sgraffito design.
- Create details in clay on surface of vase that can later be incorporated into the sgraffito design.
- Avoid thin scratched lines, use bevel-cut lines!
- Fill out a Critique Sheet that requires the student to self-evaluate their performance in areas of Creativity and Craftsmanship. See rubric at end of lesson.

Art Project Critique / 3-D Arts & Crafts

Artwork (Title) _____

Reviewer _____ Hour _____

Description of Artwork... (2pts.)

Describe the work of art in detail. Write complete sentences! What does it look like? Describe the work as if you are describing the piece to a blind person. What is the media of this piece? Describe the processes used to create this work. What is the focal point of this work and how is this supported by the composition. Describe the purpose or function of the piece. Identify the expressive qualities (mood, emotion, story told, etc).

Rating Scale... (2pts.) (Excellent - 5, Good - 4, Average - 3, Poor - 2, No Effort - 1)

COMPOSITION – CREATIVITY

MECHANICS - CRAFTSMANSHIP

Creative Shape of Vase	_____	Slab Construction Method	_____
Use of Value created by Pattern	_____	Slab Construction Method	_____
Idea / Originality in Sgraffito	_____	Surface Quality (<i>Flat and Smooth</i>)	_____
Expressive Quality	_____	Unity from top to bottom	_____
Design flows around the piece	_____	Joint Construction	_____
Decoration unity from top to bottom	_____	Edges finished	_____
Overall Visual Appeal	_____	Cleanliness	_____
		Other	_____



ART LESSON PLAN

Edith Elder

TITLE OF LESSON: <u>My Book</u>
LEVEL: Advanced
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student analyzes different types of media, techniques, and processes used in different art forms. 3 The student applies various media, techniques, and processes with skill, confidence, and sensitivity in creating art works. 4 The student synthesizes dissimilar ideas and/or concepts into unified compositions utilizing various media, techniques, and processes.

MEDIA: Clay

FOCUS:

Students discover the history of Japanese Stab-bound book making and experience making a personalized book of their own.

OBJECTIVES:

1. Students differentiate between a Western and East Asian technique for formatting books.
2. Students define how religions and location may affect a peoples' daily life.
3. Students explain the growth of books from bamboo scrolls to codex book form.
4. Students use Japanese techniques for producing a book.
5. Students produce a Japanese Stab-bound book.
6. Students personalize their book with illustrations supported by documentation.

ASSESSMENT:

Rubric:

- Did the students use presented ideas in their group summary?
- Are their books completed according to directions with acceptable variations, such as neatness and good craftsmanship?
- Did they respect all ideas within their group and use time well?
- Did their art work illustrate something about themselves?
- Did they use correct vocabulary when talking about construction and ideas?
- Were they neat with cleaning-up after themselves?

MATERIALS AND RESOURCES:

Jansen, Marius B. The Making of Modern Japan, Belknap Press, Cambridge Massachusetts, 2000 pg 89, 169-70.

LaPlantz, Shereen. Cover to Cover. Sterling Publishing Co., Inc. New York,N.Y.;2000 Creative Techniques for Making Beautiful Books, Journals and Albums.

<http://www.clevelandart.org/educef/asianodyssey/html/1238869.html> East Asian art source.

Jansen, Marius B. The Making of Modern Japan, Belknap Press, Cambridge Massachusetts, 2000.—pg 89, 169-70

http://staffcentral.brighton.ac.uk/graeme/Bookbinding%20web%20site/bookart/ba_welcome.html history of the book in Japan and descriptions of different binding procedures

<http://www.sdsmart.org/pix/japanesebook.pdf> Japanese stab binding directions

<http://www.wfu.edu/~gentryjn/stabbinding.pdf> Japanese stab binding directions

<http://www.awagami.or.jp/english/basics.html> Washi Basics and a history of paper and Japanese paper production

<http://idp.bl.uk/chapters/topics/bookbinding/THREAD-FRAMESET.html> Dunhuang project, British Library, bookbinding pages. (Chinese history)

<http://www.princetonol.com/groups/iad/lessons/middle/paper.htm> Handmade Paper, Paper Art, Bookmaking

<http://ww2.lafayette.edu/~stocktoj/home/japanl.html> Japan art source

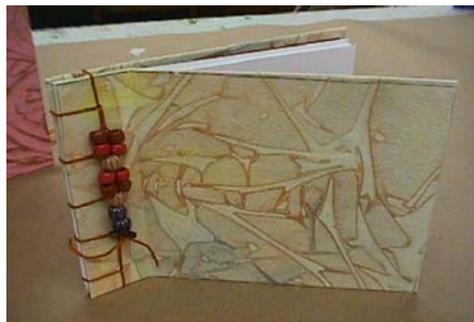
20 sheets of text paper, cut to the same size bone folder pencils hammer
70-100 lb. paper for the front and back covers awl scissors hole punch
triangle metal ruler tapestry needle cutting mat binding thread craft knife

VOCABULARY:

Tokugawa Japan	hole punch	bone folder	concertina book	awl
binding thread	butterfly book (detchoso)		multisection book (retchoso)	
tapestry needle	pouch binding(fukuro toji)	cover stock	rice paper	

PROCEDURE:

1. Students at Kinsley-Offerle Jr/Sr High School discuss and explore scrolls and other types of early books explaining the role of bamboo in the right to left and top to bottom of sentence structure.
2. They discuss and illustrate East Asian religions and the role religion played in art and book making/writing.
3. Students learn about the many techniques borrowed by the Japanese from Chinese. For example, the Chinese first used paper, books, and moveable type but the Japanese brought changes to these ideas to accommodate their own particular culture.
4. Students explore the different types of paper manufactured in East Asia for book making.
5. Art teacher Edith Elder encourages teachers using this lesson plan to demonstrate and instruct their class to make paper to use in making their book.
6. On display are completed Japanese Stab-bound books of various styles and types.
7. Mrs. Elder demonstrates the simple bookmaking technique and process and students begin making their own books.
8. Students also learn ways Japanese artists created their own signature or style.
9. They select a Japanese illustration to copy or transfer to the cover of their book to show the "essence" of what they have learned and studied about Japanese book making.
10. Finally, students write a summary of the ideas used in creating their book and how it tells about their personal culture and picture of themselves.
11. This assignment works well with the Language Art teacher in a Haiku lesson.



ART LESSON PLAN

Shelly Salley-Newman

TITLE OF LESSON: Relief Sculptures
LEVEL: Advanced
STANDARD:
 2 Using Knowledge of the Elements of Art and Principles of Design
BENCHMARK(S):
 1 The student analyzes and interprets art works based on the use of the elements and principles.
 2 The student analyzes and articulates responses based on the use of the elements and principles in art works.
 3 The student integrates selected elements and principles to communicate through art.

MEDIA:
 Pizza box and cardboard

FOCUS:
 Students will learn the definition and types of relief sculpture. They will learn to construct a relief sculpture using the elements and principles of art and cardboard construction techniques.

- OBJECTIVES:**
1. Students identify and define types of relief sculpture.
 2. Students identify and define types of balance.
 3. Students identify the elements and principles of art needed to construct a relief sculpture.
 4. Students design a relief sculpture using different types of balance.
 5. Students use the elements and principles of art to successfully compose a relief sculpture.

ASSESSMENT: Rubric:

Rubric						
Student Name:					Class Period:	
Assignment: RELIEF SCULPTURES					Date:	
Circle the number in pencil that best shows how well you feel that you completed that criterion for the assignment.	Excellent	Good	Average	Needs Improvement	Student Rating	Teacher's Rating
Criteria 1 – Has Visual Voice Artwork has character, unique and interesting to look at, keeps viewers attention	10	9 – 8	7	6 or less 6		
Criteria 2 – Ideas and content Use of elements and principles and high and low relief clear, present, and pushed far?	10	9 – 8	7	6 or less		
Criteria 3 – Composition and Organization ~Explored, planned, developed and refined ideas	10	9 – 8	7	6 or less		
Criteria 4 – Effort: took time to develop idea & complete project?	10	9 – 8	7	6 or less		

(Didn't rush.) Good use of class time?							
Criteria 5 – Craftsmanship – Neat, clean & complete? Skillful use of the art tools & media?	10	9 – 8	7	6 or less			
Total: 100	Grade:					Student Total	Teacher Total

MATERIALS AND RESOURCES:

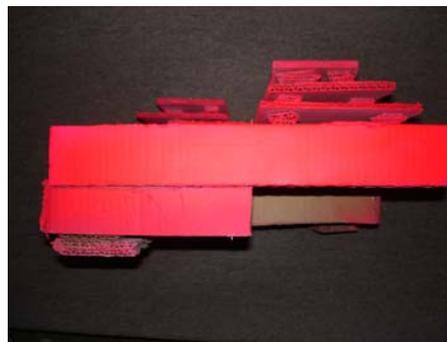
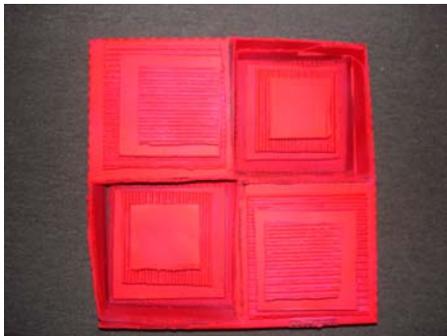
Power Point presentation	previous students projects	pencils
one large pizza box for each student		spray paint
newsprint paper	scrape card board	glue guns and sticks

VOCABULARY:

relief sculpture- a type of sculpture in which form projects from a background. There are three degrees or types of relief: high, low, and sunken.
 In [high relief](#), the forms stand far out from the background.
 In low relief (best known as [bas-relief](#)), they are shallow.
 In sunken relief, also called hollow or [intaglio](#); the backgrounds are not cut back and the [points](#) in highest relief are level with the [original surface](#) of the [material](#) being [carved](#).
 Monochromatic-one color

PROCEDURE:

1. High school students begin this lesson by sketching out several different designs for their relief sculptures. They are encouraged to use the elements and principals to create balance. Through their linear designs, they must demonstrate the types of balance: symmetry, asymmetry, approximate symmetry, and radial symmetry.
2. Using their best design, the students transfer their drawing to newsprint paper to use as their proto-type or stencils.
3. Students then begin to use their stencils to transfer their designs on to cardboard in order to cut out.
4. As they start to cut out the design, they hot glue the pieces onto the pizza box to add their high relief.
5. Students cut into the pizza box to create depth or low relief.
6. Once sculpture construction is complete, students spray paint their sculpture with one color to unify the artwork.



ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON: <u>Designing with the Basics</u>
LEVEL: Advanced
STANDARD: 3 Creating art works through a choice of subjects, symbols, and ideas
BENCHMARK(S): 3 Explores a variety of ways to solve a visual problem and chooses and applies the most effective solution.

MEDIA:
Tempera paints, colored pencils on brown construction paper

FOCUS:
Students will create a unified composition using knowledge of basic color theory.

- OBJECTIVES:
1. Students demonstrate understanding of the layout of the color wheel by arranging color shapes correctly.
 2. Students correctly mix secondary and intermediate colors.
 3. Students correctly mix a range of black to white in 6 stages.
 4. Students correctly mix a range of one complement to another in 6 stages.
 5. Students correctly mix a range of one color to white or black in 6 stages.
 6. Students apply knowledge of the principles of design in the arrangement of painted shapes on a format.

- ASSESSMENT: Rubric that addresses the following points:
- use of organic shapes
 - includes the 12 colors of the color wheel, a black/white value scale, a monochromatic color scale, and intensity scale using 2 complements
 - incorporates principles of design in layout
 - incorporates narrow strips cut from edges of finished painting, woven through the design to enhance contrast, improve balance, or create tension through use of diagonal lines.

MATERIALS AND RESOURCES:
color wheel assorted visual aids that illustrate color relationships

VOCABULARY:

complementary colors	primary colors	secondary colors	
intermediate colors	value	monochromatic	
intensity	<i>hue</i>	shade	tint

- PROCEDURE:
1. After students at Paola High School discover and explore basic color concepts in previous class periods, they begin by drawing on a 2"x 4" card a random organic shape that touches all 4 edges.
 2. They cut the shape out and label the top so that it is not later traced backwards.
 3. On brown 12"x 18" construction paper, they trace around the template to produce a coherent design that includes the following:
 - 12 shapes painted the colors of the color wheel, in order.
 - 6 shapes arranged for painting a value scale from black to white.
 - 6 shapes arranged for painting an intensity scale from one color to its complement.
 - 6 shapes arranged for painting a color value scale, with one color plus black or white.

4. Any or all shapes may be overlapped to emphasize the element of space.
5. When all paintings are complete, art teacher Susan Blankenship uses the paper cutter to slice off $\frac{1}{4}$ to $\frac{1}{2}$ " strips from all 4 edges of each painting.
6. Students then use their x-acto knives to make slits in the painting and weave the strips through after carefully considering the overall design.
7. Colored pencils are used to enhance the design by adding texture and contrast.



ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON: <u>A Day in the Life of a Renaissance Artist</u>
LEVEL: Advanced
STANDARD: 4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S): 1 The student analyzes the purpose or function of art works in terms of history, aesthetics, and culture.

MEDIA:
Text Writing

FOCUS:
Students will apply knowledge of life, society, and the arts in Renaissance Italy by writing a First Person journal entry or memoirs as the artist. The presentation of the memoirs should be in the form of an aged document in hand-written script (or suitable font such as *Blackadder*) and should address the artist's major works, contemporaries of his/her day, social conditions, and fictionalized personal trivia that might be found in such a document.

OBJECTIVES:

1. Students understand the great art of the Italian Renaissance.
2. Students demonstrate understanding of the art of the Italian Renaissance by researching a single Renaissance artist.
3. Students create and present a paper in the form of a personal journal entry addressing a segment of the artist's personal memoirs.

ASSESSMENT:
Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:
Vasari's *Lives of the Artists Art in Focus* text or similar reference book
Videos: *Florence: the Power of the Past with Bill Moyers* /PBS *The Renaissance*

VOCABULARY:

patron	plague	Papacy	sfumato	chiaroscuro
contrapposto	fresco	linear perspective		Renaissance

PROCEDURE:

1. Prior to an introduction on the Renaissance, art teacher, Susan Blankenship gives a pre-test to see what students may already know about the topic.
2. Students are then introduced to the Renaissance through an internet search, a general video, and/or reading selections from a text.
3. Mrs. Blankenship generally has students pair up and search the internet for about 30 minutes, compiling a list of facts about the Renaissance that are new to them. These are then shared with the entire class.
4. In subsequent class periods, students look at selected works and find out all they can about the subject, medium, size, place, and artist.
5. They choose any major works, such as Raphael's *School of Athens*, Masaccio's *Holy Trinity*, among others and analyze their function.
6. Using a Venn diagram, they compare and contrast works from unknown Medieval masters with works characteristic of the high Renaissance to clarify the stylistic differences.

7. Finally, they select one artist to research more fully, and write a 3-5 page journal entry in First Person, as the artist. They must synthesize their knowledge of Renaissance artistic functions, styles, media, social conditions, the artists' background and training, family issues, etc. to make a believable journal or excerpt of the artist's memoirs.
8. To present the journal, they choose parchment or tea-dyed paper and a computer font that simulates handwriting. Some make leather-like bindings to enhance the authenticity of the presentation.
9. A follow-up activity includes pencil or silverpoint studies of selections from the artist's works.



ART LESSON PLAN

Debi Cox, Terry Bussart, & Jodee Johnson

TITLE OF LESSON: **Architectural Tiles**
LEVEL: Advanced
STANDARD:
4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S):
2 The student analyzes the purpose or function of art works in terms of history, aesthetics, and culture.
3 The student creates art work in the context of cultures, times, and/or places.

MEDIA:
Ceramics

FOCUS:
Students conduct an architecture image search for various styles. The styles are used in sketches to be used in designing an architecture tile.

OBJECTIVES:
1. Students research and apply functional qualities from architectural styles.
2. Students apply the technique of clay slab building.
3. Students use additive and subtractive processes in clay tile building.

ASSESSMENT:
Attached

MATERIALS AND RESOURCES:
From Ordinary to Extraordinary by Ken Vieth (project idea came from this book)
Miscellaneous Architecture books, such as:
Architecture by Lamont Moore 720moo
Builders of the Ancient World by National Geographic Society 620.409
American Shelter by Lester Walker 728.3 wal
The Visual Dictionary of Buildings by Eyewitness Visual Dictionaries 720.3 vis
Round Buildings, Square Buildings, & Buildings That Wiggle Like a Fish by Philip M. Isaacson 720.isa
Cathedral by David Macaulay 726 mac
Structures the Way Things are Built by Nigel Hawkes 624 haw
20th Century Architects by Peel, Powell and Garrett 724.6
Architecture websites, such as:
<http://architecture.about.com/library/bl-buildings.htm>
<http://www.greatbuildings.com/>

VOCABULARY:
slab technique modeling greenware bisqueware slip bone dry
carving leatherhard kiln score and slip sprigging *wedging*
sgraffito names of ceramics tools

PROCEDURE:

1. Students do an architecture *image* search on the internet and print at least 9 images, three of each style they choose.
2. Now that they have determined their favorite style and acquired the reference material, they are ready to start their sketches. Going through their reference material, they determine what makes each building similar in style. They list these visual clues in their notebook under the name of the architectural style they chose.
3. Using a viewfinder, they draw four different sketches from their internet pictures. Sketches are at least 3" by 3" so that adequate detail can be seen. They DO NOT draw the whole building, only drawing a detail from the building that shows key characteristics of the style. (See examples on Powerpoint presentation)
4. They take turns cutting tiles. Their teacher gives a demonstration of tile cutting at the beginning of class. They cut one tile.
5. They show their sketches to the instructor to earn points for them. Then, they choose one they would like to execute. They draw this tile up to scale and make one - 6 ¾" square on their drawing paper to create their scale drawing.
6. Before creating their tile design, they use the clean-up tool to cut wide grooves into the back of the tile. This will aid in the installation of the tile later. With their scale drawing as a guide, they execute their designs on the tile they cut in step 4. They use slab construction – score and slip (or watch it fall apart!). They carve, model, and add to the base tile to create relief sculpture. Textures are really important! They show the stone and brick, or whatever else it is made of. The instructor demonstrates various clay techniques.



Assessment :

Example Gradesheet:

- _____ 4 - high quality sketches, 3 inches square of usable ideas for the project
- _____ 1 - high quality scale drawing that will guide the construction of the project (6 ¾")
- _____ Composition & Complexity – the tile shows an interesting detail of a building; the chosen view has detail that has unique, identifying characteristics of the building
- _____ Craftsmanship - construction –attachments are carefully scored and slipped; modeling & carving is carefully done in order to re-create the building you designed from; the tile dried flat and held together during firing
- _____ Surface treatment – textures are added to create detail and interest, edges are smooth
- _____ Form – the tile has at least 3 levels of relief; it has a good variety of concave/convex forms

ART LESSON PLAN

Joyce Huser

TITLE OF LESSON: <u>4-Step Critique</u>
LEVEL: Advanced
STANDARD: 5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S): 1 The student establishes and evaluates criteria for interpreting art. 2 The student implements criteria for assessing art. 3 The student analyzes aesthetic issues.

MEDIA:

Abstract Art

FOCUS:

This lesson involves students in applying knowledge and skills associated with learning to study, interpret, and evaluate abstract art.

OBJECTIVES:

1. Students apply knowledge gained from prior art learning to discuss abstract art.
2. Students show, through open dialogue, their ability to respond to, interpret, and evaluate abstract art that communicates ideas/emotions while relating to various master works.
3. Students use art vocabulary to describe and assess art.
4. Students determine criteria for evaluating art.
5. Students confront and discuss various aesthetic issues related to displaying art.

ASSESSMENT:

As a class, students develop their own criteria for evaluating their art based on the goals and objectives of the activity.

MATERIALS AND RESOURCES:

abstract art reproductions and/or students' abstract artwork
locations to display art
descriptors chosen by students of each display site
web sites appropriate for addressing the styles of various abstract artists and the history of Abstract Expressionist art.
20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum

VOCABULARY:

abstract abstract art

PROCEDURE:

10. Students use knowledge of art elements and principles, knowledge of abstract art, and knowledge of art vocabulary to conduct this activity.
11. They prepare for this activity by learning about abstract art through various activities and resources. These include viewing and discussing videos like 20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum. Other resources include Lee Ames book The Dot, Line, & Shape Connection and various abstract master works.
12. Students analyze reproductions using Gene Mittler's 4 Step Art-Criticism Approach (see below).
13. Then, they create an abstract painting based on the style of a master work while expressing emotion through the use of art elements and revealing something of self through the painting. Paintings are then critiqued in open dialogue using student established criteria.
14. First, students introduce their painting by telling which master artist influenced them and why.

15. The class discusses the work applying the 4-Step Art-Criticism Approach.
16. Finally, students determine a contextually appropriate location to display the painting. They must defend their choices and reasons for their choices. Places should be determined prior to the critique and it is effective to have students participate in determining descriptors for each place (e.g., local bank, a place that can easily forget children during their busy days, local library, a quiet, calm place for learning).
17. Relationships are continually being made and identified during these activities. Students relate their paintings to self; they relate the composition and emotion being conveyed through the painting to the context of the best place for its display.
18. Parent Component: Weeks later, during regular classroom student-led conferences or other means, students describe their paintings to parents using correct art vocabulary. I did this and it greatly impressed parents. Many learned much about art from their son or daughter.

Gene Mittler's Critical Analysis Approach to Analyzing Art

Description

- Identifying when, where, by whom the work was done.
- Identifying symbols, objects, subject matter.

Analysis

- Identifying the elements of art used in the work.
- Identifying how the elements are organized through the principles of design.

Interpretation

- Determining the message communicated or purpose of the work based on the aspects described and the elements/principles analyzed.

Judgment

- Determining the effectiveness of the work regarding the artists intent related to their artistic choices.

Mittler, Gene A. Art in Focus 1989, Glenco Macmillan/McGraw-Hill

ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON: <u>Tribute to Martin Luther King</u>
LEVEL: Advanced
STANDARD: 5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S): 1 The student establishes and evaluates criteria for interpreting art. 2 The student implements criteria for assessing art.

MEDIA:
Acrylic paint on canvas or canvas board

FOCUS:
Students are encouraged to use a variety of acrylic techniques on canvas to convey a message that is a tribute to Martin Luther King.

- OBJECTIVES:
1. Students will experiment with the properties of transparent acrylic paint on altered surfaces to create visually interesting textures and patterns.
 2. Students will research the life of Martin Luther King and incorporate into their painting a quote or slogan relevant to the Civil Rights Movement or King's life in general.
 3. Students will purposefully design with formal elements, making sure that their canvas has no recognizable symbols or subject matter.
 4. The student will create a rubric for assessing the formal qualities of the finished painting, as well as the interpretation of them. The class as a whole can arrive at a suitable rubric for judging all works created for this assignment, through discussion and brainstorming.

ASSESSMENT:
Given the criteria for successfully creating the painting, the student will then establish a rubric that includes not only formal aspects (use of color, balance, etc.) but also includes opportunity for interpretation of how the various elements and principles work together to establish mood and meaning.

MATERIALS AND RESOURCES:
Video: *A Survey of Acrylic Techniques with Russell Woody*
canvas or canvas board acrylic paints mediums
bristle brushes water containers
an assortment of textured fabric scraps, such as nylon netting, burlap, lace
pearlescent powders (optional)
masking tape paper towels sponges

VOCABULARY:
glazing medium transparency masking

PROCEDURE:
Students at Paola High School use a new canvas board for this painting project. It is a creative experiment with acrylic glazing technique.
They use their imagination and problem-solving skills to stretch the possibilities!
The painting incorporates masked areas of lettering (a short message that expresses in a very general way a tribute to MLK). Some suggestions are given: "I have a dream"/ Tolerance/End

Hate/Kindness/Acceptance/Love Thy Neighbor/ etc. The lettering is “taped” and painted over with subsequent layers of paint.

All paint is applied to the canvas in transparent or semi-transparent layers (i.e. nothing **opaque**). Students use any of the following: matte medium (flat and non-shiny), gloss medium (high gloss), retarding medium (extends drying time), and matte varnish (for a final layer of non-shiny protection), pearlescent powders. They do not have to use all of these!

Their canvas does not have recognizable subject matter, only the lettering/words.

Students include a border of some type by taping in the early layers, using masking tape for clean edges where needed.

They layer 5-6 colors everywhere, at least! The more transparent the layers, the more intense their colors become. They can use more than 5-6 layers!

They do their best to use their imagination and get involved in the creative process.

For self-evaluation, the class creates one rubric to be used by all. It addresses the items above, and includes a way to evaluate the mood or meaning.

Suggestions:

Types of texture with fabrics: netting, burlap, nubby fabrics that will leave an impression in wet paint.

Students can also texture with a sea sponge. Keep textures muted by using them in the first few layers.

Tone them down by layering over them.



ART LESSON PLAN

Mary Sue Foster and Teddy Gingerich

<p>TITLE OF LESSON: <u>Personality Boxes, Resume Boxes, Boxes to Honor Ancestors</u></p> <p>LEVEL: Advanced</p> <p>STANDARD: 6 Making Connections Between the Visual Arts and Other Disciplines</p> <p>BENCHMARK(S): 1 The student integrates unique qualities among different visual art forms. 3 The student produces works of visual art that incorporate concepts from non-art disciplines.</p>

MEDIA: Collage/*assemblage*

FOCUS:

Using the inside and outside of small boxes, students visually demonstrate who they are in order to tell/write stories about themselves, their likes and dislikes, and to identify their strengths and achievements using collage and small objects. The box to honor ancestors provides an opportunity to tell stories/legends about family members.

OBJECTIVES:

1. Students communicate personal and complex messages through art.
2. Students write poems that are then communicated through art.
3. Students create a collage or assemblage that communicates about self.

ASSESSMENT: Rubric for Personal Box Project

Excellent	Very good	Acceptable	Not acceptable
Effectively communicates personal and complex feelings.	Has some evocative qualities and communicates personal feelings.	Shows an effort to communicate with few signs of effective decision making	Ideas are visually lost and not communicated. There are no effective decisions made.
Shows self-direction, imagination, inspiration.	Generally, shows self-direction and employs imagination	Needs some direction. Accomplishes the task satisfactorily.	Could not make decisions.
There is obvious evidence of thinking and reflection and some risk-taking with self.	Evidence of thinking is revealed when questioned.	Solution tends to be simplistic with some evidence of thinking.	There is no evidence of thinking.
Uses elements and principles with style and format, effectively.	The composition is visually strong with compositional elements evident.	The composition is visually interesting with some awkwardness , exploration of the medium is missing.	Shows lack of awareness of the collage process with trite solutions and ill-considered composition.

MATERIALS AND RESOURCES:

small boxes with advertisements that promote food, such as boxes from tea, and cigar boxes which provide the appropriate size. The hinged lids invite students to think about the inside vs the outside. One can request a cigar store owner to save them.

VOCABULARY:

collage assemblage repetition contrast metaphorical
analogical thinking

PROCEDURE:

Use found boxes with hinged lids (discarded cigar boxes). First prepare a background surface, inside and out, for example, tissue paper can provide a textured surface if wrinkled before pasting, other choices are dress pattern tissues, wall paper samples, etc. The surface can be decorated with copies of photographs, maps, magazine images.

Consider ways to make the inside of the box appear to be different from the outside and to symbolize special meanings. The writing expectation for elementary age children is for them to develop well-constructed sentences about their images or small objects, that is, to have a reason for selecting them. Recommend that a food advertising metaphor be used for the "personality / resume box" to inspire ways to communicate information about themselves. For the project to honor ancestors, writing a bio-poem requires some reflection about values and could serve as motivation to begin or be a culminating activity.

For the "personality/resume box," consider the way food, such as tea, is commercially packaged to sell. Consider how the qualities of the food are promoted in order to relate to one's personality, how to treat and store for best results, etc. Consider where the food was manufactured, expiration date, how long the business has been operating. Students could be encouraged to translate this information to fit themselves. What could be used from the food promotion on the box that relates to personal/family information? Help students consider who they are, what makes them happy and what can "push their buttons" to make them unhappy. The metaphor of mistreatment of the product which damages it can relate to personal unhappiness. Consider achievements, skills that have been mastered, travel experiences that could be documented visually? Perhaps a time-line could be used to illustrate achievements somewhere on the box.

For the box to "honor ancestors," students use copies of family photographs, and words/phrases. The photographs and words can stimulate interesting stories about members of their family. Suggest removing irrelevant background from the photographs in order to isolate the images. Consider using relief qualities to make the photograph "stand up" using tabs inside the box or hanging from the lid.

During the last class session, each student brings their completed box to the small group to take turns using the images as a basis for stories to tell their classmates. Display the boxes with written examples. Writing activities, described next, could precede or follow the discussion.

Three structured writing activities using the box for a source of inspiration have been used successfully to write. They are haiku poetry, diamonte poems and bio-poems. The shortest one is the haiku poem which consists of three lines, and is attributed to the Japanese as a form of entertainment when moon-watching. Writing the haiku requires knowledge of syllables. The first and last lines have five syllables and the middle line has seven. The successful haiku has a surprise and may refer to temperature.

The diamonte poem has the form of a diamond when it is written. This poem has seven lines and depends on parts of speech including nouns, adjectives and verbs. As a reminder, nouns are a person, place, thing or condition. Adjectives are words that tell about or describe a person, place or thing and verbs are action words that show doing, being or happening. The following describes the structure using four steps.

STEP ONE: The first line uses one word, a noun. The seventh and last line also uses one word, a noun that is the opposite of the word chosen for the first line. These two words serve as the subject. The first half of the poem describes a contrast to the second half. **STEP TWO:** For line 2 and line 6, write two adjectives that describe the subject. The adjectives on line 2 should describe the noun used in line 1 and the two adjectives used on line 6 should describe the noun, or subject on line 7. **STEP THREE:** For lines 3 and 5 write three verbs that describe each subject. **STEP FOUR:** Write four nouns on line 4, the middle line. The first two nouns describe the first half of the poem and the last two nouns describe the last half of the poem.

If you're not sure if a word is an adverb, adjective, noun or verb, don't worry about it. Use what comes to mind and have fun with the project! The structure offered is to get you started.

The bio-poem has been used to get students to think about their dreams, fears, their family members, etc. The format is a fill-in-the-blank and has been used successfully with students in middle and high school. To be successful, this project needs editing skills.

ART LESSON PLAN

Brenda Jones

TITLE OF LESSON: <u>Yuzen Dyeing (Tsutsugaki and Katazome)</u>
LEVEL: Exemplary
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student researches and applies media, techniques, and processes used across cultures, times, and places. 5 The student chooses safe and responsible practices when using art materials, equipment, tools, and chemicals.

MEDIA:
Silk fabric dyeing/painting, fabric dyes, resist paste

FOCUS:
This is a lesson designed primarily for high school students. It fits in the discussion of elements and principles of art. In this lesson, after viewing examples of kimono design and painting technique, they will design their own piece of fabric to be dyed. They will use some traditional materials and processes.
Students will create a design based on a season for a piece of fabric (silk). They will use resist paste to outline the design and then paint in areas with fabric dye. The silk needs to be stretched across a wooden frame or embroidery hoop. The design can be lightly penciled in or drawn in with an erasable marker. The lines will then be painted in with the resist paste. After the paste has dried, the student will paint in the areas with dye. After the dye has set, the resist paste is washed out.

OBJECTIVES:

1. Students use the elements of line, value, balance, in their composition.
2. Students identify and describe the differences between Chinese and Western landscape paintings.
3. Students describe and analyze their work using the vocabulary of art in a class critique.
4. Students are familiar with Chinese culture, religions, and history.
5. Students express theme and concept through painting.

ASSESSMENT: **Grading Criteria**

- Imaginative thinking
 - creative idea
 - unusual application of idea
- Technique
 - craftsmanship
 - neatness, tidiness
- Elements and principles of art
 - use of color
 - use of emphasis and balance
- Research
 - drawings and practice in sketchbook

MATERIALS AND RESOURCES:
The Arts of Asia: China, Korea, Japan from the Chicago Art Institute
dharma fabric and dye catalogue

VOCABULARY:

Katazome - Stencil, to dye, involving applying a resist paste to fabric through a stencil, then dyeing the fabric.

Kimono - historical dress in Japan (the term is both plural and singular)

Yukata - summer kimono

Tsutsugaki - Japanese term for the practice of drawing designs in rice paste on cloth, dyeing the cloth, and washing the paste off. Sometimes called Yuzen dyeing.

Hake - flat brushes used to apply colors to large areas of design

Various time periods in Japanese history can also be discussed in relation to the type of kimono from that period.

PROCEDURE:

1. Students analyze examples of Kimono and present a Powerpoint presentation on the history of kimono in Japan. They discuss the role of kimono.
2. They discuss the kinds of designs typically used in kimono and the relationship to season, age of wearer, festival, marital status, etc.
3. They discuss the kinds of designs that might work for the students. Before students work on fabric, they create a design, draw it in heavy white crayon on a piece of drawing paper, and then paint over it with watercolors. They have the idea of resist painting from this.
4. Students discuss these samples and the kinds of designs that can be done successfully on the silk.
5. They observe a demonstration of drawing with erasable pencil on the silk, application of resist, painting in dye and washing out the resist.
6. Students work independently to create their own designs.
7. The final projects are discussed.

ART LESSON PLAN

Deena Amont

<p>TITLE OF LESSON: <u>Spring Vases</u></p> <p>LEVEL: Exemplary</p> <p>STANDARD: 1 Understanding and Applying Media, Techniques, and Processes</p> <p>BENCHMARK(S): 2 The student synthesizes, researches, and demonstrates how a medium, technique, or process can be manipulated to create varied effects in works of art. 3 The student exhibits skills in the use of media, techniques, and processes to produce works of art.</p>
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MEDIA: Clay

FOCUS:

Students create a hand-built vase using the majolica decorative technique.

OBJECTIVES:

1. Students research majolica decoration.
2. Students apply majolica decoration to an advanced hand-built clay vessel.
3. Students create a design on paper using watercolors.

ASSESSMENT:

Rubric:

Vase constructed with good technique and form
Design well developed and watercolor applied neatly
Final design (painting) on paper done well
Majolica design on pot done skillfully

MATERIALS AND RESOURCES:

images of majolica ceramic work teacher examples student examples
clay standard clay tools white majolica glaze, plus a variety of colors
brushes syringe type glaze applicator

VOCABULARY:

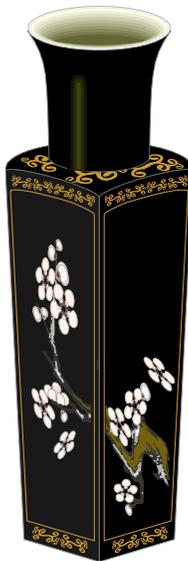
Brush

Majolica – pronounced “ME-ah-la-ka”. A type of low-fire ceramic ware that has vibrant color glazes, often painted floral designs. It is popular especially in Italy, Spain and France, and in other parts of Europe.

PROCEDURE:

1. Students at Lawrence High School design and create a majolica decorated vase inspired by spring flowers, color, and nature (could also be adapted for numerous other motivations). This assignment is designed for a student who has some experience in clay. It is best done when students have learned advanced hand-building techniques.
2. Students create a vase that will be a CANVAS for a “painted” surface design using majolica glazes. Students most commonly use coiling or slab building, or alternatively they could wheel-throw the piece.
3. The surface is relatively smooth (not textured) for the painted surface to show up well.
4. After bisquing, the piece is glazed white (as in gessoing a canvas), then the colorful design is applied. Students do some paintings using watercolor or other paint as a preliminary activity to working on their vase.

5. Students view images or Power Point slide show of majolica pottery, both historical and contemporary.
6. They create vases using preferred technique.
7. Vases are bisque fired.
8. Vases are dipped in white majolica glaze as a “base” coat. This is prepared at least one day ahead so the glaze has time to dry before painting colors. Student try to make base coat as even as possible. Brushing will leave marks and streaks that will not “fill in” during firing.
9. Art teacher, Deena Amont, demonstrates proper watercolor painting, emphasizing that the majolica will not be exactly the same, but similar. Students sometimes use thin black permanent marker to highlight outlines of the designs and to add emphasis.
10. Students practice painting. They paint real (or artificial) flowers from observation. They use a variety of brushes and watercolors on practice paper and then on heavy watercolor paper. The purpose is to get a feel for how different brushes work. Brushing glazes will not be IDENTICAL, but it will be similar.
11. They experiment with different sizes and types of brushes. Soft haired calligraphy type brushes work well. Brushes that are too stiff will mar the surface of your glaze. After students are comfortable with the materials, they sketch out a design on paper for their vase. Students submit the painting for credit.
12. Mrs. Amont demonstrates painting design on prepared vase.
13. Students use black (or another color) majolica applied in a syringe type applicator to add the element of line and to enhance the paintings.
14. Students transfer design to vase using a pencil.
15. They paint design using color majolica glazes onto vase. Students use the painting as a visual reference when painting vase. Small mistakes can be scratched out with an exacto knife or pin tool.
16. Vases are glaze fired.
17. Students conclude with a class critique.



ART LESSON PLAN

Larry Cullins

TITLE OF LESSON: <u>The Year I Was Born</u>
LEVEL: Exemplary
STANDARD: 2 Using Knowledge of the Elements of Art and Principles of Design
BENCHMARK(S): 1 The student synthesizes elements and principles in art works and defends personal choices. 3 The student synthesizes and applies elements and principles in <i>non-conventional</i> ways to communicate meaning through art.

MEDIA:

Mixed media collage

FOCUS:

Elementally, the student will use line, color, shadowing, and style to develop an arrangement of drawings that are drawn from observation and with originality in mind.

OBJECTIVES:

1. Students arrange a series of drawings relating to their birth year with elemental patterns in mind.
2. Students illustrate the object with literal colors, surfaces, and shadows/reflections.
3. Students create an aerial or side view diagram with labeled dimensions.
4. Students develop an anatomical drawing with labeled sections or parts.
5. Students utilize collage, transfers, and/or applied color to create enhanced, weathered, or textured surfaces.

ASSESSMENT:

Rubric aligned to the objectives and benchmarks addresses through this lesson

MATERIALS AND RESOURCES:

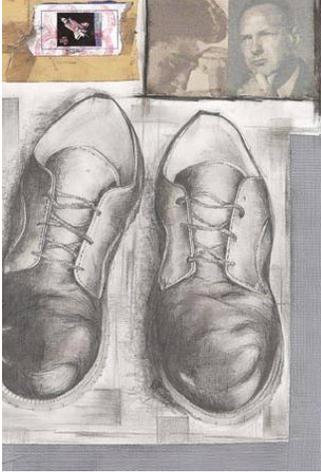
illustrations diagrams collaged images
transfers sketches
notes/dimensions/reactions of a personal and symbolic object of great importance.

VOCABULARY:

reflection shadow literal color *elemental* unity positive space
negative space

PROCEDURE:

1. Students at Salina High School Central begin by creating a self portrait that is drawn from observation and with originality in mind in non-conventional ways. They determine and establish what will be underneath most of the objects or serve as the background of their collaged work.
2. They plan the negative space, the background first and then add the other 3 to 5 "renderings". Students take time to consider which view will be the smallest to the largest and/or most important.
3. They overlap or interact the works to establish unity in their composition.
4. They use handwriting or fonts to enhance the visual communication of the piece and add personal feeling and strength to the overall piece.
5. Finally, they write an artist's statement defending choices made during the creative process.



ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON:	<u>A Renaissance Self-Portrait after the Manner of Botticelli</u>
LEVEL:	Exemplary
STANDARD:	3 The student creating Art Works Through a Choice of Subjects, Symbols, and Ideas
BENCHMARK(S):	1 The student researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings. 2 The student creates art by synthesizing researched images, subjects, and ideas.

MEDIA:

Acrylic on canvas or other suitable ground, such as gessoed masonite, collected items such as lace, jewelry, or ribbon for collage application.

FOCUS:

Students will use a digital profile photo of themselves as the basis for an idealized Renaissance style self-portrait.

OBJECTIVES:

1. Students study the works of Sandro Botticelli, and the general style of portraiture in Renaissance Italy.
2. Students apply knowledge of realism, (Roman) verism, and idealism.
3. Students research clothing, hair, and personal adornment of Renaissance times.
4. Students consider what aspects of their life or personality to incorporate into the portrait.
5. Students learn glazing/layering techniques using acrylic paints with gloss medium.

ASSESSMENT:

Critique:

- use of linear qualities, as compared to Botticelli's works
- use of transparent layers of acrylic paint
- researched costumes, jewelry, hairstyles, backgrounds
- incorporation of personal items (favorite jewelry) or ideas in background or costume (football goalposts in landscape, or designer labels on costumes, etc.)

MATERIALS AND RESOURCES:

textbook, such as *Art in Focus* for art historical background
videos, such as *Florence: the Power of the Past*, a PBS documentary with Bill Moyers, to expand students' knowledge of Renaissance ideas
Internet websites, for researching artworks, costumes, etc.
digital camera
printer

VOCABULARY:

Sandro Botticelli	glazing	medium	transparency
opacity	grisaille	linear perspective	aerial perspective
verism	realism	idealism	

PROCEDURE:

1. Depending on time available and how in-depth she wishes her students to study the Renaissance, Susan Blankenship, art teacher at Paola High School, presents information sufficient to acquaint students with painted portraiture characteristic of the times. She gives students an opportunity to view and discuss the works of Botticelli and notes his lyrical and linear style, likening it to tinted drawings.
2. For daily bell activities, she presents good quality black/white photocopies of details of selected works by Botticelli for students to draw in their sketchbooks. These 20-30 minute drawing exercises are useful to get them warmed up and accustomed to looking closely at master works.
3. Mrs. Blankenship takes a digital photo of each student, in profile. Sometimes she includes hands holding a personal item close to the chin or chest. Photos are printed in grayscale. Students use ½" grids printed on transparencies to overlay on photos.
4. Then, on 16"x 20" drawing paper, students enlarge the photo to nearly life-size, paying attention to contours and shadow patterns.
5. Students research hairstyles and clothing and use their imagination to adapt these in their drawings.
6. Backgrounds are added, using traditional landscapes as seen in typical Renaissance portraits, or they may choose to paint backgrounds black. A landscape photo of a favorite vacation spot may also be used.
7. When the composition is worked out on drawing paper, students transfer it to canvas or masonite using graphite or transfer paper.
8. They paint by using one of two approaches: 1) build up transparent layers of color to achieve modeling of facial planes, wrinkles in clothing, highlights in hair, etc. or – 2) fully render the drawing using graphite and blending stump, spray fix, and then tint the drawing with transparent glazes (grisaille).



Renaissance Research Paper

Mobile Internet lab fact-finding sheet

Artist's full name _____
Place and date of birth _____
Place and date of death _____

Facts about the artist's family:

Facts about the artist's training:

Did this artist create a new style or innovation that set him apart from others?

What influenced the artist? Find out what was happening in the artist's immediate world that may have had an effect on his work (war, famine, plague, political unrest, religious restrictions, jealousy of other artists, criminal activity, etc.)

List the major works that this artist created in his lifetime. Include all pertinent info. such as size, medium, subject matter, title, who commissioned it, where it was to be placed, where it is found today. *You will choose one of the major works to discuss in more depth, and include a visual print of it. Once you have chosen this work, find an image of it and list the website where it can be found.*

Suggestions for research time in library

Select artworks by your artist and find already-published commentaries or analyses of them. These *may* be found on the same website as the image of the artwork, or you may be led to a similar site. If you cannot find any commentary by some expert for your selected artwork, then do it yourself! Fill out an Art History Worksheet and do your own analysis. Be sure your opinions are backed up by some sort of informed study. The textbook is a good place to start.

Compile a list of images/websites for Mrs. B to print at a later date. If you can find an image of your artist, please list this site. An image of your artist would make a good introduction to your paper.

Work on subsequent paragraphs. You've already introduced yourself as the artist in your first paragraph. I would suggest that in paragraph #2 you describe your "universe" a little – your town, the conditions of the day. Are you married? Are you well-paid? Do you supervise a studio of apprentices? Do you work alone? Who is your major patron? Do you like working for him? Who are your friends and contemporaries (fellow artists)?

In paragraph #3 you might want to tell the reader about the world as you know it: Are there wars being fought? Is the plague a factor in your life? Do many people read? Do you have access to books? What influence does the Catholic Church play in your life? Is there violence in your city, or is it safe?

In paragraph #4, tell the reader about the painting, sculpture, or architectural project you are currently working on, or have just completed. Are you satisfied with it? What were you trying to do artistically with it? Did you succeed? Is your patron happy?

The previous suggestions are only that – SUGGESTIONS! You do not have to follow the paragraphs exactly as I have written above. The objective of writing this paper in First Person is to let you tell your story. Imagine that you opened an old trunk from 500 years ago, and knew nothing of this artist. In the trunk is a journal entitled *The Life and Times of the Great Sandro Mingorelli, an Artist of Repute*. You decide to read the journal and find that Sandro was in fact a great Italian artist who knew Leonardo personally. Blah blah blah.

You may want to brainstorm a little and consider how you might present this paper. Remember, it's only 3 pages of a journal, not a book! But you may want it to look like an old fragment of a book with only 3 surviving pages. How can you create a cover? What materials will you use? What computer font looks like someone's old-fashioned handwriting? Is the paper bright white (no!) or old and yellowed (yes!) ???

ART LESSON PLAN

Brad Reinking

<p>TITLE OF LESSON: <u>Shape Collage</u></p> <p>LEVEL: Exemplary</p> <p>STANDARD:</p> <p> 3 Creating Art works through a Choice of Subjects, Symbols, and Ideas.</p> <p>BENCHMARK(S):</p> <p> 1 The student researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings.</p> <p> 2 The student creates art by synthesizing researched images, subjects, and ideas.</p> <p> 3 The student articulates particular challenges and successes encountered in visual problem-solving.</p>
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MEDIA:
Construction paper collage

FOCUS:
The focus of this lesson is on student artists developing a visual language that they use in their art work.

- OBJECTIVES:**
1. Students develop an understanding of abstraction.
 2. Students create a color construction paper collage of synthesized imagery.
 3. Students develop his or her own visual language of design.
 4. Students address successes and challenges in creating art.

ASSESSMENT: Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:
construction paper scissors glue newsprint
examples of Henri Matisse's collages

VOCABULARY:
abstract collage symmetrical balance negative space
composition positive space asymmetrical balance

- PROCEDURE:**
1. Art students at Paola High School begin this project by discussing Matisse's work and how he progressed from rather realistic drawing to abstract collages. Students are shown examples of Matisse's work and then they describe the subject matter of his work.
 2. Art teacher Brad Reinking gives students an oral pre-test asking them if they know what the subjects are in Matisse's work.
 3. After discussing with them that most organic shapes represent people, Mr. Reinking orally asks the students if they can find the people in his collages.
 4. Students are given an overview of what they will be creating, an abstract collage of a specific theme.
 5. Next, students brainstorm for ideas and write down all ideas that come to mind until they have about 20 different ones. After the list is made, they go through the list making another list of abstract images that they can create for each idea. If they can create several ideas for one theme, it is probably a good idea. They circle the 3 best ideas.
 6. After the 3 best ideas are narrowed down, students draw imagery for each idea. The idea that has the best imagery is selected as the best theme.

7. Students make background out of a full sheet of 12" x 18" construction paper and break up the background with smaller sheets to create borders. Students work to keep it interesting and asymmetrical. Symmetrical designs are possible, but tend to be rather boring.
8. Mr Reinking talks to the class about color theory to help them to decide on what colors to use.
9. They cut out shapes in construction paper, considering the color of their positive shapes and how they will look against the background colors.
10. Students keep all negative shapes that are left as scraps. These may be used again in the collage to create more interest and creativity.
11. After the background is glued down and complete, they begin arranging shapes on the final collage. They use overlapping and layering to build up their collages. Once composition is decided upon, they glue down their cutouts.
12. When their collage is complete, they display all collages and critique them as a class. They talk about the balance of collages along with the use of color theory.
13. Finally, they discuss the use of positive and negative space and describe which collage strikes them emotionally and why.



ART LESSON PLAN

Edith Elder

TITLE OF LESSON: Ch'i of the Brush
LEVEL: Exemplary
STANDARD: 1 Understanding the Visual Arts in relation to History and Culture
BENCHMARK(S): 1 The student conceptualizes and documents the effects of history and culture in art. 3 The student creates art from conceptualized experiences with culture, time, and places.

MEDIA:
Painting

FOCUS:
Students develop an understanding and appreciation for Chinese scroll painting through research of the history of Chinese scroll painting and the use of The Four Treasures in creating such works of art.

OBJECTIVES:

1. Students document information discovered through research regarding the effects of history on the progression of Chinese painting styles.
2. Students use the elements of line, value, and balance in their composition.
3. Students identify and describe the differences between Chinese and Western landscape paintings.
4. Students describe and analyze their work using the vocabulary of art during a class critique.
5. Students express theme and concept through painting.

ASSESSMENT:
Critique:
Rubric for Chinese painting techniques and class conduct

- Use of negative and positive space:
Was the theme of the painting evident?
- The use of elements and principles of design enhance the design:
How did the student show his view of the natural world?
Did the student stay on task and complete assignment on time?
- All practice sheets turned in with assignment:
Did the student keep a clean and orderly painting area?

MATERIALS AND RESOURCES:
Blunden, Caroline & Elvin, Mark. Cultural Atlas of Chin, Checkmark Books, New York, N.Y. 1998 pg117
The Four Treasures = Brushes, ink stick, ink stone, and paper
small wood block , carving tools and red ink for chop
http://www.metmuseum.org/toah/intro/atr/toah_results.asp?q=chinese+painting museum's Chinese painting research sites.
http://www.metmuseum.org/toah/hd/clpg/hd_clpg.htm Chinese painting examples
<http://depts.washington.edu/chinaciv/painting/4ptgfart.hem> discussion of landscape, court and scholars' painting in the Song and Yuan period
<http://www.artic.edu/taoism/teachers/landscape.php> Art Institute of Chicago Taoism and the arts of China
http://www.metmuseum.org/explore/chinese/html_pages/glossary.htm painting key terms
http://www.asia-art.net/chinese_tech_brush.html quotes from XVII-century and XI century painters, explanations of media, symbols and seals

dowel rods and system of weights and hanging device for scroll
Internet access to reference sites for individual student research and teacher projection to the entire class.
reproduction of Chinese painting, scroll, etc.

VOCABULARY:

calligraphic brushstroke *cinnabar* *colophony* hand scroll
hanging scroll seal

PROCEDURE:

1. Art teacher Edith Elder begins this lesson by playing the soundtrack to Crouching Tiger, Hidden Dragon. This is a foreign language film and Oscar® Winner of Best Original Score and Best Foreign Language Film! <http://www.crouchingtigersoundtrack.com/>
2. Simultaneously, on display are Chinese landscapes and other natural forms from assembled sources including Art Institute of Chicago Taoism and the Arts of China.
3. Students at Kinsley-Offerle Jr/Sr High School discuss the use of space, brushstrokes, themes, and concepts used in the paintings.
4. Then, they go to Met Chinese art timeline and study different time periods looking for progression in painting styles and how they relate to that period in history.
5. They discuss 6 canons of Chinese brush painting.

- | |
|--|
| <ol style="list-style-type: none">1. Circulation of the Ch'i (Breath, Spirit, Vital Force of Heaven)—Producing Movement of Life2. Brush Stroke Creates Structure3. According to the Object, Draw its Form4. According to the Nature of the Object, Apply Color5. Organize Compositions with the Elements in their Proper Place |
|--|

6. They discuss The Four Treasures while Mrs. Elder demonstrates the ink and painting techniques and discuss different vocabulary terms associated with this style of painting.
7. While students practice making strokes, Mrs. Elder plays quiet Chinese music and distributes other guidelines for painting from Asia art net site.
8. Students choose a theme or concept from nature and compose a poem or well written dialog about their concept.
9. They complete a hanging scroll painting with their poem or verse as a part of the composition on the scroll and design a seal with their name to sign the completed work. (Clay Signature Seals lesson plan Knutzen KCTA)
10. The final works are mounted and students take part in a critique discussing the use of elements and principles of design and the use of painting methods and ideas/religious influences.
11. Later, students compare western landscape paintings like those from the Hudson River School or other nature paintings to the Chinese paintings, finding similarities and differences. Finally, they write a short essay addressing these findings.



ART LESSON PLAN

Edith Elder

TITLE OF LESSON: <u>The Floating World of Printmaking-UKIYO E</u>
LEVEL: Exemplary
STANDARD: 4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S): 1 The student conceptualizes and documents the effects of history and culture on art. 2 The student researches the function and value of art in society. 3 The student creates art from conceptualized experiences with culture, time, and place.

MEDIA:

Wood blocks, printing inks

FOCUS:

After a thorough understanding of the culture of Japan, students create a work of art that reflects this culture using a traditional Japanese technique known as block printing.

OBJECTIVES:

1. Students discuss the influence that 1600-1800s Japanese design had on the western Impressionistic painters.
2. Students understand the historical information about Japan involving all levels of society that is contained in the Edo woodblock prints.
3. Students discuss that Edo Japanese artists included characters from the Kabuki theatre, countryside, flowers and birds.
4. Students recognize that the Japanese print-making process with their characteristic style of flat brilliant colors have influenced the print-making process.
5. Students demonstrate positive and negative space by carving away the negative spaces in the designs.
6. Students produce a print by lining up multi-color prints using the kinto and the hikitsuke.(registration along side of sheets.
7. Students complete a linoleum or wood block print on an actor/singer, landscape, birds, fish or flowers.

ASSESSMENT:

Student conducts a critique of finished prints discussing the following

- use of positive and negative space
- follows image guidelines
- use flat areas of color
- prints more than one print with registration in place
- finished work of art is neat and reflects style studied

MATERIALS AND RESOURCES:

Murphey, Rhoads. *East Asia a New History*. Boston, MA: Pearson Education Inc., 2004-- pg 261
Bowring, Richard, and Kornicki, Peter. *The Cambridge Encyclopedia of Japan*, New York, NY: University of Cambridge, 1993---pg 192
Faulkner, Rupert. *Masterpieces of Japanese Prints Ukiyo-e from the Victoria and Albert Museum*, New York, NY: Kodansha International, 1999
Jansen B., Marius. *The Making of Modern Japan*. Cambridge, Massachusetts: First Harvard University Press, 2002.—pg 132 and 178
Duke University East Asian Collection Japanese Studies Resources

<http://www.lib.duke.edu/ias/eac/japstures.jpeg>

Exhibition-The Floating World of Ukiyo-e (Library of Congress)

<http://www.loc.gov/exhibits/ukiyo-e>

Victoria Albert Museum Japanese Prints notes

http://www.vam.ac.uk/vastatic/microsites/1202_printroom_boxes/japanese_prints/japanese_general_notes.htm

PBS Japan: MEMOIRS OF A Secret Empire, flash animated 15 block printmaking, Japanese music, images from the Tokaido Road, flash animated timeline and education guide

www.pbs.org/empires/japan/index.html

soap and water	disposable gloves	apron	paper towels
pencils	ruler	computer for every child in class	
transparent paper	internet assessable computer	linoleum or pine blocks	
projector +screen	carving tools	PBS film- Japan: Memoirs of a Secret	
ink	empire	brayers	production prints of Ukiyo-e era
baren	newsprint paper	printing paper	
drying rack or clothes line with clips			

VOCABULARY:

Ukiyo-e	gouge	UV Knife	Samurai	brayer	Edo
Tokyo	Baren	Tokugawa Shogunate		edition	
Kabuki	Daimyo	proof	Geisha		

PROCEDURE:

1. Students briefly discuss pre 1600's Japan: religion, economics, geography, and how the country came together.
2. They participate in a detailed discussion of Tokugawa, Japan using above vocabulary with definitions in context. They include text of the description by the Dutch representative van Polsbroek of a Daimyo's trip to Edo in the 1850's.
3. They view relevant video clips from Japan: Memoirs of a Secret Empire.
4. Then, students observe a journey through the timeline from that site.
5. After viewing prints of a Daimyo's journey, wildlife, landscapes-including Mt. Fuji, Victoria and Albert Museum prints, and the Tokyo museum site for Ukiyo-e prints, the student will select one print of actor or singer, bird or fish, land/*seascape* and flower describing the use of positive and negative space and why they selected them.
6. They view and interact with and create their own woodblock print flash presentation from PBS site.
7. They sketch 4 thumbnail sketches of possible designs to print, select the one design that uses the Ukiyo-e design concepts, and complete a final full scale drawing with color applied.
8. They transfer the print to the appropriate color separation plates, liberate the design by cutting out negative shapes in reverse order of color, and check that each plate has a kinto and hikitsuke guide in place.
9. Students print the proof, number the paper, and print 1 color-dry, print 2nd color-dry, etc.
10. Later, they compare Japanese prints with Impressionistic paintings and prints.
11. Students find an example from each area and discuss repeated designs.

ART LESSON PLAN

Joyce Huser

TITLE OF LESSON:	<u>Art Philosophy</u>
LEVEL:	Exemplary
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student researches opinions and evaluations of art works and artists. 3 The student researches aesthetic issues and develops personal philosophy related to issues.

MEDIA:
Text Writing

FOCUS:
Students research art criticism as an important part of the creative process.

- OBJECTIVES:
1. Students research an aesthetic issue, such as the Salon vs. Courbet and comment on the causative factors and its relevance today.
 2. Students analyze aesthetic philosophies, such as expressionism, instrumentalism, formalism, and/or the mimetic theory.
 3. Students write a personal philosophy regarding What is Art?.

ASSESSMENT:
Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:
Internet access books and other resources addressing art criticism and art critics
Basic Issues in Aesthetics by Marcia Muelder Eaton <http://www.waveland.com/Titles/Eaton.htm>

VOCABULARY:
aesthetic criticism expressionism instrumentalism formalism
the mimetic theory

- PROCEDURE:
1. Students choose an aesthetic issue and research various opinions toward the issue.
 2. They write a report commenting on its causative factors and its relevance today in the art world.
 3. Students research aesthetic philosophies, such as expressionism, instrumentalism, formalism, and/or the mimetic theory.
 4. They determine which philosophy(s) most closely relates to the viewpoints discovered surrounding the aesthetic issue researched. They include the philosophy(s) related during the issue's origin and the philosophy taken by critics today.
 5. They analyze causes for any differences identified.
 6. Finally, students write a second report that includes their opinions toward the issue and their personal philosophy they see most closely tied to their views.

ART LESSON PLAN

Jeanne Elmer

TITLE OF LESSON: <u>The Artful Un-Journal</u>
LEVEL: Exemplary
STANDARD: 6 Making Connections Between the Visual Arts and Other Disciplines
BENCHMARK(S): 3 The student translates concepts used in non-art disciplines into visual art forms. 4 The student evaluates skills and attitudes gained from the visual arts that enhance the quality of life.

MEDIA:
Painting

FOCUS:
Students create books using the mixed media and a traditional bookbinding process.

- OBJECTIVES:
1. Students apply an historical process to the creation of a book.
 2. Students add creative writing to creating a book.
 3. Students create a work of art that incorporates history and language arts.
 4. Students evaluate the skills used in creating a book and how that can enhance their lives.

ASSESSMENT:
Were the students able to:
use materials in the correct way?
follow directions?
recognize and correct mistakes?
use their journals to express themselves creatively?

MATERIALS AND RESOURCES:
canvas panels for covers book cloth PVA glue scissors tapestry needle
awl waxed linen thread 2 1/2 inch strips of cardstock (cut the length of your journal)
bone paper folder decorative papers (for end papers)
brush

VOCABULARY:
book cloth - woven fabric used in covering books.
Gutter - the adjoining inner margins of two facing printed pages or spines.
Signature - a folded group of papers to be sewn into a book.
Spine - the collective fold-areas of a gathered book after sewing.
bone folder - a smooth tool made from a cow's rib, used to crease paper

- PROCEDURE:
1. Students listen to a talk about the history of bookmaking.
 2. They discuss how artist's use journals and sketchbooks to express themselves and plan their artwork.
 3. They view journal examples and discuss creative ways to use a journal.
 4. Next they paint the canvas panels (canvas side and edges only).
 5. They cut book cloth into a strip 3 inches wide and three times the length of your canvas panel and glue your canvas panels in the middle of the book cloth strip leaving a 2 inch "gutter". This is where you will sew your cardstock sleeves.

6. They glue the extra book cloth above and below the center spine over onto the spine. Reinforce the creases with a bone folder.
7. While the book cloth spine is drying, they fold their cardstock strips in half lengthwise and use the bone folder to crease.
8. They group the cardstock "sleeves" into signatures of 3. Each signature has 5 sleeves in it. The sleeves should be stacked inside of each other.
9. They cut out the sewing pattern and use your awl to poke the 6 holes in the center crease of each signature.
10. They use the sewing pattern to poke all the holes in the book cloth spine of your book. (3 sets of 6 holes)
11. Then, students thread your needle with a piece of waxed linen thread 3 and ½ the length of your canvas panels. They are careful not to knot the thread.
12. Using the sewing directions included in the Un-journal booklet to sew each signature in the book, they start sewing from the outside top right hand side of the spine. S
13. They sew the first signature in the book, skip the middle signature and sew the third signature into the book. Do not cut your thread, and take the slack out of your sewing thread, tightening the 2 sewn signatures.
14. Now, they knot the two ends of your thread close to the spine on the outside of your journal and are careful not to cut it.
15. They use your thread to sew the middle signature into your journal, knot on the outside bottom of the spine and trim off the excess thread.
16. They glue your end papers on the inside front and back covers of your journal and fill with journal pages! Their journal pages are glued into the Un-journal with a glue stick or PVA glue.
17. Detailed lesson plan instructions with photos are provided to class participants and can be purchased from the instructor. (Jeanne Elmer's school e-mail: hgelmer@smsd.org or www.jeanneelmer.com)

Appendix IV

Glossary

PLEASE NOTE:

1. Within each definition, italicized terms represent words (or their derivatives) that are defined elsewhere in the glossary.
2. For ease of reference, many terms with meanings that modify, or are reliant upon, the same base word are grouped together in an indented list under the base word; e.g. analogous color, complementary color, high-key color, etc. are listed under the base word "color."
3. Two-dimensional and three-dimensional (with the numbers spelled out) are listed with words that begin with T. However, references within other definitions use numbers (2-dimensional, 3-dimensional).

abstract Representing natural or identifiable objects through the use of simplification, *distortion*, and/or rearrangement. Abstraction is present in varying degrees in all works of art and can range from full *representation* to complete *nonobjectivity*.

abstract art In general, art that does not depict recognizable scenes or objects, but is made up of *forms* and *colors* that exist for their own expressive purpose, independently of subject matter. An abandonment of the traditional European conception of art as the imitation of nature, abstract art developed its distinctive identity in the decade between 1910 and 1920 and is now considered the most characteristic form of twentieth-century art.

Abstract Expressionism The dominant movement in American painting in the late 1940s and 1950s and the first major development in American art to achieve international status and influence. Considered by many to be the most significant art development anywhere since the Second World War, Abstract Expressionist work is characterized by an emphasis on surface quality, a desire for spontaneous freedom of expression, the treatment of all areas in a *composition* as equally important, and a belief in the absolute individuality of the artist. Techniques such as dripping, spraying, and textural brushing techniques in the application of *pigment* to the painting surface are meant to carry psychological or emotional meaning to the viewer without reference to anything in the *objective* world. To a lesser degree, sculptors were also influenced by the movement.

academic Conforming to established traditions and approved conventions as practiced in art academies. Academic art stresses standards, rules, and set procedures.

accent Any stress or *emphasis* given to elements of a *composition* that makes them attract more attention than other features that surround or are close to them. Accent can be created by a brighter *color*, darker *tone*, greater size, or any other means through which a difference is expressed.

accidental light Any source of light other than daylight (candles, a fire, moon, lamps, etc.) used to create dramatic effect.

accidental vanishing point A *vanishing point* which does not lie on the *horizon line*. (see *perspective*)

acrylic Polymer-based, water-soluble *medium* with fast drying abilities, including a variety of paints, plastics, and emulsion *primers*.

addition In *sculpture*, adding, combining, or building up by *modeling*.

additive process An approach to production of any art work in which the whole is comprised of the sum of successively combined smaller parts.

adherence The ability of a paint to cling to the *support* and form a permanent, stable surface.

adze A heavy wood-carving tool with the cutting edge of a thick metal blade at right angles to the handle.

aestheometry The use of multiple straight lines in combination to imply curves and contours or—when used in *3-dimensional* projects—to define *space* and *mass*.

aesthetic / aesthetics The theory of the artistic or the beautiful, traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. As such, aesthetics is no longer solely confined to determining what is beautiful in art, but also attempts to discover the origins of sensitivity to art forms, as well as the ways that art forms relate to each other and to other aspects of culture such as science, industry, morality, philosophy, and religion. Frequently, aesthetics is concerned with artistic qualities of *form*, as opposed to mere descriptive qualities that record facts in visual form.

airbrush A mechanical painting tool in which compressed air forces a fine spray of liquid paint or *ink* onto a surface.

alliteration Successive commencement of two or more components in a *composition* that have similar characteristics but vary enough to be distinguishable from one another. Example: a pattern of similar images or objects in which the sequence is varied, such as dot-dot-circle, dot-circle-dot, circle-dot-dot, dot-dot-circle, dot-circle-dot, and so on.

allover pattern The *repetition* of designed units in a readily recognizable systematic organization covering an entire surface.

amorphous Lacking clarity or definition; formless; indistinct and of uncertain dimensions.

anti-cerne A method in which unpainted *lines* are used to separate *colors*, forming outlines the color of the *ground* or *support*.

angle The *space* in a corner where two *lines* meet.

applied art Art and craft disciplines whose products serve a practical purpose, with equal importance given to *aesthetic* values and *functional* capacity. Examples: pottery, *textiles*, furniture, industrial products, etc.

aquarelle A painting in *watercolor* or a *drawing* tinted with *washes* of water-based *pigment*.

arabesque A *decorative pattern* composed of flowing curved and interlaced lines, usually including plant forms such as leaves, flowers, and tendrils, and animal *motifs*. Arabesques may be carved, painted, drawn, or printed.

armature In *sculpture*, a basic skeletal framework over which a malleable *modeling* material is applied, providing internal support for the sculpture and allowing materials that lack tensile strength to be modeled as extended forms. Strong wire, metal rods, or piping are commonly used to construct armatures, and bulk can be achieved by adding lightweight materials such as wooden laths, polystyrene blocks, or crushed chicken wire.

art criticism Inspection and analysis of works of art. Two common approaches:

formal Traditional critical analysis based on physical description of the work, the use of *Elements of Art* and *Principles of Design*, interpretation of the artist's message (if any), and personal judgment regarding quality, merit, likes/dislikes. (reference: Edmund Feldman)

informal Casual dialogue and/or questions evolving from emotional, *intuitive*, or personally relevant responses to art works. (references: Harry Broudy and Karen Hamblen)

artifact / artefact A human-made object produced for either artistic or *utilitarian* purpose, particularly one that is hand-crafted.

assemblage Creation of works of art by combining various *found* materials in the state they are discovered, with little or no manipulation of their size, *shape*, *color*, etc. As a style, this *technique* is associated with artists like Rauschenberg and Nevelson.

assess / assessment As used in this document, the process of judging student learning on the basis of predetermined criteria through the collection of varied evidence. Learning may be analyzed through discussion, worksheets, essays, art production, rating scales, rubrics, observation checklists, content analysis, interviews, and other techniques/processes that allow an instructor to gain insights regarding the depth of student skills and knowledge.

asymmetry Lack of *symmetry*.

avant garde The leading position or persons in a new or unconventional movement.

axis / line of symmetry An imaginary *line* through the center of a form or *composition*, around which compositional elements are arranged to achieve a degree of *balance* or *symmetry*.

background The *ground* behind something in an art work; the part of the art work that lies behind the objects in the *foreground*.

balance A basic *Principle of Design* referring to a sense of equilibrium/harmony in an art work, achieved by manipulating the implied weight, attention, or attraction of visual elements in the *composition*.

asymmetrical balance A form of balance attained when visual units on two sides of a central *axis* (either visible or *implied*) are not identical or equal, but are placed in positions within the pictorial field so as to create a *perception* of equilibrium.

formal / symmetrical balance Precise design arrangement in which visual units on either side of a central *axis* (either visible or *implied*) are equal or nearly so.

radial balance A form of balance in which design elements that radiate outward from a center hub are composed/placed in a way that creates a visual equilibrium.

visual balance A visual or psychological impression of a balanced arrangement.

baren In *printmaking*, the tool used for rubbing down paper over an inked surface, applying even pressure to transfer the image.

baseline **1.** In schematic drawings or architectural renderings, the original *line* which serves as the reference for all other lines, *images*, and measurements. **2.** In reference to child development, a line drawn across a page, near the bottom, identified by children in the Schematic Stage of development (generally the age of 6 or 7 years) as the “ground” upon which all drawn objects rest. (reference: Lowenfeld & Brittain, 1982).

base **1.** The construction on which a *sculpture* is displayed, or the lower part of the sculpture on which its weight rests. **2.** In *printmaking*, a block on which the printing surface can be mounted to bring it up to type height.

Bauhaus A German school that promoted a *synthesis* of painting, sculpture, and architecture, the adaptation of science and technology to architecture, and an emphasis on *functionality*.

binder A fluid or paste-like ingredient that holds together the particles of *pigment* in paint, ensuring cohesion.

biomorphic/organic Irregular in form, resembling the freely developed curves found in organic matter.

blank **1.** An egg-shaped oval drawn on paper to represent the basic shape of the human head, with the front-view and side-view ovals shaped somewhat differently. **2.** A metal component which requires further shaping or preparation. **3.** In enamelling, a flat piece of metal cut to a required shape on which a design is applied.

block printing Relief printing from a block of material, commonly wood or linoleum.

brayer An inking roller, made of plastic or rubber and set in a metal frame attached to a handle, used in various forms of *printmaking*.

calligraphic Displaying the flowing, rhythmical line qualities found in *calligraphy*. This descriptive term can apply to both 2- and 3-dimensional work.

calligraphy Beautiful *decorative* handwriting with elegant flourishes, long considered an art form in China and Japan.

calligram An *image* or *design* formed entirely from *calligraphy*, with letterforms arranged in lines and masses to create a picture or *motif*.

calliper A sculptor's instrument, consisting of two metal arms hinged together at one end, used for measuring 3-dimensional forms.

caricature A *portrait—drawing, painting, print, or sculpture*—that exaggerates or distorts physical characteristics for comic or satiric effect.

cartoon 1. A full-scale *design* which serves as the preliminary *pattern* for a picture/*mural* 2. A humorous *drawing*.

cast shadow The dark area that occurs on a surface as a result of something being placed between that surface and a light source.

casting A sculptural technique in which liquid materials are shaped by being poured into a mold.

ceramics The *techniques, processes, and products* involved in making *clay* forms that are brought to a finished state by firing.

charcoal A drawing *medium* made by charring fine sticks of wood under intense heat in an atmosphere starved of oxygen, producing different thicknesses and grades of hardness.

chiaroscuro Distribution of light and shade in a picture, particularly when tonal *gradations* are abrupt or there is a strong *contrast* between the lightest and darkest *tones*.

chroma The *intensity/brightness* of a *color*, measured by its purity of *hue* and *saturation* and its freedom from white, black, or gray tones.

chromatic Relating to *color*.

cityscape An art work that shows streets, buildings, or parts of a city or town.

classic Exemplifying the first rank or highest class for any type or form—literary, artistic, natural, or otherwise.

Classical art / classical art 1. Greek art produced in the fourth and fifth centuries B.C., when Greek culture is thought to have attained its highest peak. 2. Without capitalization, art characterized by an adherence to recognized *aesthetic* ideals (clarity, control, rationalism, orderliness) that take precedence over individuality of *expression*.

classicism The application of, or adherence to, the principles of classical Greek art by later cultural systems such as the Roman, Renaissance, or Neo-Classic movements.

clay Various earthy substances which result from decomposition of rocks, found in deposits in a variety of *colors* and *textures*, then cleaned and refined for use in *sculpture* and *ceramics*. The most important property of clay is that it be malleable while retaining a given *shape* when formed.

closed-value composition A *composition* in which *values* are strictly limited by the edges or boundaries of *shapes*, rather than blending or *shading* into each other.

closure concept described by *Gestalt* psychology as the visual ability/inclination to recognize as complete entities *lines*, *shapes*, and *forms* that are merely *implied* by the artist.

cognitive Having to do with the act or process of learning and knowing, including *perception*, memory, and judgment. In assessment, cognitive function is generally evaluated by developing objective measurements that provide tangible evidence of knowledge gained by students.

collage *Composition* made by assembling disparate objects and adhering them onto a flat surface, similar to *papiers collés*, except that materials of all kinds, including drawn or painted sections and 3-*dimensional* items, can be used.

collagraph *Print* made from an *image* built up as a *collage* of different materials, producing a raised and *textured* surface that will accept *ink*.

color An essential *Element of Art* referring to the visual *impression* created by the wavelength of light reflected or transmitted from a surface and possessing the special properties of *hue*, *intensity*, and *value*.

achromatic colors Black, white, and gray, as distinguished from all the hues of the color wheel known as *chromatic colors*.

additive color Color created by superimposing light rays rather than combining *pigments*. White is produced by superimposing the three physical primaries of this system—red, blue, and green. The secondaries are cyan, yellow, and magenta.

advancing color A color, generally warm and/or intense, perceived by the viewer as coming forward from a picture surface, contributing to an *illusion* of spatial *depth*.

analogous colors Related, harmonious colors that are close together or sequential on the color wheel, such as blue and a successive range of blue-violets.

aniline colors Synthetic liquid *dyes* derived from coal tar, used as coloring agents in various paints, *inks*, and commercial dyes.

broken color **1.** A color obtained by mixing two or more pure *hues*. **2.** The effect obtained when paint is applied in textured strokes which allow previously applied colors to show through. **3.** The effect of covering a support with small dabs of color to create the optical *illusion* of a greater variety of color.

chromatic colors The pure *hues* of the color *spectrum* (all colors except black, white, and gray).

colored gray A gray produced by mixing complementary colors rather than the neutral gray made by mixing black and white.

color temperature The identification/characterization of color in relation to heat or cold. (see *cool color* and *warm color*)

color tetrad Four colors, equally spaced on the color wheel, containing a primary and its complement and a complementary pair of intermediates. This has also come to mean any organization of color on the wheel forming a rectangle that could include a double split-complement.

color triad Three colors spaced an equal distance apart on the color wheel forming an equilateral triangle. The twelve-color wheel is made up of a primary triad, a secondary triad, and two intermediate triads.

complementary colors Two colors directly opposite each other on the color wheel. A primary color is complementary to a secondary color, which is a mixture of the two remaining primaries.

conceptual color A color used in *figurative* painting which is symbolic or expressive rather than realistic.

cool colors Any colors in the range of blue, blue-green, and blue-violet hues which convey an impression of coolness.

color (continued)

dead color The color used to lay in a *monochromatic* underpainting, typically a dull brown, green, or gray.

degraded color A color that is reduced in clarity and *intensity* by the admixture of another color or a neutral gray.

dry color Dry powdered *pigments* of high quality, available for artists' use in mixing paints in the studio.

earth colors Colors using *pigments* obtained from minerals and *clay*, such as ochre, umber, and sienna—generally producing less intense colors than synthetic pigments.

flat color An even or uniform area of color with no tonal *gradation*, usually with a matte finish.

fugitive color A color which fades due to defects or when exposed to strong sunlight.

high-key color Any color possessing a *value* level in the light to middle range.

intermediate color Any of six customarily recognized standard colors which are created by mixing equal parts of one primary and one secondary color next to each other on the color wheel—yellow-green, blue-green, yellow-orange, red-orange, red-violet, and blue-violet.

local color / objective color The actual color of a surface or object, reflected naturally under white light and unaffected by shadows or reflections from surrounding objects.

low-key color Any color possessing a *value* level in the middle to dark range.

monochromatic color scheme Having only one color/hue, but using a multitude of its tints and shades.

neutralized color A color that has been grayed or reduced in intensity by being mixed with any of the neutrals or with a complementary color.

neutral color 1. The range of mixed grays and beiges (with black and white included by some) which have no distinctive tendency toward a particular color/hue. 2. A color in a painting which serves as a middle tone which enlivens adjacent or superimposed colors.

primary colors Red, blue, and yellow—the three colors in the spectrum which cannot be produced by mixing any other combination of colors.

reflected color / accidental color 1. Color reflected on an object from its surroundings or from neighboring objects. 2. An optical effect which occurs when a person stares fixedly at a patch of bright color and then looks away, temporarily perceiving a patch of color in the same rough shape as the first, but in its *complementary color*.

retreating color A color, generally cool and/or neutralized, perceived by the viewer as receding from a picture surface, contributing to an *illusion* of spatial *depth*.

secondary colors The three colors obtained by mixing two primary colors in equal proportion—red and yellow to produce orange, yellow and blue to produce green, and blue and red to produce violet.

split complement color scheme A scheme incorporating a color and the two colors on either side of its complement on the color wheel.

subjective colors *Hues* and *tones* which are chosen by the artist without regard to the actual color of the object.

subtractive color The color a viewer actually sees/comprehends, perceived as such because wavelengths of light for all other colors have been absorbed/subtracted.

tertiary color A color produced by mixing two *secondary colors* in any proportion, characterized by the neutralization of *intensity* and *hue* and found on the inner rings of the color wheel leading to complete neutralization.

warm colors Colors usually associated with heat (fire, sun) such as yellow, orange, red, etc.

color field painting A style of abstract painting characterized by the use of flat color in *shapes* with clearly delineated edges, closely related to geometric abstraction and Post-Painterly Abstraction and sometimes called *hard edge painting*.

commercial art / commercial graphics / graphic design Those fields within the larger realm of art which cover art and *design* processes associated with reproduction in the general marketplace, including fashion design, packaging, product labels, *textile* design, *illustration*, marketing, advertising, etc.

communicate In visual art, to send or receive meanings/messages visually. In any given work, varied interpretations of the work's meaning/message are considered valid, regardless of whether they coincide with the artist's original intention.

composition The organization of selected *Elements of Art* and *Principles of Design* into a unified whole, applied to either 2- or 3-dimensional art work.

concave Curving inward and appearing to be hollow.

concept A comprehensive idea that unites diverse elements, bringing them into some basic relationship.

conceptual art A style of art, originating in the 1960s, in which the most significant concern is the motivating idea that guides the creation of an art work, frequently featuring use of the written or spoken word. Conveying a message or analyzing an idea often take precedence over the use of art materials and form. At the extreme, all that is considered necessary is an idea or concept, with no physical object as an end result.

conceptual perception Creative vision derived from the imagination.

construction In *sculpture*, the *process* of building up or creating a *form* from assembled materials, rather than carving or modeling one large mass of a single material.

Constructivism Art movement that proclaimed total abstraction as the new *realism*, founded in pre-Communist Russia circa 1920 by Vladimir Tatlin. Constructivist style had much to do with the assembly and new use of contemporary materials in combination with the application of traditional materials in both painting and sculpture.

content The essential meaning, significance, or aesthetic value of a work of art, based on the sensory, *subjective*, psychological, or emotional properties it evokes, as opposed to its descriptive aspects alone.

contour In art, the *line*—either an actual outline or an edge that is defined by the extremities of *value*, *texture*, or *color*—describing the outermost limits of an object or *shape*.

contrast A basic *Principle of Design* which creates interest in a *composition* through differences in *values*, *colors*, *textures*, *shapes*, etc.

convex Arched, curved, or rounded outward, with a bulbous center that protrudes toward the viewer; e.g. the exterior of a sphere.

craftsmanship Demonstration/evidence of aptitude, skill, or high quality workmanship in the use of tools and materials.

creativity 1. The ability to find new solutions or new modes of *expression* for a problem. 2. Unique individual expression formulated without obvious or deliberate reference to a preconceived idea produced by another person.

curvilinear Stressing the use of curved lines (as opposed to *rectilinear*, which stresses straight lines) in a *composition*.

cross-contour A *line* that crosses and defines the surface undulations between, or up to, the outermost edges of *shapes* or objects.

cross-hatching A technique for obtaining darker *values* by drawing additional layers of *lines* that intersect original *hatching* lines in varying directions.

Cubism A revolutionary movement in painting, originated in the early 1900s by Pablo Picasso and Georges Braque. Through fragmentation and rearrangement of *form*, Cubists presented multiple aspects/viewpoints of an object simultaneously, thus introducing the dimension of time into painting. Cubism's emphasis on the relationships of pure *shapes* and *lines* continued the era's strong trend away from *representational* art.

Dada / Dadaism A protest movement in the arts, initiated in Zurich, Switzerland, in 1916, as a reaction to the social, political, and psychological dislocations of World War I. Dada (French for "hobbyhorse") art is significant historically as a generating force for *Surrealism*.

deckle A wood frame used to define the edges of handmade paper sheets, creating four natural, somewhat fuzzy edges. A simulated deckle effect can be achieved on two edges of mould-made or machine-made papers.

décollage A subtractive process which reverses the *technique* of *collage* by tearing away portions of layered materials to create an *image* or *design*.

decorative Emphasizing the *2-dimensional* characteristics of any of the visual *Elements of Art*, enriching a surface without denying the essential flatness of its nature.

depth **1.** The dimension expressed from the top downward, from the surface inward, or from front to back, depending on the form of the art object or body of materials—generally stated third when designating the presence of three dimensions (height, width, and depth). **2.** In *2-dimensional* work, the *illusion* of receding in space.

depth of field **1.** In photography, the distance in a subject between the nearest point and the farthest point which can be brought to acceptably sharp focus on a common focal *plane*. **2.** Outside of photography, the replication of objects into a work of art with correct relative position, size, values, and clarity of detail from one item to another, contributing to a literal representation of what the artist is looking at.

descriptive art A type of art that is based upon adherence to actual appearances.

de Stijl (the Style) A Dutch form of abstraction, featuring *primary colors* within a balanced structure of lines and rectangles and intended to perfectly express the higher mystical unity between humankind and the universe, developed by Piet Mondrian and Theo van Doesburg circa 1914-17.

design **1.** (noun) The underlying plan setting forth the techniques, processes, *Elements of Art*, and *Principles of Design* an artist will use to produce a work of art. **2.** (verb) To create such a plan.

developmentally appropriate Sensitive to a child's mastery of prerequisite learning and his/her ability to meet an assigned task or performance expectation.

differentiate To distinguish between, perceive difference(s) in or between.

Discipline-Based Arts Education (DBAE) An educational approach to art education that involves four primary areas of study or domains:

1. Studio Production (producing works of art)
2. Art History (history and evolution of art)
3. Art Criticism (inspection and analysis of works of art)
4. Aesthetics (study of works in relation to theories of quality and beauty)

distortion Any deliberate alteration by an artist of a natural *shape*, *form*, size, position, or general characteristic of an art work based on *visual perception*. All personal or *subjective* interpretation of natural forms involve some degree of *distortion*.

drawing A 2-dimensional art expression using pencil, chalk, crayon, pen and *ink*, markers, or other *media* in a direct application that creates either a one-of-a-kind art work or the underlying *composition/plan* for a painting, *print*, *sculpture*, etc.

dry mounting A method of bonding *paper* to board with a thin sheet of adhesive placed between them, using a metal hotplate in a specially designed press.

dye A soluble coloring agent which gives its color to a surface or material through absorption. Dyes may be fixed on an insoluble substance to create a *pigment*.

dynamic Suggestive of force, *movement* and/or *tension* between/among components of a *composition*—not static. (see *moments of force*)

eclecticism The practice of combining features and objects derived from numerous and diverse sources, eras, or historical periods, with selections based on personal choice rather than adherence to any single method or system.

economy Elimination of unnecessary complexity, paring visual elements down to the barest essentials—a solution often associated with abstraction.

edition 1. In *printmaking*, identical *impressions*, numbered consecutively, taken as a complete set from a plate, block, or stone in its final state. 2. A set of cast *sculptures* taken from the same *mould* or master, generally consisting of no more than six casts, with each one signed and numbered.

Elements of Art *Color, form, line, shape, space, texture, and value*—the essential compositional components an artist uses, separately or in combination, to create art works.

embossing Any method of creating a raised *design* on materials such as *paper*, leather, metal, etc.

emphasis / dominance a basic *Principle of Design* which suggests that certain elements should assume more importance than others in a single *composition*, while maintaining *unity* with other elements subordinate to it.

en plein air The practice of painting outdoors in order to capture directly the effects of light and atmosphere, translated literally as “in the open air.”

environmental art A form of art taking its name from the fact that it surrounds the spectator like an environment. Such art works are large-scale constructions or assemblies of materials that can be entered or passed through.

explicit Fully and clearly evident or expressed, leaving nothing to question or guesswork; unequivocal and exact.

expression The manifestation through artistic form of a thought, emotion, or quality of meaning.

Expressionism / expressionism 1. A movement that was the dominant force in German art at the beginning of the twentieth century. In rebellion against the *naturalism* of nineteenth-century art, Expressionist painters used strong, nonrealistic colors and purposeful exaggeration/*distortion of form* to convey intense emotion and project inner feelings. The Expressionist philosophy also had a powerful effect on other arts of the period. Expressionism was suppressed by the Nazis as “degenerate,” but was revived and perpetuated after the Second World War. 2. Without capitalization, the art style which emphasizes an artist’s *subjective* feelings or state of mind rather than the creation of realistic images.

fantastic art / fantasy art A kind of art that may exist within any art style, but is usually considered to be in opposition to reality. Featuring freely interpreted or invented images, this art captures whimsical, capricious visions from the artist’s imagination.

Fauvism A French expressionistic art movement, originated around 1905 and characterized by bold *distortion of form* and the use of strong, pure *color*. Artists associated with the movement—Matisse, Derain, Vlaminck, and others—were labeled Fauves, which translates as “wild beasts.”

ferrule The metal part which holds the hairs in place on a paint brush.

figurative Depicting recognizable forms (figures, objects, *landscape*) either realistically or interpretatively.

fine arts **1.** Originally, the disciplines of visual arts, music, dance, and drama/theatre, though sometimes including literature and architecture. **2.** More recently, art products which focus on *aesthetics*, rather than functionality.

fixative A thin varnish sprayed on drawings to bind and seal the surface, preventing accidental smudging of pencil, charcoal, or other unstable *media*.

focal point The area of a *composition* which commands the viewer’s attention, whether through subject matter, the manipulation of formal elements, or the arrangement of other components contrived to lead the eye back to the focal point.

folk art The native arts and crafts of a particular region, arising from traditional cultural forms and passed on from one individual to another without a formal system of training.

foreground The part of a *composition* that is closest to the viewer, usually the bottom part of the art work.

foreshortening A pictorial technique for creating the *illusion* of spatial *depth* on a *2-dimensional* surface, achieved by compressing/distorting/shortening lines so that forms appear to project from or recede behind the *picture plane*.

form **1.** An essential *Element of Art* referring to the *3-dimensional volume* which occupies *space*, either as the actual *mass* of a *sculpture* or as suggested mass in a *2-dimensional* work such as a *drawing* or painting. **2.** An object which possesses the three dimensions of width, height, and depth.

closed form A *sculpture* shaped within the limits of a solid *mass* of material without noticeable projection into the surrounding *space*, particularly a carving which corresponds closely to the original form of the block.

composite form A *ceramic* object assembled from two or more components rather than formed in a single operation by throwing a mass of *clay*.

geometric form A *shape* (circle, crescent, diamond/lozenge, ellipse, hexagon, octagon, oval, pentagon, polygon, rectangle, rhombus, square, star, triangle, etc.) or *form* (cone, cube, cuboid, cylinder, egg, icosahedron, octahedron, pyramid, rhomboid, rhombicuboctahedron, sphere, tetrahedron, etc.) created from the mathematical laws of geometry.

open form A *sculpture* designed with extended *forms* which project into the surrounding *space* or with a significant proportion of internal space penetrating the whole structure.

format The *shape*, dimensions, and *proportion* of height to width for a *2-dimensional* image.

found object An article without intrinsic artistic merit which is given *aesthetic* significance or symbolic value by an artist’s decision to incorporate it in a work of art.

fractal A *pattern* made up of a repeated *motif* that gets smaller by the same amount with each *repetition*.

fractional representation A device used by various cultures (notably the Egyptians) in which several spatial aspects of the same subject are combined in the same *image*.

free-form Having an irregular *form* or outline, usually *organic* and *curvilinear* rather than geometric.

freehand Drawn or done by hand without the use of tracing or drawing aids.

fresco A wall-painting technique in which water-based *pigments* are painted on freshly applied wet lime plaster.

fresco secco A wall-painting technique in which *pigments* bound with glue are applied to dried plaster.

frieze A broad band of painted decoration or *relief sculpture*, especially on a wall.

function In art, a *utilitarian* purpose achieved through the application of structural elements.

functional Intended to be useful, designed to serve a specific purpose.

Futurism An avant garde art movement launched in Italy in 1909 with the intention of breaking with the *academic* culture of the past to celebrate modern *technology*. Subjects of Futurist painters were usually drawn from urban life and were based on an interest in time, motion, and *rhythm* as they were manifested in the machinery and human activities of the twentieth century or as they were imagined by artists as future manifestations.

gel A thick, *transparent* painting *medium* added to *oil* or *acrylic* paint to give it a heavy consistency for *impasto* effects using relatively *transparent* colors.

genre One of the categories that distinguish among specific kinds or types of art, literature, film, etc. according to subject, theme, or style.

genre painting A painting that depicts subject matter from everyday life—domestic scenes, family relationships, informal entertainments, etc.

gesso **1.** A traditional *ground* consisting of a white powdered material (chalk, whiting, slaked plaster) in a water-based adhesive *binder*, suitable only for rigid surfaces. **2.** A white *acrylic primer*, not of the same composition as traditional gesso, especially formulated for use with acrylic paint.

gestalt A German word referring to integrated structures or *patterns* that make up all experience, derived from the Gestalt Psychology theory that explains mental phenomena by their relationships to total/complete *forms*—the source of the *concept* of visual *closure*.

gesture Vigorous, energetic *lines* used to create the *illusion* of physical *movement* and action in figure drawing and *sculpture*, usually eliminating strict detail.

gilding The decoration of a surface by the application of gold leaf laid over an adhesive *ground* or of powder gold in an adhesive *binder* applied with a quill or brush.

glyptic **1.** (adj) Formed by carving or incising (rather than by *modeling*) a soft, malleable material. **2.** (noun) A sculpture or decorative object formed by carving or incising, especially in reference to gemstones.

golden mean / golden section A proportional system applied to *composition* in art, stating that a line should be divided at a point where the ratio of the shorter section to the longer is the same as that of the longer section to the whole. The approximate expression in numerical terms is a ratio of 5:8.

gouache A type of paint, sometimes called *opaque watercolor*, consisting of pure *pigment* in a gum *binder* with a white pigment or filler added to give the paint opacity. It dries to a flat finish, and the colors tend to lighten as they dry.

gouge A hand tool with a V-shaped or U-shaped blade, with smaller versions used for woodcut *printmaking* and larger versions for shaping wood or soft stone.

gradation A gradual transition between *tones* or *colors*, without abrupt change or defined boundaries.

graphic Physically existing in a *2-dimensional* space relationship; e.g. drawings, paintings, or prints on a *2-dimensional* surface, even when the illusion of *3-dimensional* form is present.

graphic arts Any form of *visual arts* that involve the application of *lines* or strokes to a *2-dimensional* surface.

graphic design Art and *design processes* associated with reproduction in a *commercial* context, including *illustration*, *layout*, technical illustration, photographic *technique*, and typography. (see *commercial art/commercial graphics*)

grid **1.** A network of evenly spaced *lines*, running horizontally and vertically at right *angles*, that divide a drawing or painting into small squares or rectangles—often used as an aid for enlarging *drawings* or for determining accurate placement/relationships of spatial elements. **2.** A triangular grid can be created by adding diagonal lines that intersect all corners of square shapes on a grid.

ground **1.** A coating laid over a painting *support* to provide a firm surface texture for adhesion of paint. **2.** A dark waxy substance applied to an etching plate to form a thin acid-resistant coating. **3.** The surface of a *clay* object which is in a condition to accept *decorative glazes*.

half tones *Colors* or *tones* midway between the extremes of very light or very dark.

happening A form of transitory entertainment, categorized as *visual art* but integrating theatre elements, in which an artist performs or directs an event that generally includes audience involvement at some level. Sometimes called “assemblages on the move,” happenings stemmed from the *Dada* movement and came into being with *Pop Art* in the mid- to late 1950s. Because of happenings’ ephemeral nature, concrete evidence of their creation is primarily provided by photographic and cinematic documentation. (see *performance art*)

hard edge painting A type of *abstract* painting characterized by the use of flat *color* in *shapes* with clearly delineated edges, closely related to geometric abstraction and *Post-Painterly Abstraction* and usually called *color field painting*.

hatching A *technique* for creating areas of *value* through repeated, closely-spaced, *parallel lines*, most commonly associated with *drawing*, engraving, and etching, but applicable to any *medium* in which linear marks are used. Darker values can be obtained by *cross-hatching*, consisting of overlapping lines drawn in different directions.

highlight The lightest *tone* in a drawn or painted *image*, representing the area or point of maximum light reflection on a surface.

horizon line The line where the sky appears to meet the earth, as seen by the observer. (see *perspective*)

horizontal A *line* or *plane*, positioned and viewed side to side, parallel to the top and bottom edges of a *2-dimensional* surface.

hue *Color*, especially the attribute that provides its common name and indicates its position in the *spectrum* or on the color wheel, without reference to *tones*.

icon / ikon **1.** A *portrait* of a sacred figure in the form of a painting, *mosaic*, or low *relief*, usually small-scale, a traditional form of Christian art, particularly in eastern Europe. **2.** A formal or symbolic pictorial *image*.

iconography A field of study dealing with the language of symbolic *images*, themes, and *motifs*—including *abstract* ideas and *concepts*—in *figurative* art.

illumination Decoration featuring ornamental *designs*, *colors*, and *gilding* on a hand-written manuscript.

illusion / illusionism The imitation of visual reality created on a flat surface.

illustration An art practice, usually commercial in character, in which aesthetic considerations are dominated by the need to communicate an anecdote, story, situation, or subject.

image A representation, illusory or realistic, of a person, thing, or concept.

impasto Thickly applied paint that forms a low sculptural effect through visible marks made by brush, palette knife, or a similar tool.

implied / implicit Indicated indirectly, suggested and understandable, though not concretely expressed. (see *gestalt* and *closure*)

implied line A line that dims, fades, or stops and starts, but is visually continued by the viewer in the context of its reappearance.

implied shape A shape suggested or created by the psychologic connection of dots, *lines*, areas, or their edges, creating the visual impression of a shape that is not distinctly expressed.

impression **1.** An effect produced on the mind or senses by some force or influence. **2.** In *relief* or intaglio printing, a final proof or *print* from the prepared block.

Impressionism An art movement of the late nineteenth century that emphasized the effects of light on color. Primarily associated with such painters as Claude Monet and Camille Pissarro, Impressionism challenged earlier modes of realistic painting, as it aimed to capture momentary glimpses of the way subjects were affected by changing light through filling the canvas with short strokes of pure *color*.

India ink A pure black, permanent drawing *ink* traditionally composed of lamp black *pigment* in an aqueous gum *binder*.

ink **1.** A vibrant, *transparent*, liquid *medium* for drawing and painting, consisting of a *pigment* or *dye* suspended or dissolved in a water-based *vehicle*. **2.** A viscous liquid or paste *medium*, commonly consisting of *pigment* finely ground in an oil or varnish *vehicle*, used in *printmaking*.

installation A multi-media art work assembled as a particular environment to create a conceptual experience. An installation may be constructed indoors or out, but frequently transforms an entire gallery space.

intensity The strength, brightness, or purity of a *color/hue*. High-intensity colors are vivid, low-intensity colors dull.

interpenetration Representation of *planes*, objects, or *shapes* moving through each other and locking together within a specific area of *space*.

intuitive Knowing or recognizing by an instinctive sense rather than by the application of exact rules; sensing or feeling something without a specific, identifiable reason.

jewelry Wearable ornaments such as rings, necklaces, earrings, bracelets, etc,

junk art Any type of art in which discarded objects and materials are used as the components for forming art objects.

kirigami The Japanese art of making *patterns* by folding and cutting *paper*.

key lighting The overall *impression* of light in a painting. A predomination of bright *colors* and light *tones* is identified as high key; a predomination of dark colors and tones is identified as low key.

kinetic art An art work that incorporates random or mechanical movement, either of the entire *form* or of moving parts in an *assemblage*, such as a *mobile*.

kinesthetic Generating a sense of motion in a work of art that does not actually move.

land art Forms of art dealing directly with natural land areas which an artist manipulates, rearranges, or records.

landscape **1.** A work of art that depicts the natural inland environment, usually covering a considerable range of distance. **2.** A format designation for any picture or *graphic layout* in which the dimension of width exceeds height.

layering A process used primarily by commercial artists and printers for many years, but becoming more widespread with the advent of computer desktop publishing. Before sending a design to be commercially printed, colors must be separated into layers by *hue*, *intensity*, and *value*. These layers are printed separately, in succession, beginning with the lightest value color and finishing with the darkest, with black (if used) the final layer. (see *posterization*)

layout A plan or sketch of a proposed work of art for an advertisement, indicating the arrangement and relationship of the design's components, including text blocks as compositional shapes.

light pattern The overall relationship of light and dark shapes appearing on a form as a result of its physical character and the kind and direction of light falling upon it.

line An essential *Element of Art* denoting the mark made by a tool or instrument moving across a surface, whether *2-dimensional* or *3-dimensional*. In *3-dimensional* applications, lines may be created on the surface of sculptural material, or the lines themselves can become *3-dimensional* through the use of string, wire, solid rods, etc.

diagonal line A slanting line, moving or extending *obliquely*, applied most often to a line angled at 45 degrees.

implied line A line that dims, fades, or stops and starts, but is visually continued by the viewer in the context of its reappearance.

line drawing A drawing (using any *medium*) in which only line is used to create the *image*. Tonal effects are achieved by *hatching* and *cross-hatching*, with no solid areas of *tone* or *color* applied.

linear Utilizing line and *contour*, rather than *mass*, to describe *forms*.

linter Preprocessed pulp of cotton or wood, purchased in sheet form and used to produce a low-shrinkage pulp good for paper *casting*.

manipulation **1.** The act of working, operating, managing, or controlling art *media*, *techniques*, and *processes*, both by hand and using tools.

masking A *technique* used to protect an area of existing *color* or unpainted *paper* when subsequent layers of color are applied over them. Masking materials include cut or torn paper, liquid masking fluid, tape, etc.

masterpiece An art work judged by common consent to be of outstanding quality. (In its original use, this term denoted a work presented as a demonstration of skill by artists applying for membership in a medieval guild—a test piece by which an artist could become known as a master of a particular art or craft.)

mass **1.** In *2-dimensional* work, a fundamental *shape* or cohesive group of elements in a *composition* or the general distribution of light and shade as related to other features of the composition. **2.** In *3-dimensional* work, the actual bulk, density, and weight of the material used.

matte The quality of a surface that is dull, non-reflective, or evenly textured, with no luster or sheen.

medium (*singular*) / **media** (*plural*) **1.** The material(s) used by an artist to create art works. **2.** The fluid substance(s) in which *pigments* are mixed to create paint.

metamorphosis A complete change in *form*, structure, and/or substance, showing the original object or objects, each of the transitional stages, and finally the completed configuration.

metaphor A figure of speech/visual communication containing an implied comparison, in which a word, phrase, *image*, *symbol*, object, or *concept* usually associated with one meaning is used to designate another thing.

middle ground The part of a *composition* that lies between the *foreground* and the *background*.

Minimalism / minimalism **1.** A movement started in New York in the 1950s, encompassing all arts disciplines, in which only the simplest *design*, structure, and *forms* are used—often repetitiously—and the artist's individuality is minimized. **2.** Without capitalization, the style as it is employed by artists today.

mixed media The use of a variety of *media* in a single work of art.

mobile A *3-dimensional sculpture* with a fixed point of support, either hanging or mounted, whose components are free to move in response to air currents or a light touch.

modeling **1.** In *sculpture*, shaping of a pliable material. **2.** In *drawing* or painting, the method of representing *3-dimensional form* in a *2-dimensional image* by using tonal *gradation* to depict contrasting light and shade falling on a surface.

modern art Works of art produced during progressive or *avant garde* phases from the time of the *Impressionists* in the late 1880s to the post-modernists in the 1960s.

Modernism A modern art style usually associated with nonrepresentational, formally organized *compositions*, rather than those displaying *organic* and/or *fantastic* characteristics.

modular Built up from a number of identical or similar components.

moments of force Direction and degree of energy/visual thrust implied by art elements in specific compositional structures, produced by manipulation of dimension, placement, *accent*, etc.

monochromatic Having only one *color/hue*, but using a multitude of its *tints* and *shades*.

monoprint / monotype A type of *print* or engraving that can produce only one copy and is not replicable.

mood The emotional tone and/or quality of feeling depicted or perceived in works of art.

mosaic The *technique* of decorating a surface with small pieces of colored stone, glass, or ceramic material set in a layer of cement.

motif A distinctive *design* or figure that is developed and recurs in variation throughout an art work as the dominant idea (the visual arts equivalent of theme or melody in a musical composition).

mould A flat screen that filters an even layer of fibers through it to form a sheet of paper. The primary tool for creating handmade paper, it is used in concert with a wooden frame called a *deckle*.

movement A basic *Principle of Design* which creates the *illusion* of motion by deliberate placement and configuration of visual components in a *composition*, directing the viewer's eye through a work of art in a definite way.

mural A large-scale painting or *design* (such as *mosaic*) either created directly on a wall or designed to be permanently fixed to a wall.

narrative art Art work which is primarily concerned with the telling of stories, including invented incidents, literary texts, public events, or traditional myths or legends.

naturalism An approach to art in which all forms are represented realistically, as they actually appear, without theoretical or symbolic interpretation by the artist.

Neo-Abstraction The form of post-modern art in which artists such as Frank Stella and Al Held have continued to work in the *abstract art* style.

Neo-Classicism A style of art which reintroduced *Classicism* in France and became the government-approved model for French art from the late 1700s until about the middle of the nineteenth century.

Neo-Expressionism The form of art which provided a significantly distinctive direction for post-modernists, dating from the early 1980s and reaffirming the concepts of expressionistic style.

nonobjective / nonrepresentational Entirely imaginative and not derived from anything visually perceived by the artist, with the organization and treatment of the *Elements of Art* and *Principles of Design* by the artist fully personalized and not associated by the viewer with any previously experienced natural objects.

objective Accurately representative of something directly observed, with no alteration, personalization, or interpretation by the artist.

oblique Having a slanting position or direction, neither perpendicular nor horizontal, not level or upright.

oil paint Paint which uses oil (commonly linseed oil) as the vehicle and binder for evenly dispersed pigment, drying to a tough, flexible film that adheres firmly to the painting surface.

Op Art (abbreviation of Optical Art) A type of *abstract art* that derives from, and utilizes, various physiological and psychological phenomena of *visual perception* which cause the appearance of vibration, pulsation, or flickering in a *composition*. In order to evoke the desired retinal response, Op artists sought maximum precision in the control of surfaces and edges. During its heyday in the 1960s, Op Art exercised a strong influence on fashion and *design*.

opaque Lacking *transparency*, *translucence*, and the ability to be penetrated by rays of light. An opaque medium, such as *tempera* or *gouache*, completely covers any image that lies beneath it.

open-value composition *Composition* in which *values* cross over *shape* boundaries into adjoining areas.

optical perception The singular brain function that provides the visual sensation of object recognition.

optical vibration The *illusion* of vibration or *movement* created by an artist through the manipulation and juxtaposition of compositional elements. (see *Op Art*)

organic / biomorphic Of or relating to living organisms (plants and animals).

organic unity A condition in which artistic subject, form, and meaning are so interdependent that they may be likened to a living, self-contained organism.

organizational control Management of *composition* in pictorial *space* through specific planning.

origami The Japanese art of folding paper to form flowers, animal figures, etc.

original 1. (adj) Fresh, new, never having existed before. 2. (adj) Capable of inventing or creating something new. 3. (noun) A new or first work, not a *reproduction* or copy.

orthographic drawing *Graphic* representation of *2-dimensional* views of an object, showing a plan, *vertical* elevations, and/ or a section.

orthographic projection A series of *graphic* representations which present front, side, and top views of an object, intended as a comprehensive plan to be referenced before initiating a project. In art, such a series would be necessary for carving a *3-dimensional* object in wood, stone, etc. In architecture, additional graphics, such as a chart of isometric conditions, would be required.

outsider / grassroots art Art made by people (often of retirement age) with no formal artistic training, using ordinary materials in extraordinary ways and frequently creating a complete environment around themselves.

overlapping Creating an *illusion of depth* by partially covering one *form* with another, giving the partially-covered form the appearance of being farther away from the viewer.

paint quality The surface effect produced by an artist's technical skill and style in applying and manipulating paint.

palette 1. The surface on which an artist mixes *colors*. 2. The range and choice of colors an artist uses.

limited / restricted palette A relatively small range of paint colors chosen either to set the color key of a painting or as the minimum range that will provide versatility in color mixing.

spectrum palette A range of *colors* to be used for painting, consisting only of the pure colors of the spectrum and white. Because black is omitted, *shadows* and low *tones* must be conveyed by mixing pure colors.

paper A range of materials formed into thin sheets made from the cellulose in plant fibers (shredded wood, linen rags, or other suitable vegetable matter) mixed with water to create a liquid pulp.

cold-pressed paper Paper with a mildly *textured* surface produced by pressing the paper through unheated rollers, with the *texture* generally considered to fall between *hot-pressed paper* and *rough paper*.

hot-pressed paper Paper with smooth, glazed surfaces produced by pressing the paper through hot rollers after formation of the sheet.

rough paper Paper with a heavily *textured* surface produced by minimal pressing after sheet formation.

paper grain The direction in which fibers of machine-made paper lie, with fibers swelling more across their width than along their depth when wet, causing the paper to expand at right angles to the direction produced by the machine. Grain directions are not distinguishable in handmade and mould-made papers.

paper pulp The beaten, wet mixture of stock (wood, cotton, or other fibers) used in making *paper*.

papier maché A material consisting of shredded or torn *paper*, soaked in a liquid glue or paste, which is used as a *modeling medium*, with or without an *armature*. Lightweight and durable, papier maché *sculptures* can be sanded, painted, and varnished.

papiers collés A form of *collage* in which the entire *composition* is made of torn or cut pieces of *paper*—plain, colored, *textured*, printed with *images* or text—glued to a surface.

parallel lines Two or more *lines* running in the same direction, always the same distance apart.

pastel A drawing/painting *medium* consisting of *pigment* mixed with a gum *binder*, rolled or compressed into stick form. The colors are deposited on the surface of the art work in an unstable, powdery form which must be sealed with a *fixative* or sealed under glass.

pastoral Depicting an idealized *landscape* which is populated with mythical or romanticized figures, often based on a literary source such as a poem or fable.

patina **1.** A surface coating, usually greenish, that forms naturally on copper, bronze, and other metals—often considered an *aesthetic* enhancement. **2.** Colored *pigments* and/or chemicals applied to a sculptural surface to artificially create the effect of patina.

pattern **1.** A basic *Principle of Design* referring to an arrangement of *lines*, *shapes*, or *colors* which utilizes *repetition* to create *motif* in a *composition*. **2.** A model or plan used as a guide in making multiple versions of the same *design* or object.

perception The act of taking notice, comprehending, or recognizing an object, relationship, quality, or idea through the use of mental faculties, sometimes influenced by previous experience.

performance The act of working/progressing toward an end or goal, typically examined as a means of determining degree of effectiveness when measuring student achievement, with judgments made within the context of predetermined criteria.

performance art A form in which an artist combines several arts *media*/disciplines to create an abstract commentary on some issue, theme, or *concept*. Designed to provoke a visceral response and frequently requiring interaction from viewers, the art work may be staged in a specific environment or may be designed for adaptation to any community setting. An outgrowth of the *happenings* of the 1950s and 1960s, the form retains its transitory nature and may or may not be documented through photography, film, or video. Although it nearly always incorporates the *performing arts*, performance art is usually categorized as *visual art*.

performing arts The disciplines of music, dance, and drama/theatre.

perpendicular **1.** At a 90-degree *angle* to a given *plane* or *line*. **2.** Exactly upright, *vertical*, straight up or down.

perspective Any *graphic* system used to create the *illusion* of *3-dimensional* objects and/or spatial relationships on a *2-dimensional* surface.

aerial / atmospheric perspective A method for creating the *illusion* of distance in a painting through the manipulation of *hue*, *value*, and *intensity*—lightening values, softening details and *textures*, reducing value *contrasts*, and neutralizing *color* in objects as they recede.

geometric or linear perspective / projection A *technical drawing* system for developing *3-dimensional images* on *2-dimensional* surfaces, constructed on the principle that receding *parallel lines* appear to converge at one, two, or three specific *vanishing points* on the horizon, useful in reproducing the optical phenomenon of diminishing size.

oblique perspective / projection A *technical drawing* system in which a *3-dimensional* object is presented *2-dimensionally*, with the front and back sides of the object parallel to the *horizontal* base, and the other *planes* drawn as parallels coming off the front plane at a forty-five degree *angle*.

photography The process of producing *images* by chemical action upon a surface (such as camera film) that reacts to radiant energy, particularly light.

photogravure 1. A process for printing a photographic *image* from an etched plate. 2. A *print* made by the photogravure process.

photomontage A pictorial *image* made by cutting out figures, objects, background features, etc. from different photographs and assembling them on a single sheet of paper or board.

pictogram / pictograph A simple *symbol* or pictorial element representing a specific object or activity, sometimes utilized as an element of language, as in picture writing.

pictorial area The area within which a picture or *design* exists, distinguished from the mat or frame which provides a boundary for the art work.

Pictorialism A branch of *photography* dating from the early nineteenth century, developed as an alternative to *academic* or strictly realistic photography. Based on personal *expression* and *creativity* within the photographic realm, Pictorialism has become one of the favored forms of photography.

picture frame A border, often ornamental, surrounding a picture.

picture plane The actual flat surface on which the artist executes a pictorial *image*.

pigment A finely ground, insoluble, colored powder that can be mixed with different types of liquid to make paint.

planar Of, or pertaining to, a *plane*.

plane A flat, level, or even surface, possessing only the dimensions of length and width.

planographic Printed from a flat surface such as a metal plate.

plastic 1. (adj) Malleable, workable, and relatively soft, but capable of retaining a modelled form. 2. (adj) Modelled, rather than carved, into a *3-dimensional* form. 3. (noun) A synthetic material, soft or rigid, which is capable of being shaped and formed in a variety of ways.

plasticity The quality of a material that allows it to be shaped or manipulated.

polychrome Executed in multiple *colors*.

Pop art A form of art that depicts, often satirically, consumerism and the mundane products of mass popular culture (advertising from magazines, newspapers, billboards, and television; comics; common products and commodities, etc.) as its subject matter. Pop art began to take shape in England in the late 1950s and spread quickly during the 1960s in the United States, where it was most widely accepted.

portfolio 1. A portable, flat case or container in which art works can be stored/transported. 2. A selection of work representative of an artist's style and technical ability, in a quantity that can be conveniently stored and transported in a portfolio. 3. In assessment, a collection of work that documents the developmental process which produced a work of art; e.g. a unified sequence of rough sketch, final draft, finished work, personal critique, and outside critique.

portrait A pictorial representation of a person.

posterization The breaking down of an image into gradations of tone that can be printed separately in a process known as *layering*, with the number and variety of tones to be printed left to the artist's discretion.

Post-Impressionism A series of art movements which developed in response to *Impressionism*, leading away from *naturalism* and toward a more formal approach to pictorial organization, symbolic use of *color*

and *line*, and emotionally *expressive content*. Cézanne, Gauguin, van Gogh, and Seurat dominated the evolution of Post-Impressionistic styles between 1880 and 1905.

post-modernism A plurality of art styles which developed during the 1970s in response to the seeming irrelevance of forms such as *minimalism* and *conceptual art* to a world struggling with rising social problems—drugs, crime, divorce, commercial greed, etc. Some post-modernists turned back to *figurative* art; some demanded an emphasis on meaning; some expanded upon modern art in new ways by appropriating or modifying earlier styles. The sheer variety encapsulated in the movement has prevented easy categorization of the artists involved.

Post-Painterly Abstraction A movement which began in the 1950s as a rejection of the expressive brushwork of *Abstract Expressionism*. It embraced more precisely defined types of geometric abstraction, such as *hard-edge* or *color field painting*.

Principles of Design *Balance, contrast, emphasis/dominance, movement, pattern, proportion, repetition, rhythm, unity/harmony, and variety*—the basic effects an artist employs to organize/manage/manipulate the essential *Elements of Art* during the compositional *process*. The various Principles are distinguished by subtle differences and may function either independently or interactively, producing related or overlapping results.

primer Any coating applied to a support in preparation for painting, making the surface more receptive to the paint.

primitive art Art works created by untrained or slightly trained artists, characterized by a naïveté of form and *expression*.

print An *image* made indirectly by any process in which *ink* is transferred from one surface to another. Some processes produce only one print, but most offer the opportunity for a single *design* to be reproduced many times through multiple-product processes such as etching, engraving, lithography, linoleum relief, woodcut, photographic projection, etc.

printmaking *Techniques and processes* for producing *prints*, used in reference to *original images* created by artists rather than to *commercial* methods of reproduction.

process A continually developing method of working or problem-solving, generally involving many steps which require sequential execution in order to achieve effective results. Steps involved in a process vary widely and include imaginative/conceptual tasks, concrete planning, manipulation of tools and materials, time management, adaptation to unexpected developments, etc. (Because art production relies on process, a growing body of research recommends art classes for all students as a means of developing skills that advance success in other areas of endeavor.)

proportion **1.** A basic *Principle of Design* that determines size relationships among all parts of a *composition*. **2.** (noun) The dimensions and scale of various parts of an *image* or object, in relation to each other and to the whole structure. **3.** (verb) To adjust a part in size relative to other parts of a composition.

radial Having compositional components arranged like spokes of a wheel branching out in all directions from a common center.

Realism / realism **1.** A nineteenth-century art movement which rebelled against traditional historical, mythological, and religious subjects in favor of down-to-earth scenes of life that retain the basic impression of visual actuality. An extension of this movement was Social Realism, in which artists expressed obvious social or political commentary in these realistic depictions of life. **2.** Without capitalization, a form of expression in art and literature in which people and things are depicted as they really appear to be, without idealizing.

Realist Photography The form in which *photography* originally developed, dedicated to *academic* or strictly realistic photographic images produced through the “honest” use of available materials and *technology*—sometimes referred to as Straight Photography. Later, as technological changes opened increasing opportunities for *creative* interpretation and/or manipulation of photographic *content*, *Pictorialism* offered artists an additional way of working.

rectilinear Stressing the use of straight *lines* (as opposed to *curvilinear*, which stresses curved lines) in a *composition*.

reflection The rebounding of light, heat, *images*, or sound waves from a surface.

relief printing A process in which an inked *impression* of a *design* or *image* is printed from a block of solid material (linoleum, wood, etc.) on which the areas not to be printed have been cut back to a lower level.

relief sculpture An art work, *graphic* in *concept* but sculptural in application, which utilizes relatively shallow *depth* to carve, model, or construct *images* that project from a flat surface, with depth of forms varying significantly. Relief sculpture is meant to be viewed frontally, not in the round.

bas (low) relief Process or work of art in which material is cut away from negative spaces, raising positive images from the rest of the *picture plane* less than half their natural proportional depth—only enough to be perceptible.

high relief Sculpture of various types in which *forms* project from the *background plane* by more than half their natural proportional depth.

sunken relief A category of relief sculptures in which forms are recessed from the surface of a block of material, with the highest point of the recessed area level with the original surface.

repetition A basic *Principle of Design* in which repeated use of the same visual element in a *composition* produces effects such as the *emphasis/dominance* of one visual idea, a feeling of harmonious relationship, an obviously planned *pattern*, or an illusion of *rhythmic movement*.

representational Recognizable as a realistic depiction of an object or scene.

reproduction A copy of an *original* work of art made by some mechanical *technique*, such as *photography*, *casting*, or *printing*.

resolution A measure of the *intensity* of detail in computer *graphics* and/or photographic *images*.

reflected / reflecting image An *image* which has been altered by means of a mirror effect, with compositional elements reversed horizontally as we would see them in a mirror, or reversed vertically as they might be when reflected in a body of water.

resist A substance or material applied as *masking* to protect selected areas of a *composition* from subsequent layers of paint and which can be removed without damage to the surface.

reverse image 1. A black-and-white or grayscale image in which dark and light areas of the *original* have been manipulated so that they trade places. 2. A *reflected/reflecting image*.

rhythm A basic *Principle of Design* which creates vibration in the *movement* or flow of a *composition* by using measured *accents* within a *repetition* of regulated visual units, appearing to lead the eye from one part to another in a rhythmical or orderly manner.

Romanticism An art movement of the late eighteenth and early nineteenth centuries, characterized as a revolt against the Neo-Classical style which had dominated artistic, political, and philosophical principles for around eighty years. In the visual arts, Romanticism emphasizes the value of individual experience, freedom of *form*, *originality*, emotion, *intuitive* imagination, and spontaneity of *expression*.

rubbing / frottage The *technique* of taking a direct *impression* of a surface *pattern*, *texture*, or relief *image* by laying paper upon it and rubbing evenly with some marking substance.

saturation A measure of the vividness of a color—its degree of *intensity* or purity.

scale The dimensions and *proportions* of an *image* or object, with sizes determined in accordance with a constant standard or unit of measure.

schema **1.** A diagram or simple drawing which serves as a plan for developing a drawn/painted/sculpted form or a full-scale *composition*. **2.** In child development, a personalized process by which a child begins to identify and incorporate objects into various art works, utilizing the same sequence of steps and consistently drawing or constructing any given item to look the same from work to work.

scheme As applied to *color*, an array of *hues* specifically selected/organized to be used in a specific work.

school A group of artists who have some identifiable similarity; e.g. were trained in the same studio, share particular aims and ideals, show stylistic affinities in their work, or belong to a specific region or location.

screenprinting A method of printing a flat *image* by pressing ink through a screen of fine, woven fabric stretched on a rectangular frame, using various *processes* to protect selected compositional areas, with separate screens to create different areas of *resist* for each *color*.

sculpture **1.** The *techniques* and *processes* used to create *3-dimensional forms* and *images*, by carving, *casting*, construction, or *modeling*. **2.** A work of art which is partly or fully *3-dimensional*.

closed-form sculpture A sculpture shaped within a solid *mass* of material without noticeable projection into the surrounding *space*, particularly a carving that corresponds closely to the original form of the block.

free-standing sculpture A sculpture that can be viewed from all sides.

open-form sculpture A sculpture designed with extended *forms* which project into the surrounding *space*, or with the whole structure penetrated by a considerable *proportion* of internal space.

seascape A work of art that depicts the sea and objects, environments, or activities related to the sea, usually covering a considerable range of view.

sensory Of or related to the transmission and reception of *impressions* from the five primary human senses of hearing, sight, touch, smell, and taste.

sepia A warm brown *ink* or *watercolor* used for *monochromatic* paintings, *drawings*, or *photographs*.

serial imagery The use of a single, recurring *motif*—*figurative* or *abstract*—to form a *composition*, creating the overall effect of a coherent sequence or rhythmic *pattern* that may incorporate minor variations.

sfumato A painting technique in which areas of paint are blended and softened to create gentle, hazy transitions between light and dark *tones* or between *colors*.

sgraffito The *technique* of scratching a *design* or *image* into a layer of material to reveal a different-colored layer or *ground* beneath.

shade **1.** A dark *tone* produced by adding black to a *color*. **2.** In a picture, a dark area that appears to be in *shadow*.

shading Creating areas of varying *tone* in a *drawing* or painting to provide either sharp *contrast* or gradual transitions from light to dark.

shadow The surface portion of a *plane* or object that appears to be of a darker *value* as the result of receiving less light than other areas.

shape An essential *Element of Art*, expressed as an area that is defined by actual or implied *lines* that meet to enclose a space or by a boundary created through the use of different *values*, *colors*, or *textures* in various areas of a *composition*.

amorphous shape A shape that lacks clarity or definition, is formless or indistinct and of uncertain dimensions.

biomorphic/organic shape A shape that is irregular in form and resembles the freely developed curves found in organic matter.

geometric shape or form A shape (circle, crescent, diamond/lozenge, ellipse, hexagon, octagon, oval, pentagon, polygon, rectangle, rhombus, rhomboid, square, star, triangle, etc.) or form (cone, cube, cuboid, cylinder, egg, octahedron, pyramid, sphere, tetrahedron, etc.) created from the mathematical laws of geometry.

linear shape A shape that has the appearance of a *line*, such as string, tree branches, or cables on a bridge.

implied shape A positive area that suggests the visual appearance of a shape that does not physically exist, created by the psychologic connection of surrounding dots, lines, areas, or their edges. (see *gestalt*)

organic / biomorphic shape A shape that is irregular in form, with curves that are derived from the natural forms of living *organisms*.

rectilinear shape A shape, either regular or irregular, whose boundaries usually consist entirely of straight *lines*.

solid shape A 3-dimensional form, having height, width, and *depth*.

sighting In *drawing*, depicting relative sizes and distances accurately by employing a constant unit of measure throughout a *composition*; e.g. a pencil held at arm's length.

silhouette 1. The overall *shape* of a dark *form* as it appears against a brightly-lit background. 2. A painted, drawn, or cut-paper *image* presented as flat *shapes* against a *contrasting background*.

simultaneity In visual art, the creation of one integrated image by bringing together and/or superimposing separate views representing different points in time and *space*.

simultaneous contrast The mutual effect of two *colors* seen in direct contact, when *tone* and *color contrasts* seem intensified.

six-trait writing (+1) A system developed in the early 1980s to provide writing instruction that utilizes the same quality criteria throughout a student's schooling and beyond. The original six traits deal with ideas and content, organization, voice, word choice, sentence fluency, and writing conventions; presentation has been added in recent years. A basic knowledge of this system is useful to arts educators in several ways: to take advantage of pre-existing student knowledge when integrating words and images in an assignment, or to provide a personal quality-control framework for writing grant applications, advocacy letters, rationale for program improvements, research papers, theses, etc.

size A material (rosin, glue, gelatin, starch, modified cellulose, etc.) added to paper pulp or applied to the surface of *paper* or fabric to provide resistance to liquid penetration.

slab A flat sheet of *clay*, solid and of uniform thickness, from which hand-built *ceramic* objects are constructed.

solvent A liquid capable of dissolving a particular substance, used to clean brushes and *palette* or to dilute paint.

space An essential *Element of Art* which denotes areas in a *composition* not occupied by positive *lines*, *shapes*, or *images*, with the shape of the space itself forming a design element.

2-dimensional / decorative space A space that possesses only the dimensions of height and width.

3-dimensional space A space possessing, or creating the *illusion* of possessing, the dimension of *depth*, as well as the dimensions of height and width.

4-dimensional space A highly imaginative treatment of forms that gives a sense of time or motion intervals as utilized in relativity theory.

equivocal space / ambiguous space A manipulation of compositional space in which the viewer may discern more than one set of relationships between/among depicted objects, often described as “optical illusion.”

infinite space A concept in which the picture frame acts as a window through which objects can be seen receding endlessly.

intuitive space The *illusion* of space created by an artist through the instinctive manipulation of certain space-producing devices, including *overlapping*, *transparency*, *interpenetration*, inclined *planes*, disproportionate *scale*, *fractional representation*, and the inherent spatial properties of art elements.

negative space An area in a composition—either 2- or 3-dimensional—that is unoccupied by defined objects, *shapes*, or *lines*, but may still function as a *design* shape that contributes to the overall *image*.

positive space Areas in a *composition* occupied by defined objects, *shapes*, and *lines*.

shallow space The illusion of limited *depth*. With shallow space, the imagery moves only a slight distance back from the *picture plane*.

spattering Applying paint by flicking *pigment* from the bristles of a stiff brush.

spectrum The band of individual *colors* resulting when a beam of white light is broken into its component wavelengths, identifiable as *hues*.

static Having no sense of, or giving no indication of, *movement* and life; stationary.

still life A painting or other work of art that takes as its subject a group of inanimate objects arranged on a flat surface, traditionally reflecting a range of everyday items from any particular period, such as plants, food, dead animals, books, bottles, bowls, tools, etc.

stippling Creating an area of *color* and/or *value* by dotting a portion of the painting surface with the point of a brush.

structure 1. The organization/*composition* of *concepts* and/or components in an art work. 2. The organization of tasks, sequence, and *processes* required to complete either a work of art or a specific course of study in art.

study A detailed *drawing*, painting, or 3-dimensional model made as preparation for a proposed work, either as an investigation of one specific portion of a *composition* or as a preliminary version of the whole work.

style A distinctive or characteristic manner of working identifiable to a particular artist, school, or period in art, including the types of imagery employed, the objects produced, the application of *media* and *techniques*, and the utilization of the *Elements of Art* and *Principles of Design*.

stylization The intentional use of particular conventions of *style* or *pattern* in a *composition*, *image*, or *motif*, producing *designs* that are recognizable but not necessarily realistic.

subject **1.** Any person, thing, experience, or *concept* represented in a work of art. **2.** In *abstract* or nonobjective art forms, the visual signs and *symbols* used by the artist.

subjective Influenced by personal/individual attitude, emotion, bias, or *vision*, affecting the way an artist expresses subject matter or the way any viewer—artist or nonartist—responds to an art work.

substitution In *sculpture*, reproducing a form by the replacement of one material or *medium* with another, as in *casting*.

subtraction In *sculpture*, the carving or cutting away of material to create a *form*.

support The basic material that forms the physical surface on which a painting or *drawing medium* is applied.

Surrealism A modern movement in art and literature, stemming from *Dadaism* and influenced by Freudian psychology, that attempts to portray or interpret the workings of the subconscious mind, frequently as manifested in dreams. It is characterized by irrational, *fantastic images* and *composition*.

symbol An *image* or an *abstract* element (*color*, *pattern*, etc.) which represents an object, figure, or abstract idea—either as a simplified version of the actual *form* or as a different form that, through widely held association, can be relied upon to suggest the intended subject (owl for wisdom, heart for love, etc.).

symbol system In *drawing*, a set of *symbols* that are consistently used together to form an *image*, such as a figure. Often drawn in the same sequence, symbols comprising personal systems are usually set in childhood and often are called upon throughout adulthood unless modified by learning new ways to draw. (see *schema*)

Symbolism / symbolism **1.** A movement started by a group of French and Belgian writers and artists of the late nineteenth century who rejected *realism*, *naturalism*, and literal representation, trying instead to express ideas, emotions, and attitudes through evocation and suggestion, symbolic words, figures, objects, etc. **2.** Without capitalization, the representation of ideas and things by use of *symbols*, especially in art and literature.

symmetry A balanced arrangement of similar components—or an exact duplication of components—around or on either side of a (usually imaginary) central *axis* through a *form* or *composition*.

approximate symmetry The use of similar imagery on either side of a central *axis*, varied to prevent visual monotony, but creating the *impression* of an equal relationship.

mirror / reflective symmetry A kind of symmetry achieved when the two halves of an object or *pattern* are the same, as evidenced in a kaleidoscope.

line of symmetry An imaginary line through the center of a *form* or *composition*, around which compositional elements are arranged to achieve a degree of *balance* or symmetry. (also referred to as *axis*)

rotational symmetry A kind of symmetry achieved when an *image* or *shape* remains the same when turned around a central point, as evidenced in a pinwheel.

point of symmetry The central point around which *rotational symmetry* is achieved by *images* capable of looking the same in two or more rotational positions.

synthesis The achievement of a single, unified, meaningful whole by combining various elements, materials, and/or *abstract* entities.

tactile Relating to the sense of touch.

tangram A Chinese puzzle in which pictures are created from seven parts of a square.

technical illustration A field of *illustration* originally concerned with accurate representations of machinery and parts for printing in technical manuals, now applied to a broad range of *technology* and manufactured items of various kinds, usually involving highly detailed *drawings to scale*.

technique **1.** The collective *processes* of working in any *medium* to produce a particular result through skillful manipulation of materials, tools, and equipment. **2.** An individual method of applying or manipulating a material, such as *hatching* or *tenebrism*. **3.** The individual method pursued by a particular artist working in a specific *medium* to achieve an individualized *expressive* effect.

technology Originally, any mechanized tool, device, machine, or *process* which facilitates ease of operation and/or reduces time involved in completion of a task or project; in more recent times, computers and related production aids such as scanners, digital printers, software programs, etc.

tectonics The constructive arts in general, especially the creation of things that have both beauty and usefulness.

tempera A fast-drying water-based paint, generally *opaque* but *translucent* when thinned, that produces brilliant colors with a *matte* finish.

tenebrism A painting *technique* that exaggerates or emphasizes the effects of *chiaroscuro* by placing larger amounts of dark *value* close to smaller areas of highly contrasting lights, thus concentrating attention on specific features of a *composition*.

tension **1.** In a picture, the dynamic interrelationships (push/pull, *balance*/counterbalance, etc.) created by manipulation of art elements, often described as *moments of force*. **2.** In architecture, the stresses affecting balance.

tessellate To cover a surface with *polygons* without leaving any *space* between them, forming an interlocking *pattern*, a style of art work pioneered by M. C. Escher.

textiles Cloth or fabrics made by processes such as weaving, knitting, crocheting, etc. or the raw materials suitable for creating such fabrics—cotton, wool, rayon, ramie, hemp, etc.

texture An essential *Element of Art*, designating the surface character of an object or material, experienced through touch, either actual or imagined.

actual texture A surface that can be experienced through the sense of touch (cantaloupe, wicker, sandpaper).

simulated texture A convincing representation of an actual texture created on a smooth surface by copying the light and dark *patterns* characteristic of the material being depicted.

abstract texture Two-dimensional *patterns* created on a smooth surface to suggest texture, derived from actual textures but varied to fit pictorial/artistic needs.

invented texture Two-dimensional *patterns* whose only source is in the imagination of the artist, created without reference to reality.

natural texture Texture resulting from nature's processes.

visual texture The perceived *impression* of what a textured surface would feel like.

three-dimensional Possessing, or creating the *illusion* of possessing, the dimension of *depth*, as well as the dimensions of height and width.

tint A light *tone* produced by adding white to a *color*.

tonality The arrangement of *colors* and color relationships in a *composition*; a *color scheme*.

tone **1.** A light or dark variation of a *hue*. **2.** The relative lightness or darkness of the range of grays between black and white. **3.** The relative lightness or darkness of any particular element in a *composition*.

tooth The slightly coarse or rough quality of a surface which supplies a grip for a substance or material applied to it.

traditional / conventional Customary, conforming to long-accepted practice.

translucent / semi-opaque Allowing light to pass through only partially, thus preventing comprehension of detail in the *images* or objects perceived beyond.

transparent Allowing light to pass through, permitting a clear view of *images* or objects beyond.

triptych A painting or *relief sculpture* created on three separate panels which form a single compositional unit or are conceived as companion pieces to be viewed together. The panels may be hinged together or mounted in a single frame.

trompe l'oeil A painting technique that creates such a strong *illusion* of reality that the subject depicted may not at first be perceived as a *reproduction*—literally translated as “trick of the eye.”

two-dimensional Having only the dimensions of height and width.

unity / harmony A basic *Principle of Design* which creates a total integrated effect—a sense of relational oneness—in a *composition* through intentional arrangement of parts and purposeful application of media.

utilitarian Intended to be useful/*functional*, rather than strictly *decorative*.

value An essential *Element of Art* that characterizes a *color* in terms of its inherent lightness or darkness, determined by the quantity of light it reflects and applied to *chromatic colors* as well as the range from black to white through dark, mid- and light grays.

high-key value A value in the light to middle range, with white as the lightest/highest value.

local value The actual value/*tone* quality of a surface, independent of any effect created by the level of light falling on it.

low-key value A value in the middle to dark range, with black as the darkest/lowest value.

value pattern The arrangement or organization of values in a work of art, designed to control compositional *movement* and create a unifying effect.

vanishing point A fixed convergence point for parallel *lines* receding from the *picture plane*, used in *perspective* systems.

variety A basic *Principle of Design* which adds individualism and interest to *compositions* through the use of opposition, *contrast*, change, embellishment, or diversification in arranging the elements of a *composition*.

vehicle The liquid (oil, water, alkyd, etc.) with which prepared *pigments* are mixed to make them less stiff and more workable.

vertical A *line* or *plane* perpendicular to the plane of the horizon.

vignette **1.** A *decorative* motif consisting of intertwined leaves and tendrils surrounding a letterform in a book or manuscript, or as an ornament filling a blank space on the page. **2.** A drawn or painted *image* which fades off into the surrounding area without a clearly defined edge. **3.** A dark *background* surrounding a figure or object in a *drawing* which fades to a light *tone* as it recedes from the *focal point* of the *image*.

vision The force or power of creative conceptualization; an imaginative contemplation; the ability to perceive something not actually visible.

visual art The presentation of an idea in visual form through the creation of *images* and objects.

visual field All that can be seen without turning one's head, including everything within peripheral vision.

visual perception The ability to see clearly, discern detail, and use what is seen to develop *concepts* and draw conclusions.

void An empty *space* or vacuum.

volume The *shape* and *mass* of a *3-dimensional form*, measurable in terms of the actual *space* it occupies and characterized as well by its weight or appearance of weight.

wash A very thin coat of paint thinned with water.

watercolor **1.** The name for a specific type of paint consisting of finely ground *pigments* dispersed evenly in a water-soluble gum *binder*. **2.** More broadly, in addition to the type of paint described previously, any type of paint that can be thinned and mixed with water; e.g. *gouache* and *tempera*.

wedge To press, squeeze, or throw *clay* against a firm surface with sufficient force to eliminate bubbles and force out pockets of air.

zoomorphic Having stylized *motifs* and ornamentation based on animal forms.

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