RHINEBECK CENTRAL SCHOOLS
PRIORITIZED CURRICULUM

VISUAL ARTS
GRADES K - 12
RHINEBECK CENTRAL SCHOOL DISTRICT
PRIORITIZED CURRICULUM
IN THE VISUAL ARTS

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Rhinebeck Central School District
K-12 Visual Arts Curriculum

INTRODUCTION

This Visual Arts Curriculum is designed to be a resource for teachers of Visual Arts in the Rhinebeck Central School District. It is an articulation of the essential knowledge and skills students need to acquire at each grade level, enabling them to meet the demands of the New York State Learning Standards. This document is aligned with the New York State Learning Standards, aligned with the New York State Art Teacher’s Association Visual Arts Curriculum Companion and enhanced with practical and creative ideas for classroom activities and assessments from Rhinebeck Art Teachers.

This is a living document. We encourage teachers to refine the document as further information and resources become available. Teachers are encouraged to use this document as a springboard for further detailing of the key components to meet the needs of their own grade level population. Teachers are expected to immediately begin to use this document as a guide for lesson and unit planning.

RESOURCES

New York State Learning Standards for the Arts, 1996

New York State Art Teachers Association Visual Arts Curriculum Companion, 2002

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Jennifer Famiglietti: Art Teacher, Bulkeley Middle School

Roberta Sickler: Art Teacher, Chancellor Livingston Elementary School

Cover Art: Drawing Hands, 1948 Lithograph Courtesy of the M.C. Escher Foundation and the Official M.C. Escher Website at http://www.mcescher.com
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OVERVIEW

This document begins in Section One with two graphic organizers that are designed to demonstrate the sequential nature of teaching and learning in the visual arts. Concepts and skills are introduced, reinforced, and elaborated on as students move through the visual arts continuum. Learning in the visual arts has typically been discipline driven. The graphic organizers labeled Elements of Art and Principles of Design detail discipline based content. They demonstrate how skills develop and content becomes more demanding. The sequential arrangement of these charts will help teachers scaffold and differentiate instruction for all learners. By re-teaching content from a previous grade, to moving ahead to the next grade, teachers can remediate or enrich. The final document in Section One is a list of Leveled Vocabulary with definitions that Art Teachers will emphasize for students while teaching the associated units of study.

Section Two contains a tool kit of suggested model rubrics, assessments, and a suggestion on Art Criticism.

Sections Three, Four and Five contain the grade level discipline based content in the Visual Arts. Each discipline based content area begins with a Rationale for study at the grade level, and contains Key Questions to encourage higher order thinking skills. Interdisciplinary Connections contains specific Performance Indicators in other subjects, and can be helpful in designing meaningful interdisciplinary learning with attention to pertinent details.

Application processes follow, driving a discipline based model complete with a range of Classroom Ideas-Tools and Materials (the basis of Standards 1 and 2). Thematic References and Artists (Standards 3 and 4) are expanded resources for teachers and students. In addition, the important Elements and Principles and Key Vocabulary are provided to indicate the focus of instruction in particular disciplines and grade levels.

Finally, the Assessment page contains the Performance Indicators and Standards in the Visual Arts. These are clear statements of what students are expected to know and be able to do after instruction. Learning comes full circle when the assessments used to measure student learning are directly linked to the Standards and Performance Indicators. Examples of assessment instruments linked to the Standards can be found in Section two.

CONCLUSION

The spiraling strands of content, techniques, materials, resources, and curricular connections are at the core of the creative process that is learning in the visual arts. The circular path that this curriculum takes, beginning with the Standards and Performance Indicators as descriptors of what students should know and be able to do, and ending with those same criteria inform assessment, provides an accurate picture of student learning and achievement. It is our sincere hope that this curriculum will have a positive impact on visual art education as teachers continue to immerse themselves in developing materials based on their artistic knowledge and experience, and their pedagogical understanding of how students learn.
New York State
Learning Standards for the
Visual Arts

**Standard 1.** Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

**Standard 2.** Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

**Standard 3.** Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

**Standard 4.** Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.
<table>
<thead>
<tr>
<th>LINE</th>
<th>VALUE</th>
<th>COLOR</th>
<th>SHAPE</th>
<th>FORM/ VOLUME</th>
<th>SPACE</th>
<th>TEXTURE</th>
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<tbody>
<tr>
<td><strong>PRE K</strong>&lt;br&gt;Explore/Identify/ Describe&lt;br&gt;Manipulate to define shape&lt;br&gt;Use random vs. controlled&lt;br&gt;Create various lines</td>
<td>Identify/ name Experiment&lt;br&gt;Understands colors as symbols</td>
<td>Identify numbers, and letters&lt;br&gt;Identify and name basic shapes&lt;br&gt;Understand size relationships (big, small)</td>
<td>Identify flat and not flat Build with blocks and found objects Experiment wit 3D material</td>
<td>Understand placement (over/ under, next to) Use overlapping shapes</td>
<td>Explore tactile differences Identify textures</td>
<td><strong>PRE K</strong></td>
</tr>
<tr>
<td><strong>1 – 2</strong>&lt;br&gt;Understand: thick/ thin, short/long, vertical, horizontal, diagonal&lt;br&gt;Draw approximate geometric shapes understanding that edge is a line&lt;br&gt;Intro drawing from observation Use line to create patterns and texture</td>
<td>Light and dark&lt;br&gt;Mix primaries (magenta/cyan/ yellow, and red/yellow/blue) to get secondary colors&lt;br&gt;Understand and describe warm and cool colors</td>
<td>Identify /use signs, symbols Create shapes geometric vs. organic/ Curved/ angular&lt;br&gt;Understand shapes in nature vs. man-made shapes&lt;br&gt;Create symmetry shapes&lt;br&gt;Create open and closed shapes</td>
<td>Recognize and explain difference between 2D and 3D Model simple forms Create additive sculpture</td>
<td>Use simple scale and proportion Consider placement of objects to alter space on picture plane</td>
<td>Understand visual interpretation of surface qualities Use natural and man-made textures for rubbing</td>
<td><strong>1 - 2</strong></td>
</tr>
<tr>
<td><strong>3 – 4</strong>&lt;br&gt;Understand and use line expressively&lt;br&gt;Use line to create value&lt;br&gt;Introduce gesture drawing&lt;br&gt;Introduce simple contour&lt;br&gt;Use of simple line to determine point of view Use simple shading</td>
<td>Understanding values of color&lt;br&gt;Create tints and shades&lt;br&gt;Create neutrals Use transparent/ opaque effects Blend colors Use brighter and duller to create atmospheric</td>
<td>Create abstraction using shapes&lt;br&gt;Understand positive/ negative shape&lt;br&gt;Understand concepts of proportion</td>
<td>Recognize, name and create geometric solids Create architectural forms Create relief sculpture Compare and contrast abstract vs. realistic sculpture</td>
<td>Use a horizon line to create perspective (foreground, middleground, background) Understand how proportion contributes to the Simulate texture in art work (i.e., drawing hair) Demonstrate awareness of tactile quality of different mediums</td>
<td><strong>3 - 4</strong></td>
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<tr>
<td><strong>5 – 6</strong>&lt;br&gt;Understand implied line&lt;br&gt;Use one point perspective&lt;br&gt;Introduce Mechanical lines&lt;br&gt;Calligraphic lines&lt;br&gt;Continue observation drawing with increasing attention to detail</td>
<td>Create simple value scale&lt;br&gt;Use modeling to create form&lt;br&gt;Use light source to determine shadows</td>
<td>Understand color families: analogous, complimentary, monochromatic Create a color wheel Understand and use color for emotional effect</td>
<td>Create subtractive sculpture&lt;br&gt;Create tessellation patterns</td>
<td>Identify and focus on positive and negative space&lt;br&gt;Use one point perspective Use textural patterns in art work</td>
<td><strong>5 - 6</strong></td>
<td></td>
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<tr>
<td><strong>7 – 8</strong>&lt;br&gt;Increase ability in detailed contour drawing&lt;br&gt;Introduce two point perspective&lt;br&gt;Create and understand value scale in black, white, and color&lt;br&gt;Identify reflected light and highlights&lt;br&gt;Create texture and intensity of light&lt;br&gt;Create and understand value scale in black, white, and color&lt;br&gt;Identify reflected light and highlights&lt;br&gt;Create texture and intensity of light</td>
<td>Understand difference between additive and subtractive color systems&lt;br&gt;Create 10 step color wheel Understand color interaction and optical color</td>
<td>Use grid systems to enlarge work&lt;br&gt;Use two point and aerial perspective The relationship of form, space, and volume</td>
<td>Use foreshortening to create volume Understand the interrelation of form, space and volume Use foreshortening to enhance depth</td>
<td>Understand emotional response to texture in art work</td>
<td><strong>7 - 8</strong></td>
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<tr>
<td><strong>Comm.</strong>&lt;br&gt;Mastery of above&lt;br&gt;Understand intensity of light as it applies to modeling Use the emotional quality of line for added impact&lt;br&gt;Create reflection and shadows Use value to create form, and intensify mood</td>
<td>Advanced use of color system&lt;br&gt;Atmospheric color&lt;br&gt;Psychological use of color Use value and intensity together</td>
<td>Understand relationship of figure to ground</td>
<td>Use foreshortening to create volume Understand the interrelation of form, space and volume</td>
<td>Use foreshortening to enhance depth</td>
<td>Understand emotional response to texture in art work</td>
<td><strong>Comm.</strong></td>
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<tr>
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<td>PATTERN/ REPETITION</td>
<td>RHYTHM/ MOVEMENT</td>
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<td>PRE K</td>
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<td>🍓 Scribbling</td>
<td>🍓 Light/dark</td>
<td>🍓 Main ideas</td>
<td>🍓 Multiple objects</td>
<td>🍓 Identify and create patterns</td>
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<td>🍓 Purposeful marks</td>
<td>🍓 Small/large</td>
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<td>🍓 More complex patterns</td>
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<td>🍓 Exploration</td>
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<td>🍓 Mastery of above</td>
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<td>🍓 Mastery of above</td>
<td>🍓 Mechanical</td>
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<td>🍓 Exploration</td>
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<td>🍓 Optical</td>
<td>🍓 Compositional energy</td>
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BOE Approved June 2007
<p>| <strong>2-Dimensional</strong> | Having only length and width, but no thickness |
| <strong>3-Dimensional</strong> | Pertaining to a design, object or sculpture which has depth, width, and height |
| <strong>Abstract</strong> | A type of art derived from realism but stripped of most or all details, leaving only basic essentials by the use of lines, shapes, colors, and textures; it may also include art executed without reference to actual objects |
| <strong>Acrylic paint</strong> | A synthetic water-based paint |
| <strong>Action painting</strong> | A technique used by artists of the Abstract Expressionism movement in which paintings are created by splashing, dripping, splattering, or smearing the paint |
| <strong>Additive color scheme</strong> | Color scheme that considers red, yellow, and blue as primary colors |
| <strong>Adhesive</strong> | A substance used to stick things together |
| <strong>Adobe</strong> | A structure made of bricks composed of straw and earth dried by the sun |
| <strong>Aerial perspective</strong> | The use in painting of gradations in color and definition to suggest distance |
| <strong>Aesthetics</strong> | Sensitivity to beauty and art; the philosophy of beauty |
| <strong>After-image</strong> | The involuntary color or shapes seen by the human eye after the exhaustion of certain receptors in the eye |
| <strong>Airbrush</strong> | A precision paint sprayer that is held like a pencil and used where subtle blending and shading effects are needed |
| <strong>Analogous colors</strong> | Colors that are next to one another on the geometric color wheel |
| <strong>Anatomy</strong> | The physical structure, especially the internal structure, of an animal, plant or of other organism, or of any of the parts |
| <strong>Animation</strong> | The making of movies by filming a sequence of slightly varying drawings or models so that they appear to move and change when the sequence is shown |
| <strong>Aperture</strong> | The lens opening through which light passes to the focal plane in a camera |
| <strong>Appliqué</strong> | The application, sewing, or fastening of one material upon another for ornamentation |
| <strong>Aquatint</strong> | An etching process in tone, in which the plate is bitten through a resin, producing a granular effect in the print |
| <strong>Arc</strong> | A section of a circle, ellipse, or other curved fixture, for example, a window, a doorway, or the space between a bridge’s supports |
| <strong>Architect</strong> | Somebody whose job is to design buildings and advise on their construction |
| <strong>Area</strong> | Any flat surface; the extent of part of a surface enclosed, or the surface of all or part of a solid |
| <strong>Armature</strong> | A framework of wire or wood used inside a piece of sculpture to support it until the substance of which it is made hardens or becomes firm |
| <strong>Art</strong> | The creation of beautiful to thought-provoking works produced through creative activity; the skill and technique involved in producing visual representations |
| <strong>Art criticism</strong> | Studying, understanding and judging works of art |
| <strong>Art Nouveau</strong> | A style of art, architecture, and decoration popular in the 1800’s that used stylized natural form and flowing lines |
| <strong>Artist</strong> | One who works within the arts such as painting, sculpture, graphics, ceramics, etc. |
| <strong>Asymmetrical</strong> | Artwork that looks balanced when all the parts are arranged differently on each side of an axis; having a visual balance not derived from symmetry |
| <strong>Atmosphere</strong> | The illusion of air-filled space on a 2-dimensional surface |
| <strong>Atmospheric perspective</strong> | The representation of a spatial effect on a 2-dimensional surface that takes into account the effect the atmosphere has on color, form, and detail; also called the aerial perspective |
| <strong>Backlight</strong> | Light that illuminates the subject of a photograph or painting from behind |
| <strong>Balance</strong> | The principal of art concerned with equalizing visual forces or elements in a work of art |
| <strong>Balance</strong> | The harmonious arrangement of elements in a work of art |
| <strong>Balsa wood</strong> | A light weight wood used for carving and making models |
| <strong>Banner</strong> | A long piece of cloth, often bearing a symbol or slogan, and attached at each end to a pole or hanging from the top of a pole; an advertisement in the form of a rectangular logo or headline across the width of a Web page |
| <strong>Baroque art</strong> | The period of art in Western Europe from c. 1580 to c. 1720 characterized by curved forms and lavish ornamentation |
| <strong>Bas-relief</strong> | Sculpture in which the figures project but slightly from the background |
| <strong>Batik</strong> | A process of covering certain areas of cloth with wax in a design before dipping fabric into dye; when the wax is removed the area covered by it is exposed, revealing the original color of the fabric |
| <strong>Blending</strong> | The process of applying colors in such a way as to produce gradual changes in the value or intensity |
| <strong>Block letters</strong> | Simple angular letters of uniform width, frequently used for posters |
| <strong>Block print</strong> | A technique of relief printmaking in which a design is cut into a block leaving raised shapes to receive ink |
| <strong>Block print</strong> | A design cut into any materials such as linoleum or wood for reproduction purposes; a product of this process |
| <strong>Book art vocabulary</strong> | Front cover, back cover, spine, margin, gutter, signature, endpapers |
| <strong>Brayers</strong> | Rollers with a handle used to apply ink to a surface |
| <strong>Bronze</strong> | A brown alloy of copper and tin used in sculpture |
| <strong>Brush</strong> | An implement consisting of bristles set into a handle, used for painting, polishing, or brushing |
| <strong>Byzantine art</strong> | Relating to the colorful style of religious art or ornate style of architecture developed under the Byzantine |
| <strong>Camera</strong> | A device for taking photographs |
| <strong>Canvas</strong> | A piece of tightly woven cloth on which a painting is done |
| <strong>Capital</strong> | The upper part of an architectural pillar or column, on top of the shaft and supporting the entablature |
| <strong>Capital letters</strong> | A large letter used at the beginning of a sentence or a proper name |
| <strong>Career</strong> | A profession for which one trains |
| <strong>Cartographer</strong> | A person who creates maps |
| <strong>Cartography</strong> | The science or art of making maps |
| <strong>Cartoon</strong> | A preliminary drawing for a painting. Also, a simplified drawing, usually comical |
| <strong>Carve</strong> | To make an object or design by cutting and shaping a hard material such as wood or stone |
| <strong>Carving</strong> | A way to make sculpture by cutting away the material |
| <strong>Casein paints</strong> | Paint in which casein, a powdered protein from milk, is used as a binder |
| <strong>Casting</strong> | A method of reproducing a 3-dimensional object or relief |
| <strong>Centering</strong> | Positioning a ball of clay on a potter’s wheel with force so that it is in the center of the wheel base |
| <strong>Chalk</strong> | A piece of chalk or similar substance, sometimes colored, used for writing or drawing, for example, on a blackboard |
| <strong>Chiaroscuro</strong> | The distribution of lights and shades in a picture; a style of art using light and dark |
| <strong>Chisel</strong> | A cutting tool with a beveled edge used for cutting, engraving, or carving |
| <strong>Chop mark</strong> | A trademark, official stamp, or mark of quality especially in the Far East |
| <strong>Chrome</strong> | The relative intensity of a hue; a hue can be bright or dull, weak, or strong |
| <strong>Circle</strong> | A curved line surrounding a center point, every point of the line being of equal distant from the center point |
| <strong>Circumference</strong> | The distance around the edge of a circle |
| <strong>Classic</strong> | Regarded as perfect, simple; in style of ancient Greece or Rome |
| <strong>Classical</strong> | Relating to or belonging to the ancient Greek and Romans or their culture |
| <strong>Clay</strong> | A natural earthy material, plastic when wet, that is used for pottery or modeling |
| <strong>Cloisonné</strong> | A method of enameling in which strips of metal or cloisons are soldered to a base forming cells into which enamel is poured and fused |
| <strong>Coil method</strong> | A process of making pottery by rolling long, thin pieces of clay which are used to build up the sides of bowls or containers |
| <strong>Collage</strong> | Artwork made by cutting and pasting pieces of paper or other materials to a flat surface |
| <strong>Collage</strong> | An art work created by attaching cut or torn materials to a surface |
| <strong>Color</strong> | A sensation evoked as a response to the stimulation of the eye and its attached nervous mechanisms by radiant energy of certain wavelengths and intensities |
| <strong>Color scale</strong> | Value ranges going from light to dark |
| <strong>Color wheel</strong> | A system or ordering hues from which we derive color theories |
| <strong>Color-Aid paper</strong> | A manufactured series of colored paper |
| <strong>Column</strong> | An upright support shaped like a long cylinder |
| <strong>Commercial art</strong> | Graphic art produced for purposes such as advertising and packaging |
| <strong>Compass</strong> | An instrument for drawing circles and transferring measurements |</p>
<table>
<thead>
<tr>
<th><strong>Complementary colors</strong></th>
<th>Hues that are opposite one another on the color wheel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Compose</strong></td>
<td>To make something by combining together; to arrange things in order to achieve an effect</td>
</tr>
<tr>
<td><strong>Composite</strong></td>
<td>Something made from different parts</td>
</tr>
<tr>
<td><strong>Composition</strong></td>
<td>The arrangement of forms to construct a unit; a harmonious whole</td>
</tr>
<tr>
<td><strong>Computer</strong></td>
<td>An electronic device that accepts, processes, stores, and outputs data at high speeds according to programmed instructions</td>
</tr>
<tr>
<td><strong>Concept</strong></td>
<td>Something that somebody has thought up, or that somebody might be able to imagine</td>
</tr>
<tr>
<td><strong>Conceptual</strong></td>
<td>Art that is derived solely from the mind and not from the process of looking at things in the real world</td>
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<tr>
<td><strong>Cone</strong></td>
<td>A mixture of clay and glaze with a predetermined melting point used to time firings of ceramics in a kiln; a solid with a flat, round base that tapers evenly to a point at the top</td>
</tr>
<tr>
<td><strong>Connoisseur</strong></td>
<td>One who is a competent critical judge</td>
</tr>
<tr>
<td><strong>Construct</strong></td>
<td>to build or assemble something by putting together separate parts in an ordered way</td>
</tr>
<tr>
<td><strong>Constructivism</strong></td>
<td>A modern art movement originating in Moscow in the 1920’s that produced large nonrepresentational structures made of industrial materials such as glass, plastic and sheet metal</td>
</tr>
<tr>
<td><strong>Conte crayon</strong></td>
<td>Drawing material with the consistency of very hard wax</td>
</tr>
<tr>
<td><strong>Contemporary art</strong></td>
<td>Art that is occurring now</td>
</tr>
<tr>
<td><strong>Continuity</strong></td>
<td>Something that remains consistent or uninterrupted throughout</td>
</tr>
<tr>
<td><strong>Contour drawing</strong></td>
<td>An outline or border of something creating the illusion of mass in space</td>
</tr>
<tr>
<td><strong>Contrast</strong></td>
<td>Technique for creating a focal point by using differences in elements</td>
</tr>
<tr>
<td><strong>Contrast</strong></td>
<td>Great difference between two things; a light color has contrast with a dark color</td>
</tr>
<tr>
<td><strong>Converge</strong></td>
<td>To meet at one point</td>
</tr>
<tr>
<td><strong>Cool colors</strong></td>
<td>Colors that remind people of cool or calming things. Varieties of blue, green, and violet</td>
</tr>
<tr>
<td><strong>Copper enameling</strong></td>
<td>Decorating copper shapes by coating with glass powder and firing</td>
</tr>
<tr>
<td><strong>Correlation</strong></td>
<td>A relationship between things that are so connected one implies the other</td>
</tr>
<tr>
<td><strong>Cover</strong></td>
<td>The protective binding, thick paper or boards at the front and back of a book or magazine</td>
</tr>
<tr>
<td><strong>Crayon</strong></td>
<td>A slender pigmented cylinder used for drawing or marking, usually made of wax</td>
</tr>
<tr>
<td><strong>Crayon resist</strong></td>
<td>The use of crayon drawing over which watercolor is applied. The was binder in the crayon rejects the watercolor leaving the crayon marks exposed</td>
</tr>
<tr>
<td><strong>Create</strong></td>
<td>To use imagination to invent things or produce works of art</td>
</tr>
<tr>
<td><strong>Creative</strong></td>
<td>To use imagination to produce something new out of existing materials. Having the desire to create</td>
</tr>
<tr>
<td><strong>Credits</strong></td>
<td>A mention of the role that somebody played in an endeavor, especially an artistic one</td>
</tr>
<tr>
<td>Criticism</td>
<td>Considered judgment of or discussion about the qualities of something, especially a creative work</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Crop</td>
<td>The cutting of an image to make the contents or forms seem larger or closer</td>
</tr>
<tr>
<td>Crosshatching</td>
<td>A shading technique in which crisscrossed lines are used to create light and dark areas</td>
</tr>
<tr>
<td>Crow quill pen</td>
<td>A very small pen used for making extra fine lines</td>
</tr>
<tr>
<td>Curator</td>
<td>One in charge of a museum or a place of exhibit</td>
</tr>
<tr>
<td>Cut</td>
<td>to divide something into pieces using a knife, scissors, or a similar shaped-edged object</td>
</tr>
<tr>
<td>Cylinder</td>
<td>A solid, bounded by two parallel planes and a curved surface formed by moving a straight line so that it constantly describes a given curve and remains parallel to its original position</td>
</tr>
<tr>
<td>Dadaism</td>
<td>A movement in art which devoted its energies and talents principally to destroying, ridiculing, and challenging those academic and traditional art forms which had grown stagnant and uncreative</td>
</tr>
<tr>
<td>Darkroom</td>
<td>A room cut off from all outside light and equipped for developing photographs</td>
</tr>
<tr>
<td>Deadline</td>
<td>The time in which something must be done or completed</td>
</tr>
<tr>
<td>Decorate</td>
<td>to make something more attractive by adding nonfunctional elements to it</td>
</tr>
<tr>
<td>Decoupage</td>
<td>A technique for decorating something in which a design is made of pieces of printed paper, cut out and stuck on a flat base, then coated with a varnish</td>
</tr>
<tr>
<td>Design</td>
<td>The arrangement of component parts that make up a composition or other work of art</td>
</tr>
<tr>
<td>Detail</td>
<td>All the individual elements that together make up a whole</td>
</tr>
<tr>
<td>Diagonal</td>
<td>A line that moves in an oblique direction</td>
</tr>
<tr>
<td>Digital</td>
<td>Processing, operating on, storing, transmitting, representing, or displaying data in the form of numerical digits as in a digital computer</td>
</tr>
<tr>
<td>Digitalize</td>
<td>To convert an image, graph, or other data into digital form for processing on a computer</td>
</tr>
<tr>
<td>Diorama</td>
<td>A small, scenic representation with diminutive, 3-dimensional figures and landscape objects in front of a painted backdrop. Often enclosed in a small box, illuminated, and viewed from a small opening</td>
</tr>
<tr>
<td>Director</td>
<td>Somebody who has control over, and responsibility for, the actual making of a movie, play or television program, and its artistic and technical content</td>
</tr>
<tr>
<td>Display</td>
<td>To make something visible or available for others to see</td>
</tr>
<tr>
<td>Docent</td>
<td>A guide working in a museum, giving information or tours</td>
</tr>
<tr>
<td>Dominance</td>
<td>A governing design principle or point of emphasis in a work of art, possessing ascendancy over other factors in the design</td>
</tr>
<tr>
<td>Doodle</td>
<td>To draw aimlessly or absentmindedly, usually while doing something else</td>
</tr>
<tr>
<td>Dovetail</td>
<td>To join wooden boards with interlocking V-shaped tenons</td>
</tr>
<tr>
<td>Draw</td>
<td>To make a line, picture, or plan on a surface using a pencil, pen, or crayon rather than paints</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td>Drawing</td>
<td>The act of creating a picture by means of an arrangement of lines made with a marking instrument such as a pencil, crayon, charcoal, pen, or brush. Also, the picture that is created</td>
</tr>
<tr>
<td>Dry brush</td>
<td>A technique of applying paint with a dry brush</td>
</tr>
<tr>
<td>Dubbing</td>
<td>The process of providing a new soundtrack for a movie or television show with the dialogue in a different language by synchronized as closely as possible with the actors’ lips</td>
</tr>
<tr>
<td>Easel</td>
<td>A framework used to support a painting surface at a convenient height and angle for the artist</td>
</tr>
<tr>
<td>Edit</td>
<td>To prepare a text or film for publication by correcting errors and ensuring clarity and accuracy</td>
</tr>
<tr>
<td>Edition</td>
<td>The whole number of copies published at one time</td>
</tr>
<tr>
<td>Editor</td>
<td>Someone who is overall charge of the publication of a book, newspaper, or magazine</td>
</tr>
<tr>
<td>Elements of design</td>
<td>Line, form, space, color, texture; the essentials of all we see</td>
</tr>
<tr>
<td>Elevation view</td>
<td>View of the set seen by the audience</td>
</tr>
<tr>
<td>Ellipse</td>
<td>A shape like a stretched circle with slightly longer, flatter sides</td>
</tr>
<tr>
<td>Emboss</td>
<td>To decorate or embellish the surface with a raised design</td>
</tr>
<tr>
<td>Embroidery</td>
<td>The art of decorating a fabric, paper, or other material with raised needlework designs, using colored or metallic threads and other fibers</td>
</tr>
<tr>
<td>Emphasis</td>
<td>That portion or aspect of a design or picture in which the most intense expression is found</td>
</tr>
<tr>
<td>Enamel</td>
<td>Pre-fired glass, which is ground to a powder, applied to metal surfaces, re-fired, and fused to the surface by exposure to extreme heat in a kiln</td>
</tr>
<tr>
<td>Enameling</td>
<td>The process of applying enamel to something</td>
</tr>
<tr>
<td>Encaustic</td>
<td>The art of painting with colored wax which is fused to the painting surface by exposure to heat</td>
</tr>
<tr>
<td>End papers</td>
<td>The papers at the front and back of the book</td>
</tr>
<tr>
<td>Engobe</td>
<td>A mixture of slip and glaze that is used to decorate the surface of clay objects</td>
</tr>
<tr>
<td>Engrave</td>
<td>To carve or etch a hard surface with a design or lettering for decoration or printing</td>
</tr>
<tr>
<td>Engraving</td>
<td>The process of scratching a line design into a metal plate with a stylus, rubbing ink into the lines, and printing the design on paper</td>
</tr>
<tr>
<td>Environment</td>
<td>The conditions that surround people and affect the way they live</td>
</tr>
<tr>
<td>Environmental art</td>
<td>Creative art, usually on a grand scale, that is meant to invite the viewer’s participation by interacting with it</td>
</tr>
<tr>
<td>Erase</td>
<td>To remove written, typed, or printed material by rubbing it out, or to obliterate it with something</td>
</tr>
<tr>
<td>Eraser</td>
<td>Something used to rub out written, typed or printed materials, such as a piece of rubber for pencil markings or felt pad used on a chalkboard</td>
</tr>
<tr>
<td>Etch</td>
<td>To create a design or drawing on the surface of something, especially a printing plate, by action of an acid, sharp point or laser</td>
</tr>
<tr>
<td>Etching</td>
<td>An engraving process in which the lines are eaten into the metal plate by an acid</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
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</tr>
<tr>
<td>Exaggerate</td>
<td>To state that something is better, worse, larger, more common, or more important that is true or usual</td>
</tr>
<tr>
<td>Exhibit</td>
<td>To present; to view; to show or display to the public</td>
</tr>
<tr>
<td>Experiment</td>
<td>In art, an exploratory, trial-and-error process by means of which one learns to manipulate line, color, forms, and space in various media to achieve desired results</td>
</tr>
<tr>
<td>Expressionism</td>
<td>A broadly varied term used to describe those art movements in which the artists are more concerned with the expression of emotion than with controlled design or representation</td>
</tr>
<tr>
<td>Eye level</td>
<td>The inferred horizontal line which passes through the optical center of a picture</td>
</tr>
<tr>
<td>Façade</td>
<td>The front elevation of a building</td>
</tr>
<tr>
<td>Faience</td>
<td>Earthenware decorated with colored opaque metallic glazes</td>
</tr>
<tr>
<td>Fantasy</td>
<td>Unrestrained imagination and the results thereof. Fantasy has little or no basis in reality</td>
</tr>
<tr>
<td>Fashion</td>
<td>The prevailing style as in a dress during a particular time</td>
</tr>
<tr>
<td>Fashion designer</td>
<td>One who conceives or plans out by drawing, sketch or pattern, an article of clothing</td>
</tr>
<tr>
<td>Fauvism</td>
<td>An art movement following impressionism in France; the participating artists of which had little in common with each other except for the desire to paint freely and expressively, without the rules and restrictions of academic realism and impressionism</td>
</tr>
<tr>
<td>Fettling knife</td>
<td>A flexible knife used for cutting clay</td>
</tr>
<tr>
<td>Figure</td>
<td>A representation of the human body</td>
</tr>
<tr>
<td>Filigree</td>
<td>Delicate decorative openwork from thin twisted wire in silver, gold or another metal</td>
</tr>
<tr>
<td>Film</td>
<td>A roll or sheet of thin flexible material, such as cellulose nitrate or cellulose acetate used in making photographs or movies</td>
</tr>
<tr>
<td>Finger painting</td>
<td>A painting process in which a picture is formed by spreading a water-soluble paint on a non-porous paper by means of the fingers and hands</td>
</tr>
<tr>
<td>Fixative</td>
<td>An alcohol-thinned shellac or plastic spray that is applied to charcoal, chalk, or pastel drawing to prevent rubbing off</td>
</tr>
<tr>
<td>Flashback</td>
<td>To go back to a scene at an earlier point in a narrative, out of chronological order, to fill in information or explain something in the present</td>
</tr>
<tr>
<td>Flat color</td>
<td>Color that dries with a dull, non-glossy surface</td>
</tr>
<tr>
<td>Flats</td>
<td>Canvas stretched over wood frames, then painted and otherwise decorated; the constructions are put together to make the walls of theater sets</td>
</tr>
<tr>
<td>Flip board</td>
<td>Drawings in sequence on several sheets of paper when flipped they give the illusion of motion or movement</td>
</tr>
<tr>
<td>Floor cloths</td>
<td>A material used to cover surfaces in early homes</td>
</tr>
<tr>
<td>Focal point</td>
<td>The point to which the viewer’s eyes are directed through compositional means</td>
</tr>
<tr>
<td>Focus</td>
<td>The correct adjustment of a lens to make a clear image</td>
</tr>
<tr>
<td>Foil</td>
<td>Thin sheets of metal</td>
</tr>
<tr>
<td><strong>Fold</strong></td>
<td>To bend or double over itself</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>Folk art</strong></td>
<td>Paintings and decorative items made in a native style</td>
</tr>
<tr>
<td><strong>Foreshortening</strong></td>
<td>Creating an illusion that something is coming forward by shortening the parts that are going away from the viewer</td>
</tr>
<tr>
<td><strong>Formal</strong></td>
<td>The elements in design that define design as a medium; line, color, shape, light and shadow, and so on. The formal elements in a design or picture are all those with exclusion of the subject matter</td>
</tr>
<tr>
<td><strong>Format</strong></td>
<td>The way in which something is presented, organized, or arranged</td>
</tr>
<tr>
<td><strong>Found object</strong></td>
<td>Object that one finds to use in an artwork</td>
</tr>
<tr>
<td><strong>Free form</strong></td>
<td>Form and shape which do not conform to specifically defined contours, amoeboi in nature, non-geometric, and generally non-representational</td>
</tr>
<tr>
<td><strong>Freestanding</strong></td>
<td>Standing alone, and not attached to a wall, floor, or other structure for support</td>
</tr>
<tr>
<td><strong>Fresco</strong></td>
<td>A painting technique in which water-soluble paint is applied to a moist plaster surface; the paint sinks into the plaster creating a permanent chemical bond</td>
</tr>
<tr>
<td><strong>Frieze</strong></td>
<td>In architecture, the horizontal band on the supporting walls below the roof; in Greek temples, the frieze is generally ornamented in sculptural relief of a storytelling sort</td>
</tr>
<tr>
<td><strong>Function</strong></td>
<td>An action or use for which something is suited or designed</td>
</tr>
<tr>
<td><strong>Futurism</strong></td>
<td>An art movement originating in Italy; it is allied with cubism, but is more representational in nature. It is explosively emotional in effort to express the dynamic changes in human living, both in the present and the projected future</td>
</tr>
<tr>
<td><strong>Gargoyle</strong></td>
<td>A spout in the form of a grotesque animal or human figure that projects from the gutter of a building and is designed to cast rainwater clear off the building</td>
</tr>
<tr>
<td><strong>Geometric</strong></td>
<td>Painting to the basic regular shapes of mathematics, such as triangles, squares, circles, cubes, rectangles, cylinders</td>
</tr>
<tr>
<td><strong>Gesso</strong></td>
<td>A chalky white plaster that is often spread on wooden or masonry panels as a surface for painting</td>
</tr>
<tr>
<td><strong>Gesture</strong></td>
<td>To make a movement with a part of the body in order to express meaning or emotion, or to communicate an instruction</td>
</tr>
<tr>
<td><strong>Glazing</strong></td>
<td>A thin layer of transparent paint</td>
</tr>
<tr>
<td><strong>Gothic art</strong></td>
<td>Pertaining to the arts and architecture of medieval Europe, especially the church architecture of France and Germany during the Middle Ages (1150-1550)</td>
</tr>
<tr>
<td><strong>Gouache</strong></td>
<td>A method of painting with opaque white pigment and other colors in a water-soluble gum base</td>
</tr>
<tr>
<td><strong>Gouge</strong></td>
<td>A chisel-like tool with a U or V shaped end</td>
</tr>
<tr>
<td><strong>Graduation</strong></td>
<td>A color scale where the value range goes from light to dark</td>
</tr>
<tr>
<td><strong>Grain</strong></td>
<td>The arrangement, direction, or pattern of the fibers of wood, leather, stone, or paper, typically aligned along a single axis</td>
</tr>
<tr>
<td><strong>Graph</strong></td>
<td>A diagram used to indicate relationships between two or more variable quantities</td>
</tr>
<tr>
<td><strong>Graphic art</strong></td>
<td>Painting, drawing, engraving, and other arts involving the use of lines or strokes upon a flat surface</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Graphic designer</td>
<td>An artist who plans the lettering and artwork for books, posters and other printed materials</td>
</tr>
<tr>
<td>Graphics</td>
<td>Any of the artistic processes such as drawing, calligraphy, engraving, and printmaking that are based on the use of lines rather than color</td>
</tr>
<tr>
<td>Graphite</td>
<td>A soft, dark gray or black carbon that occurs naturally as a mineral and is also produced industrially; used as a media for drawing</td>
</tr>
<tr>
<td>Green ware</td>
<td>Clay objects which have been air-dried but which have not yet been fired in a kiln</td>
</tr>
<tr>
<td>Grog</td>
<td>Ceramic material that has been fired and ground into fine fragments; grog may be mixed with moist clay to give added stability and to lessen shrinkage during firing</td>
</tr>
<tr>
<td>Ground</td>
<td>The background, in contrast to the key or figure, which is forward in the space; the support painted onto a surface to support the paint</td>
</tr>
<tr>
<td>Grout</td>
<td>A fine plaster like cement used to fill the spaces between the tessera in mosaics</td>
</tr>
<tr>
<td>Gum Arabic</td>
<td>A gum obtained generally from the mimosa tree; solution made from Gum Arabics used as a binder for pigments or ceramic glazes</td>
</tr>
<tr>
<td>Halftone</td>
<td>A shade or tone halfway between light and dark; a photoengraving process by which shading is produced by photographing an image through a screen, then etching a plate so that the shading is produced in dots</td>
</tr>
<tr>
<td>Hardedge painting</td>
<td>Used to describe a U.S. style of abstract painting that arose in the 1960s and is marked by sharply outlined colored forms</td>
</tr>
<tr>
<td>Harmony</td>
<td>In color, an agreeable arrangement of hues, values, and chromas which could stem from a specific color theory; a pleasing whole of all parts</td>
</tr>
<tr>
<td>Harness</td>
<td>The part of the loom comprising the heddles by means of which the warp threads are raised and lowered</td>
</tr>
<tr>
<td>Hatching</td>
<td>Shading using closely spaced parallel lines used to create light and shadow</td>
</tr>
<tr>
<td>Hatching</td>
<td>The creation of value or shadow by applying closely spaced parallel lines; crosshatching is defined as one group of hatched lines crossing another group of hatched lines in a different direction</td>
</tr>
<tr>
<td>Heddles</td>
<td>The small cords or wires in the harness in a loom by which sets of warp threads are shifted alternately</td>
</tr>
<tr>
<td>Highlight</td>
<td>A spot or area in a drawing or painting that is of the very lightest value or reflected light</td>
</tr>
<tr>
<td>Hologram</td>
<td>A 3-dimensional image of an object that is a photographic record of light interference patterns produced using a photographic plate and light from a laser</td>
</tr>
<tr>
<td>Horizontal</td>
<td>A line parallel to the horizon, a movement from side to side as opposed to an up and down movement</td>
</tr>
<tr>
<td>Icon</td>
<td>An image or representation, generally of a religious nature</td>
</tr>
<tr>
<td>Iconography</td>
<td>The use of symbols and recognizable images to convey a meaning that is not necessarily evident upon surface examination</td>
</tr>
<tr>
<td>Illuminate</td>
<td>To make something visible or bright with light, or be lit up</td>
</tr>
<tr>
<td><strong>Illumination</strong></td>
<td>The adornment of a letter, manuscript page, or book with brilliant colors, gold, silver, elaborate flourishes, miniature designs, etc.; an art developed by the monks of the medieval church</td>
</tr>
<tr>
<td><strong>Illusion of depth</strong></td>
<td>The appearance of 3-dimensional space on a 2-dimensional surface</td>
</tr>
<tr>
<td><strong>Illustrate</strong></td>
<td>To provide explanatory or decorative pictures to accompany a printed, spoken or electronic text; to demonstrate something and make it clear</td>
</tr>
<tr>
<td><strong>Illustration</strong></td>
<td>A picture designed to elucidate and decorate a story, poem, or other writing</td>
</tr>
<tr>
<td><strong>Illustration</strong></td>
<td>Picture used to make clear or explain something</td>
</tr>
<tr>
<td><strong>Illustrator</strong></td>
<td>An artist who creates pictures for books, magazines and the like</td>
</tr>
<tr>
<td><strong>Imagination</strong></td>
<td>The ability to form images in the mind, especially of things never seen or never experienced directly</td>
</tr>
<tr>
<td><strong>Impasto</strong></td>
<td>Scratching through a surface layer to expose a different color underneath</td>
</tr>
<tr>
<td><strong>Incising</strong></td>
<td>Cutting a design or picture into a smooth surface such as clay, linoleum, wood, or soap, etc., using a sharp-pointed tool</td>
</tr>
<tr>
<td><strong>India ink</strong></td>
<td>Liquid ink made form pigment consisting of lampblack, made chiefly in China and Japan</td>
</tr>
<tr>
<td><strong>Industrial designer</strong></td>
<td>One that designs for industrial production or service</td>
</tr>
<tr>
<td><strong>Intaglio</strong></td>
<td>A print in which the design is scratched, engraved, or etched into a plate</td>
</tr>
<tr>
<td><strong>Intensity</strong></td>
<td>The brightness or dullness of a color</td>
</tr>
<tr>
<td><strong>Interdisciplinary</strong></td>
<td>Involving two or more academic subjects or fields of study</td>
</tr>
<tr>
<td><strong>Interior design</strong></td>
<td>The art or process of planning the decoration and furnishings of a room or building</td>
</tr>
<tr>
<td><strong>Interior designer</strong></td>
<td>One who supplies house furnishings; who lays out what is to go in a building</td>
</tr>
<tr>
<td><strong>Interpretation</strong></td>
<td>An individual response to a work of art</td>
</tr>
<tr>
<td><strong>Invent</strong></td>
<td>To be the first to think of, make, or use something</td>
</tr>
<tr>
<td><strong>Invention</strong></td>
<td>A thing that somebody has created, especially a device or process; the creation of something new</td>
</tr>
<tr>
<td><strong>Italic</strong></td>
<td>A style of type in which the characters slant upward to the right; used to denote emphasis and importance</td>
</tr>
<tr>
<td><strong>Jewelry</strong></td>
<td>Articles worn on the body for decoration, for example necklaces, bracelets, earrings and rings</td>
</tr>
<tr>
<td><strong>Kiln</strong></td>
<td>An oven (electric, gas, or wood fired) capable of reaching extremely high heats. In art, generally used to fire ceramic or enamel objects</td>
</tr>
<tr>
<td><strong>Kinesthetic</strong></td>
<td>Pertaining to the sense which is felt in the large movement of the joints, muscles, and tendons. The free and somewhat unconscious drawing that is done by broad, rhythmic movements of the arm and hand</td>
</tr>
<tr>
<td><strong>Kinetic</strong></td>
<td>Relating to, caused by, or produced by motion</td>
</tr>
<tr>
<td><strong>Kinetic art</strong></td>
<td>Art, especially sculpture, with parts that move, for example, when blown by the wind or activated by electricity</td>
</tr>
<tr>
<td><strong>Lacquer</strong></td>
<td>A spirit varnish, such as shellac; a natural varnish from Japan and China from the sap of the sumac tree; it is clear, may be brightly polished, and is applied in multiple thin coatings on wood or over painted surfaces</td>
</tr>
<tr>
<td><strong>Laminated</strong></td>
<td>The layering together and gluing of wood, plastic, etc.; in order to make the separate pieces work as one piece</td>
</tr>
<tr>
<td><strong>Landscape</strong></td>
<td>Picture of an outdoor scene</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>The human use of spoken or written words as a communication system; the use of signs and gestures, or inarticulate sounds to communicate something</td>
</tr>
<tr>
<td><strong>Lapidary</strong></td>
<td>The art of stone cutting</td>
</tr>
<tr>
<td><strong>Laser</strong></td>
<td>A device that utilizes the ability of certain substances to absorb electromagnetic energy and reradiate it as a highly focused beam of synchronized single-wavelength radiation</td>
</tr>
<tr>
<td><strong>Lens</strong></td>
<td>A piece of curved and polished glass or other transparent material that forms and image by refracting and focusing light passing through it</td>
</tr>
<tr>
<td><strong>Lettering</strong></td>
<td>The art of arranging letters to form words and phrases. It is a hand process done with pens, brushes, inks, etc. and should not be confused with printed letters</td>
</tr>
<tr>
<td><strong>Life-sized</strong></td>
<td>Of the same size as the natural, real or original</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td>In a drawing or painting, that part of a picture that represents those areas upon which light is supposed to fall, as opposed to those areas that represent shadows</td>
</tr>
<tr>
<td><strong>Limners</strong></td>
<td>Early American artists who painted signs, houses and portraits</td>
</tr>
<tr>
<td><strong>Line</strong></td>
<td>A continuous mark made by a pencil, brush, pen, crayon, etc., forming an element of design as opposed to shading or color</td>
</tr>
<tr>
<td><strong>Linocut</strong></td>
<td>A print made from a design that has been cut in relief into a piece of linoleum and mounted on a block of wood, or the design itself</td>
</tr>
<tr>
<td><strong>Linoleum</strong></td>
<td>A floor covering composed of ground cork and resinous binders laid over burlap backing, used in art as a printing medium similar to the wood block</td>
</tr>
<tr>
<td><strong>Lithograph</strong></td>
<td>Picture/print made from a stone or flat plate</td>
</tr>
<tr>
<td><strong>Lithograph</strong></td>
<td>A print made from a flat specially prepared stone or metal plate</td>
</tr>
<tr>
<td><strong>Lithography</strong></td>
<td>The art or process of drawing with grease mediums on a smooth stone or metal surface, applying ink to the design, and printing the design in multiple copies</td>
</tr>
<tr>
<td><strong>Logo</strong></td>
<td>A visual symbol for a business, club or group</td>
</tr>
<tr>
<td><strong>Long shot</strong></td>
<td>A camera shot taken some distance from the object or scene</td>
</tr>
<tr>
<td><strong>Lower case</strong></td>
<td>Small letters as opposed to capital letters, such as a,b,c instead of A,B,C</td>
</tr>
<tr>
<td><strong>Luminous</strong></td>
<td>Emitting or reflecting light; startlingly bright</td>
</tr>
<tr>
<td><strong>Macramé</strong></td>
<td>The art of decorative knotting</td>
</tr>
<tr>
<td><strong>Mandalas</strong></td>
<td>Any of various ritualistic geometric designs symbolic of the universe, used in Hinduism and Buddhism as an aid to meditation</td>
</tr>
<tr>
<td><strong>Manuscript</strong></td>
<td>Words written or lettered by hand as opposed to printed words</td>
</tr>
<tr>
<td><strong>Marionette</strong></td>
<td>A doll or puppet having free-moving joints and suspended from a network of strings by means of which the operator controls its movements</td>
</tr>
<tr>
<td><strong>Mask</strong></td>
<td>A representation of a face used as an ornament or decoration; something that conceals or disguises something else</td>
</tr>
<tr>
<td><strong>Mass</strong></td>
<td>In pictorial work, large areas of color, texture, or tone; in sculpture, generally large areas of solid medium as opposed to the open spaces</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
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</tr>
<tr>
<td>Mat</td>
<td>A smooth or textured cardboard used to surround a picture; an opening is cut in the middle of the mat slightly smaller than the picture which is secured in place behind the mat</td>
</tr>
<tr>
<td>Materials</td>
<td>Anything tangible that may be used in the creation of a 2-dimensional or 3-dimensional work</td>
</tr>
<tr>
<td>Matte medium</td>
<td>A liquid used to thin synthetic colors or increase fluidity which results in a dull or non-glossy effect</td>
</tr>
<tr>
<td>Metaphor</td>
<td></td>
</tr>
<tr>
<td>Minimal art</td>
<td>A design in which the least amounts of colors and shapes are used</td>
</tr>
<tr>
<td>Mirror image</td>
<td>Something that, like a reflection in a mirror, is identical to something else but reversed</td>
</tr>
<tr>
<td>Miter</td>
<td>A corner joint in woodwork, usually made by cutting two ends to be joined at 45 degrees and gluing or nailing them together into a right angle</td>
</tr>
<tr>
<td>Mixed media</td>
<td>Art work using more than one medium</td>
</tr>
<tr>
<td>Mobile</td>
<td>A sculptural design with many parts that move in free but delicately balanced orbits in relation to one another</td>
</tr>
<tr>
<td>Mold</td>
<td>A negative shape or form from which a positive cast can be made</td>
</tr>
<tr>
<td>Monochromatic</td>
<td>Having only one color</td>
</tr>
<tr>
<td>Monogram</td>
<td>A character composed of two or more single letters interwoven and combined to form a singular character, commonly used to symbolize a person or an idea</td>
</tr>
<tr>
<td>Mood</td>
<td>A state of mind, feeling, or heart as reflected in a work of art through color, line form, shape, texture, and space</td>
</tr>
<tr>
<td>Mosaic</td>
<td>A picture composed of many small separate bits of clay, glass, marble, paper, etc., which are cemented to a background</td>
</tr>
<tr>
<td>Motif</td>
<td>A salient design feature in a work of art which characterizes the work and which may occur once or repeatedly</td>
</tr>
<tr>
<td>Multicultural</td>
<td>Relating to, consisting of, or participating in the cultures of different countries, ethnic groups or religions</td>
</tr>
<tr>
<td>Mural</td>
<td>A picture, generally a large one, designed to decorate a wall</td>
</tr>
<tr>
<td>Museum</td>
<td>A building or institution where objects of artistic, historical, or scientific importance and value are kept, studied, and put on display</td>
</tr>
<tr>
<td>Natural brush</td>
<td>Fibers from animals</td>
</tr>
<tr>
<td>Negative</td>
<td>Used to describe photographic film that has been exposed to light, used as a basis for preparing final prints; black and white tones are reversed and colors are complimentary</td>
</tr>
<tr>
<td>Negative Space</td>
<td>Space not occupied by an object but circulating in and around it</td>
</tr>
<tr>
<td>Negative space</td>
<td>The unoccupied space existing between and among masses and shapes in a composition</td>
</tr>
<tr>
<td>Neutral</td>
<td>Used to describe a color such as white, black, or gray that does not belong in the spectrum</td>
</tr>
<tr>
<td>Neutral colors</td>
<td>In artwork, neutral colors are brown, black, white and gray</td>
</tr>
<tr>
<td>Nib</td>
<td>The small pointed, flat, or rounded surface of a pen</td>
</tr>
<tr>
<td>Entry</td>
<td>Definition</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Object</td>
<td>Something that can be seen or touched</td>
</tr>
<tr>
<td>Oblique</td>
<td>Slanting, neither horizontal nor vertical</td>
</tr>
<tr>
<td>Oblong</td>
<td>A rectangle with unequal adjacent sides</td>
</tr>
<tr>
<td>Observation</td>
<td>Direct viewing of an object being rendered</td>
</tr>
<tr>
<td>Octagon</td>
<td>A closed plane figure that has eight sides and eight angles</td>
</tr>
<tr>
<td>Opaque</td>
<td>Quality of a material that does not let any light pass through</td>
</tr>
<tr>
<td>Order</td>
<td>In architecture, a style of building, especially of columns and capital,</td>
</tr>
<tr>
<td></td>
<td>such as the Doric, Ionic, and Corinthian orders of Greek architecture</td>
</tr>
<tr>
<td>Organic</td>
<td>Free forms that represents living things that have irregular edges</td>
</tr>
<tr>
<td>Over glaze</td>
<td>Coloring which is applied over ceramic glaze; thin layers of transparent</td>
</tr>
<tr>
<td></td>
<td>paint applied over previously applied paint to modify it</td>
</tr>
<tr>
<td>Overlapping</td>
<td>To extend over and beyond, as one object extending over another</td>
</tr>
<tr>
<td>Paint</td>
<td>A colored liquid applied to a surface in order to decorate or protect it, or</td>
</tr>
<tr>
<td></td>
<td>in order to create a painting</td>
</tr>
<tr>
<td>Painterly</td>
<td>In contrast to linear, the expression of form in which line is ostensibly</td>
</tr>
<tr>
<td></td>
<td>dissolved and 3-dimensions is created by the use of color and design</td>
</tr>
<tr>
<td>Palette knife</td>
<td>A thin, flexible steel blade set in a wooden handle used for mixing paints</td>
</tr>
<tr>
<td></td>
<td>on a palette; it can also be used as a tool for painting</td>
</tr>
<tr>
<td>Paper</td>
<td>A thin material consisting of flat sheets, made from pulped wood, cloth,</td>
</tr>
<tr>
<td></td>
<td>or fiber, used for various purposes, for example, writing and printing on,</td>
</tr>
<tr>
<td></td>
<td>for wrapping things in, or for covering walls</td>
</tr>
<tr>
<td>Papier-Mâché</td>
<td>A sculptural medium composed of wet, mashed paper with a past binder, the</td>
</tr>
<tr>
<td></td>
<td>consistency of oatmeal when wet, but hard and rigid when dry</td>
</tr>
<tr>
<td>Paraffin</td>
<td>An inflammable, easily melted wax derived from petroleum used as both a</td>
</tr>
<tr>
<td></td>
<td>carving and modeling medium</td>
</tr>
<tr>
<td>Pastel</td>
<td>Highly refined and ground pigments pressed into chalk-like sticks for</td>
</tr>
<tr>
<td></td>
<td>drawing</td>
</tr>
<tr>
<td>Patchwork</td>
<td>Pieces of cloth sewed together at the edges</td>
</tr>
<tr>
<td>Pattern</td>
<td>Anything designed as a guide or model for making identical replicas of an</td>
</tr>
<tr>
<td></td>
<td>original form; the effect produced by the repetition of many small and</td>
</tr>
<tr>
<td></td>
<td>similar design motifs on a surface</td>
</tr>
<tr>
<td>Pendant</td>
<td>An ornament or piece of jewelry that hangs from a necklace, bracelet, or</td>
</tr>
<tr>
<td></td>
<td>earring</td>
</tr>
<tr>
<td>Perceptual</td>
<td>The gathering of information from things directly observed in nature</td>
</tr>
<tr>
<td>Perspective</td>
<td>The schematic representation of 3-dimensional objects on a 2-dimensional</td>
</tr>
<tr>
<td></td>
<td>surface by means of a complex network of straight lines and vanishing points</td>
</tr>
<tr>
<td>Photogram</td>
<td>A photographic image produced without a camera, usually by placing an object</td>
</tr>
<tr>
<td></td>
<td>on or near a piece of light-sensitive paper and exposing it to light</td>
</tr>
<tr>
<td>Photographer</td>
<td>Somebody who takes photographs as a profession, hobby, or art form</td>
</tr>
<tr>
<td>Photomontage</td>
<td>The technique of combining a number of photographs or parts of photographs</td>
</tr>
<tr>
<td></td>
<td>to form a composite picture used especially in art and advertising</td>
</tr>
<tr>
<td>Picture</td>
<td>A shape or set of shapes and lines drawn, painted, or printed on paper,</td>
</tr>
<tr>
<td></td>
<td>canvas, or some other flat surface especially shapes that represent a</td>
</tr>
<tr>
<td></td>
<td>recognizable form or object</td>
</tr>
<tr>
<td><strong>Pin hole camera</strong></td>
<td>A simple camera, such as a box camera, having a small opening in place of the lens through which light enters when uncovered</td>
</tr>
<tr>
<td><strong>Pinch</strong></td>
<td>A method used to shape clay by pinching it between thumb and finger</td>
</tr>
<tr>
<td><strong>Plaster</strong></td>
<td>A white powder, calcium sulfate, mixed with water to form a quick-hardening paste, used in the arts for sculpting and making casts</td>
</tr>
<tr>
<td><strong>Plasticene</strong></td>
<td>A soft colored modeling material used especially by children</td>
</tr>
<tr>
<td><strong>Plates</strong></td>
<td>A printing surface</td>
</tr>
<tr>
<td><strong>Playback</strong></td>
<td>The replay of a sound or video recording after it has been made, often as a check for quality or accuracy</td>
</tr>
<tr>
<td><strong>Point of view</strong></td>
<td>The particular vantage point established in a design or painting, a strategic positioning of elements by the artist</td>
</tr>
<tr>
<td><strong>Polygon</strong></td>
<td>A geometric plane figure with 3 or more straight sides</td>
</tr>
<tr>
<td><strong>Pop art</strong></td>
<td>A style of artwork that includes advertisements or other popular, often-seen images</td>
</tr>
<tr>
<td><strong>Porcelain</strong></td>
<td>A high fire, translucent white body clay</td>
</tr>
<tr>
<td><strong>Portrait</strong></td>
<td>A representation of a person, generally the face</td>
</tr>
<tr>
<td><strong>Portrait bust</strong></td>
<td>A sculptured likeness of a person’s head, neck and chest</td>
</tr>
<tr>
<td><strong>Positive space</strong></td>
<td>The enclosed areas or objects in an art work</td>
</tr>
<tr>
<td><strong>Post Impressionism</strong></td>
<td>A generic term for an art movement that came after impressionism and in some way reacted to the art of the Impressionists. Some Post-Impressionist artists are Paul Cezanne, Vincent Van Gogh, and Georges Seurat</td>
</tr>
<tr>
<td><strong>Poster</strong></td>
<td>A placard, generally decorative or pictorial, intended to convey a message or further a cause or point of view</td>
</tr>
<tr>
<td><strong>Pottery wheel</strong></td>
<td>A mechanism used for spinning clay pots; a horizontal disk revolves on a vertical spindle, turning the clay as the potter’s hands shape the pot</td>
</tr>
<tr>
<td><strong>Prehistoric</strong></td>
<td>Relating to the period before history was recorded in writing</td>
</tr>
<tr>
<td><strong>Primary colors</strong></td>
<td>Hues that cannot be made from any other colors. Colors from which other colors can be made: red, yellow, blue in pigment</td>
</tr>
<tr>
<td><strong>Print</strong></td>
<td>A design resulting from the process of inking the surface of a plate upon which a design has been incised or built up and then transferred to paper, cloth, or any other material</td>
</tr>
<tr>
<td><strong>Printing</strong></td>
<td>The process by means of which a design, letter, or picture is stamped upon a paper, cloth, or other surface</td>
</tr>
<tr>
<td><strong>Printmaking</strong></td>
<td>Transferring of a design from one surface to another surface. The process of making an impression made from a plate, block, etc.</td>
</tr>
<tr>
<td><strong>Produce</strong></td>
<td>To make or create something’</td>
</tr>
<tr>
<td><strong>Producer</strong></td>
<td>Somebody who organizes and supervises the making of a motion picture, play, broadcast, or recording</td>
</tr>
<tr>
<td><strong>Product design</strong></td>
<td>The art of planning the appearance of a product that will be produced in factories</td>
</tr>
<tr>
<td><strong>Proof</strong></td>
<td>An impression used for checking corrections before the final printing of an image or text</td>
</tr>
<tr>
<td><strong>Protractor</strong></td>
<td>An instrument shaped like a semicircle marked with the degrees of a circle, used to measure or mark out angles</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Puppet</td>
<td>A doll-like figure, created from various kinds of materials with jointed limbs, moved by hand or stick or strings</td>
</tr>
<tr>
<td>Quarry</td>
<td>An open excavation from which stone or other material is extracted by blasting, cutting or drilling</td>
</tr>
<tr>
<td>Quill</td>
<td>A feather, as of a goose, formed into a pen for writing</td>
</tr>
<tr>
<td>Radial</td>
<td>The characteristic of lines, tones or colors diverging from a common point, in different directions</td>
</tr>
<tr>
<td>Radius</td>
<td>A straight line extending from the center of a circle to its edge or from the center of a sphere to its surface</td>
</tr>
<tr>
<td>Rasp</td>
<td>A coarse form of file, having separate point-like teeth</td>
</tr>
<tr>
<td>Recede</td>
<td>To go back or down from a certain point or level; to become more distant</td>
</tr>
<tr>
<td>Receding</td>
<td>The illusion of moving back into space or behind the picture plane</td>
</tr>
<tr>
<td>Rectangle</td>
<td>A 4-sided plane figure where each angle is a right angle, especially one with adjacent sides of different length</td>
</tr>
<tr>
<td>Rectangular</td>
<td>With 4 sides, usually with adjacent sides of different length, and 4 right angles</td>
</tr>
<tr>
<td>Reed</td>
<td>A plant with a fibrous stem, used for crafts such as basketry and weaving</td>
</tr>
<tr>
<td>Reflect</td>
<td>To have a particular thought which may or may not be voiced; to redirect something that strikes a surface, especially light, sound, or heat, usually back toward its point of origin</td>
</tr>
<tr>
<td>Reflection</td>
<td>The play of light on the surface of an object</td>
</tr>
<tr>
<td>Related colors</td>
<td>Colors that are next to each other on the color wheel</td>
</tr>
<tr>
<td>Relief</td>
<td>In sculpture, figures which project from a background to which they are attached; cut deeply, they are high relief, cut in a shallow fashion, they are low relief or bas-relief</td>
</tr>
<tr>
<td>Relief printing</td>
<td>A printing process where the elevation of figures or shapes from a flat surface are inked and printed</td>
</tr>
<tr>
<td>Relief sculpture</td>
<td>Sculpture that stands out from a flat background</td>
</tr>
<tr>
<td>Renaissance art</td>
<td>A period of art from c. 1300 to c. 1500 that was concerned with the revival of classical ideals</td>
</tr>
<tr>
<td>Render</td>
<td>To create a visual image of an idea or of something that you actually see</td>
</tr>
<tr>
<td>Repeat</td>
<td>To do, produce, or experience something again or several times</td>
</tr>
<tr>
<td>Repetition</td>
<td>The use of some visual element a number of times in the same composition</td>
</tr>
<tr>
<td>Repousse</td>
<td>Process of decorating metal by beating it into relief from the back, raising the design in low relief on the front</td>
</tr>
<tr>
<td>Represent</td>
<td>To symbolize or stand for something</td>
</tr>
<tr>
<td>Representation</td>
<td>The visual depiction of somebody or something</td>
</tr>
<tr>
<td>Reproduce</td>
<td>To duplicate something, or be duplicated by photographing, scanning, printing, or other process</td>
</tr>
<tr>
<td>Reproduction</td>
<td>Making one or more copies of an original piece of work</td>
</tr>
<tr>
<td>Resist</td>
<td>A substance that will repel or prevent one material from adhering to another</td>
</tr>
<tr>
<td>Restoration</td>
<td>Something, especially a building, that has been brought back to an earlier an usually a better condition</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Restore</td>
<td>To bring something back to an earlier and better condition</td>
</tr>
<tr>
<td>Reverse</td>
<td>The rear or back of something: opposite to what is usual or previously arranged</td>
</tr>
<tr>
<td>Rice paper</td>
<td>A thin paper made from the rice-paper plant</td>
</tr>
<tr>
<td>Rococo</td>
<td>A style of architecture and the decorative arts characterized by intricate ornamentation that was popular in Europe in the early 18th century</td>
</tr>
<tr>
<td>Romanesque</td>
<td>Relating to or built in the style of European architecture that combines Roman and Byzantine elements; prevalent from the 9th century to the 12th century featuring rounded arches and barrel vaults</td>
</tr>
<tr>
<td>Romanticism</td>
<td>A style of art appealing to fantasy and imagination</td>
</tr>
<tr>
<td>Round</td>
<td>Shaped like a circle or a ball</td>
</tr>
<tr>
<td>Rubbing</td>
<td>The creation of an image made by rubbing a pencil or crayon on paper that is held over a textured object</td>
</tr>
<tr>
<td>Sans-serif</td>
<td>The most simplified letter form available without any extraneous components, as opposed to serif letters</td>
</tr>
<tr>
<td>Scale</td>
<td>The relative qualities of size in relation to both space and relative position</td>
</tr>
<tr>
<td>Scene</td>
<td>Any of the divisions of an act of a play or opera, presenting continuous action in one place; the view of a place or an activity, especially one presented in a painting or photograph</td>
</tr>
<tr>
<td>Scratchboard</td>
<td>A cardboard covered with two or more coats of crayon. In scratchboard through the top layer, lines of the underlying colors are scratched through and revealed</td>
</tr>
<tr>
<td>Screen print</td>
<td>Stencils that are attached to a porous fabric and ink is squeezed through the openings in the stencil to produce a print</td>
</tr>
<tr>
<td>Scribble</td>
<td>To write or draw meaningless or undecipherable marks on something</td>
</tr>
<tr>
<td>Scrimshaw</td>
<td>A carved or engraved article made originally by North America whalers from the teeth and bones of whales or walruses, or such articles</td>
</tr>
<tr>
<td>Script</td>
<td>The printed version of a play, movie screenplay, or radio or television broadcast, including the words to be spoken and often also technical directions</td>
</tr>
<tr>
<td>Scroll</td>
<td>Any painting or manuscript done on a long rolled cloth, paper, or skins</td>
</tr>
<tr>
<td>Sculptor</td>
<td>Artist who creates sculpture</td>
</tr>
<tr>
<td>Sculpture</td>
<td>Carving, modeling, or structuring in a variety of media to achieve a 3-dimensional design; representational or abstract</td>
</tr>
<tr>
<td>Scumbling</td>
<td>A mode of obtaining a softened effect, in painting and drawing, by the application of a thin layer of opaque color to the surface of a painting, or part of the surface, which is too bright in color, or which requires harmonizing</td>
</tr>
<tr>
<td>Secondary colors</td>
<td>Colors that are mixed from two primary colors: orange, green, and violet</td>
</tr>
<tr>
<td>Series</td>
<td>3 or more pieces of work with a common theme</td>
</tr>
<tr>
<td>Serif</td>
<td>A small graphic addition to the bodies of letters in typography</td>
</tr>
<tr>
<td>Serigraphy</td>
<td>Silkscreen printing</td>
</tr>
<tr>
<td>Sets</td>
<td>All walls, platforms, furniture, and any other decorations or property comprising the environment in which the play is performed</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sgraffito</td>
<td>Decoration, generally on pottery, produced by scratching lines through a</td>
</tr>
<tr>
<td></td>
<td>thin outer layer of colored clay, revealing the basic clay of the pot</td>
</tr>
<tr>
<td>Shade</td>
<td>The darkness of a color by the addition of black</td>
</tr>
<tr>
<td>Shading</td>
<td>Slight changes in the lightness or darkness of a color or value</td>
</tr>
<tr>
<td>Shadow</td>
<td>Dark areas created by objects blocking out the light</td>
</tr>
<tr>
<td>Shaft</td>
<td>The part of a column between the base and the capital</td>
</tr>
<tr>
<td>Shape</td>
<td>An enclosed 2-dimensional space that can be geometric, organic, or free</td>
</tr>
<tr>
<td>Shellac</td>
<td>A varnish made of purified lac resins, used mainly to protect wooden</td>
</tr>
<tr>
<td></td>
<td>surfaces</td>
</tr>
<tr>
<td>Shuttle</td>
<td>The thread carrier on a loom</td>
</tr>
<tr>
<td>Signature</td>
<td>A group or gathering of folded pages that nest inside each other</td>
</tr>
<tr>
<td>Silk screening</td>
<td>The reproductive process wherein paint or ink is forced by the pressure of</td>
</tr>
<tr>
<td></td>
<td>a squeegee through a stencil adhered to a stretched silk cloth; also called</td>
</tr>
<tr>
<td></td>
<td>serigraphy</td>
</tr>
<tr>
<td>Sketch</td>
<td>A preliminary drawing characterized by its casual and free qualities</td>
</tr>
<tr>
<td>Slab</td>
<td>A form that is solid, flat and thick (as in clay)</td>
</tr>
<tr>
<td>Slip</td>
<td>Clay in liquid form, used in ceramics for casting, binding, or decorating</td>
</tr>
<tr>
<td>Space</td>
<td>Shapes and forms are defined by space around and within them</td>
</tr>
<tr>
<td>Spatial</td>
<td>Relating to, occupying or happening in space</td>
</tr>
<tr>
<td>Spatial relationship</td>
<td>The relationships between negative and positive areas in a design</td>
</tr>
<tr>
<td>Spatter painting</td>
<td>A form of stencil painting in which droplets of paint are splattered from</td>
</tr>
<tr>
<td></td>
<td>a toothbrush through or around a stencil</td>
</tr>
<tr>
<td>Spectrum</td>
<td>A continuous distribution of colored light produced when a beam of white</td>
</tr>
<tr>
<td></td>
<td>light is dispersed into its components, for example by a prism</td>
</tr>
<tr>
<td>Sphere</td>
<td>A round geometric body whose surface is equally distant at all points</td>
</tr>
<tr>
<td></td>
<td>from the center</td>
</tr>
<tr>
<td>Spine</td>
<td>The side of the book where the pages are bound together</td>
</tr>
<tr>
<td>Spiral</td>
<td>A winding and gradually widening curve or coil</td>
</tr>
<tr>
<td>Split component</td>
<td>A pair of complements that has one of its components split to include its</td>
</tr>
<tr>
<td></td>
<td>immediate analogous hues and exclude the component that has been split;</td>
</tr>
<tr>
<td></td>
<td>it is a color theory derived from the geometric color wheel</td>
</tr>
<tr>
<td>Sponge</td>
<td>A piece of cellulose or synthetic material resembling a true sponge, that</td>
</tr>
<tr>
<td></td>
<td>can be used for applying liquid mediums</td>
</tr>
<tr>
<td>Sponge painting</td>
<td>Painting done by dipping sponges of any size or shape into paint and</td>
</tr>
<tr>
<td></td>
<td>applying the paint to the paper directly with the sponge</td>
</tr>
<tr>
<td>Square</td>
<td>A geometric figure with four right angles and four equal sides</td>
</tr>
<tr>
<td>Square knot</td>
<td>A type of know tied with two overhand knots so the free ends come out</td>
</tr>
<tr>
<td></td>
<td>along side of the standing parts</td>
</tr>
<tr>
<td>Squared up</td>
<td>To enlarge or transfer a drawing using a grid of squares</td>
</tr>
<tr>
<td>Squeegee</td>
<td>A hard piece of rubber set in a wooden brace and used to force ink or</td>
</tr>
<tr>
<td></td>
<td>paint through a silk-screen stencil</td>
</tr>
<tr>
<td>Stain</td>
<td>A liquid that is applied to something, especially wood to darken it or</td>
</tr>
<tr>
<td></td>
<td>change its color without hiding its texture or grain</td>
</tr>
<tr>
<td><strong>Stained glass</strong></td>
<td>Glass that has been colored so that it can be used to make a mosaic picture, especially in a window</td>
</tr>
<tr>
<td><strong>Stamp</strong></td>
<td>To mark paper, leather, metal, wax, fabrics, etc. with an instrument that cuts, shapes, or impresses a design</td>
</tr>
<tr>
<td><strong>Static</strong></td>
<td>Not moving or changing, or fixed in a position</td>
</tr>
<tr>
<td><strong>Statue</strong></td>
<td>A sculptured likeness of something (as a person or animal)</td>
</tr>
<tr>
<td><strong>Stencil</strong></td>
<td>A paper or other flat material with a cutout design that is used for printing. Ink or paint is pressed through the cutout design onto the surface to be printed</td>
</tr>
<tr>
<td><strong>Stencil brush</strong></td>
<td>A special stiff brush used for filling in stencils</td>
</tr>
<tr>
<td><strong>Still life</strong></td>
<td>An artwork that shows inanimate objects</td>
</tr>
<tr>
<td><strong>Stippling</strong></td>
<td>To paint, engrave or draw by means of dots or small dents</td>
</tr>
<tr>
<td><strong>Stoneware</strong></td>
<td>Pottery fired to the high temperature of porcelain, but having a coarser texture</td>
</tr>
<tr>
<td><strong>Storyboard</strong></td>
<td>A set of sketches, arranged in sequence on panels, outlining the scenes that will make up something to be filmed, for example a motion picture, television show, or advertisement</td>
</tr>
<tr>
<td><strong>Structural design</strong></td>
<td>A 3-dimensional design, generally nonfunctional; may be mobile or stabile in nature</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>A building, bridge, framework, or other object that has been put together from many different parts</td>
</tr>
<tr>
<td><strong>Studio</strong></td>
<td>The place where an artist creates artwork</td>
</tr>
<tr>
<td><strong>Stylized</strong></td>
<td>Created or performed according to distinctive established styles, usually in order to achieve a particular artistic effect, often at the expense of naturalness or spontaneity</td>
</tr>
<tr>
<td><strong>Subject</strong></td>
<td>Somebody or something that a painter, sculptor, or photographer represents in a work of art</td>
</tr>
<tr>
<td><strong>Subtle</strong></td>
<td>Slight or not obvious; pleasantly delicate and understated</td>
</tr>
<tr>
<td><strong>Subtractive color</strong></td>
<td>Color theory that uses magenta, cyan, and yellow as primary or mixing colors</td>
</tr>
<tr>
<td><strong>Surrealism</strong></td>
<td>An art movement in which the fantasies and unrealities of the subconscious are painted with a startling element of reality</td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td>An image used to stand for a quality or an idea</td>
</tr>
<tr>
<td><strong>Sync</strong></td>
<td>The relationship between things that are happening or working at the same time, especially the correspondence of sound and image in a film</td>
</tr>
<tr>
<td><strong>Synthetic brush</strong></td>
<td>Man made fibers</td>
</tr>
<tr>
<td><strong>Tapestry</strong></td>
<td>A fabric consisting of warp threads upon which a design or picture is woven by variously colored woof threads; generally a wall hanging</td>
</tr>
<tr>
<td><strong>Tempera</strong></td>
<td>In modern times, any opaque watercolor paint such as poster colors, gouache colors and a simple casein paint</td>
</tr>
<tr>
<td><strong>Template</strong></td>
<td>A gauge or pattern or mold used to reproduce a number of identical copies of a thing</td>
</tr>
<tr>
<td><strong>Tesserae</strong></td>
<td>A small piece or pieces of stone, glass, clay, or plastic used to make mosaics</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>The actual roughness or smoothness of a surface or the illusion of roughness or smoothness</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Thinner</td>
<td>A liquid used to dilute paint or varnish</td>
</tr>
<tr>
<td>Thumbnail sketch</td>
<td>Small quick sketches used to rough out ideas</td>
</tr>
<tr>
<td>Tints</td>
<td>A light value of a color adding white</td>
</tr>
<tr>
<td>Tissue paper</td>
<td>A thin soft paper used for wrapping and protecting delicate items</td>
</tr>
<tr>
<td>Title</td>
<td>A name that identifies a book, movie, play, painting, musical composition, or other literary or artistic work</td>
</tr>
<tr>
<td>Tonality</td>
<td>The relative purity of a color as determined by the pressure or absence of white, black, or another hue</td>
</tr>
<tr>
<td>Tone</td>
<td>A synonym for value</td>
</tr>
<tr>
<td>Tooling</td>
<td>Chasing, embossing, or otherwise adding surface relief and decoration to a metal or leather</td>
</tr>
<tr>
<td>Totem pole</td>
<td>Among Native North American peoples,</td>
</tr>
<tr>
<td>Toxic</td>
<td>Relating to or containing a poison or toxin</td>
</tr>
<tr>
<td>Trace</td>
<td>To copy writing, a design, or drawing by putting translucent paper on top of it and drawing the visible outlines on this paper</td>
</tr>
<tr>
<td>Track</td>
<td>A mark left by a moving person, animal, or thing for example, a footprint, and animal’s paw print, or the mark of a wheel</td>
</tr>
<tr>
<td>Transition</td>
<td>A gradual change from one thing to another such as dark to light; thick to thin</td>
</tr>
<tr>
<td>Translucent</td>
<td>A see-through color or material</td>
</tr>
<tr>
<td>Transparency</td>
<td>A surface or quality of surface through which rays of light may pass and trough which other things may be seen</td>
</tr>
<tr>
<td>Transparent</td>
<td>Allowing light to pass through with little or no interruption or distortion so that objects on the other side can be clearly seen</td>
</tr>
<tr>
<td>Triangle</td>
<td>A plane figure that has three sides and three angles</td>
</tr>
<tr>
<td>Triangular</td>
<td>Relating to the shape of a triangle</td>
</tr>
<tr>
<td>Triptych</td>
<td>A painting or carving consisting of three panels, often made as an altarpiece hinged together so that when the smaller outer panels are folded the middle part is entirely covered</td>
</tr>
<tr>
<td>T-square</td>
<td>A drawing-board ruler consisting of a rectangular handle with a straight-sided wooden or plastic blade attached perpendicular to it, to form a T shape</td>
</tr>
<tr>
<td>Turquoise</td>
<td>A greenish-blue mineral form of aluminum and copper phosphate that occurs in igneous rocks and is used as a gemstone; a greenish-blue color</td>
</tr>
<tr>
<td>Tusche</td>
<td>A greasy liquid used for painting designs in silk-screen and lithography</td>
</tr>
<tr>
<td>Type</td>
<td>Mechanically produced letters having consistent design qualities</td>
</tr>
<tr>
<td>Typeface</td>
<td>A particular species of type</td>
</tr>
<tr>
<td>Typography</td>
<td>Graphic design employing type and any use of type including design, display lettering, and hand-modified lettering</td>
</tr>
<tr>
<td>Under glaze</td>
<td>The color and decoration applied to pottery, before the application of a transparent glaze</td>
</tr>
<tr>
<td>Under painting</td>
<td>A method of painting in which the forms are first painted in with little or no color</td>
</tr>
<tr>
<td>Unity</td>
<td>The oneness or wholeness of a work of art</td>
</tr>
<tr>
<td>Value</td>
<td>The darkness or lightness of an object</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Value</td>
<td>The lightness or darkness of a color (pink is a light value of red)</td>
</tr>
<tr>
<td>Vanishing point</td>
<td>In perspective, an imaginary dot on the horizon at which two or more lines would appear to converge</td>
</tr>
<tr>
<td>Vantage point</td>
<td>A position or location that provides a broad view or perspective of something</td>
</tr>
<tr>
<td>Varied line</td>
<td>A line of irregular intensity and/or width used to provide character and interest to a painting or drawing</td>
</tr>
<tr>
<td>Variety</td>
<td>Differences in line, shapes, textures, and colors in a design</td>
</tr>
<tr>
<td>Varnish</td>
<td>A solution of a resin in oil or spirits, applied to a surface to give it a protective gloss</td>
</tr>
<tr>
<td>Vault</td>
<td>An arched structure of stone, brick, wood, or plaster that forms a ceiling or roof</td>
</tr>
<tr>
<td>Vermillion</td>
<td>A bright red pigment made from mercuric sulfide or created artificially</td>
</tr>
<tr>
<td>Vertical</td>
<td>A line perpendicular to the horizon, moving in an up and down direction</td>
</tr>
<tr>
<td>Video</td>
<td>Something, especially a movie that has been recorded onto a video tape</td>
</tr>
<tr>
<td>Viewfinder</td>
<td>A device on a camera that lets the user sees what is being photographed</td>
</tr>
<tr>
<td>Visual</td>
<td>Able to be perceived as a picture in the mind rather than as an abstract idea</td>
</tr>
<tr>
<td>Volume</td>
<td>The 3-dimensional qualities of a 2-dimensional image</td>
</tr>
<tr>
<td>Wall hanging</td>
<td>A fabric wall decoration</td>
</tr>
<tr>
<td>Warm colors</td>
<td>Colors that remind people of warm things; varieties of red, yellow and orange</td>
</tr>
<tr>
<td>Warp</td>
<td>The appearance of a shift in the surface of a page or canvas; also, the threads running vertically through a weaving loom to hold the weft</td>
</tr>
<tr>
<td>Wash</td>
<td>A transparent layer of color applied to a surface</td>
</tr>
<tr>
<td>Wash</td>
<td>A thin covering of water or watery paint over a surface</td>
</tr>
<tr>
<td>Watercolor</td>
<td>Water-soluble pigments which may be transparent or opaque</td>
</tr>
<tr>
<td>Watercolor paper</td>
<td>Special paper that is used to make water based painting</td>
</tr>
<tr>
<td>Watermark</td>
<td>A design or mark in paper that can be seen when the paper is held up to the light, or the metal tool used to make such a design</td>
</tr>
<tr>
<td>Weaving</td>
<td>The craft of making fabric by intertwining threads, yarns, and other fibers to make a cloth or fabric</td>
</tr>
<tr>
<td>Wedging</td>
<td>The process of kneading clay to remove air bubbles</td>
</tr>
<tr>
<td>Weft</td>
<td>The cross-threads of weaving which interlock with the warp</td>
</tr>
<tr>
<td>Wet-in-wet</td>
<td>A painting technique of adding a color to a wet surface</td>
</tr>
<tr>
<td>Woodcut</td>
<td>The process of carving into a smooth block of wood and pressing paper against the ink to produce a print</td>
</tr>
<tr>
<td>Woof</td>
<td>Another term for weft</td>
</tr>
<tr>
<td>Yarn</td>
<td>Soft threads, generally composed of loosely twisted fibers of cotton, wool, linen, etc.</td>
</tr>
<tr>
<td>Zoom lens</td>
<td>A camera lens assembly with adjustable focal lengths that make an object being photographed or filmed appear closer or farther away than it really is</td>
</tr>
</tbody>
</table>
ART CRITICISM
How to Criticize a Work of Art

Doing art criticism is like playing detective. You must assume that the artist has a secret message hiding inside the work. Your job is to solve the mystery and find out the message.

This special 5-step system will help you find the hidden messages in art. The 5 steps, which must be taken in order, are description, analysis, interpretation, judgment, and reflection. By taking these steps you will be able to answer the following questions:

- “What do I see?” (Description)
- “How is the work organized?” (Analysis)
- “What is happening?” and “What is the artist trying to say?” (Interpretation)
- “What do I think of the work?” (Judgment)
- “How do I make connections?” (Reflection)

First you will collect facts and clues. Then you will make guesses. You will decide what you think the artist is trying to say. Finally, you will make connections between the work of art and your own ideas and beliefs related to the artwork.

DESCRIPTION
To begin art criticism, make a list of all the things you see in the work of art. This step is meant to slow the pace. Slowing down helps the student notice things he/she might otherwise miss.

During this step, you must be objective. In other words, give only the facts: artist, title, size, medium, collection, etc. You must say what you actually observe. Do not make guesses about what you see. Save the guessing for later. If you see figures and you cannot tell whether they are male or female, simply list them as people.

Description should include all the information you are able to find, such as the artist, title, size, date and the medium used. You will find a wall card of reference with dimensions, mediums, etc. for each work. The first dimension number listed is always the height and the second number is always the width. If there is a third dimension, it is the depth (HWD). Listing these sizes will help you visualize the actual work of art. Describe what you see.
ANALYSIS
During analysis, you are still collecting facts. Pay attention to how the work of art is organized, including the elements of art and the principles of design. You will study how the artist has used each element and principle. Explain the artist’s approach to utilizing ideas, themes and concepts in the work.

For example, notice the shape of the images. List each way the elements of art were used (color, texture, line, shape, and forms) to convey the artist’s intention. List how the principles of design were used to convey rhythm, movement, balance, proportion, variety, emphasis, and unity. You may want to seek supporting information from a variety of references about how the artist used the elements of art and principles of design in the work. Explain.

INTERPRETATION
During this step, you have two questions to answer. “What is happening?” and “What is the artist trying to say?” You will interpret (explain or tell the meaning to support your understanding of the artist’s intention).

It is here that you can make guesses. Interpretation is the most difficult art criticism step for some people, but it is different from someone else’s; after all, you are different from anyone else. *This is the place where a collaborative group must reach consensus.*

How you interpret a work of art should be based upon the facts and clues you collected during the first two steps of description and analysis. Your interpretation can express your ideas about the theories for judging art, but your ideas must be backed up by observation.

THEORIES OF JUDGING ART
People who study or judge art sometimes use certain theories that say how a work should be considered. Critics regularly use three of these theories: *Imitationalism, Formalism, Emotionalism*

Some people think art should imitate what we see in the real world. Using this theory to judge art is call *imitationalism.*

Others feel that the most important part of a work is the use of the elements of art and the principles of design. According to this theory, called *formalism,* the work is successful if the textures, colors, lines and so on, are organized appropriately.

Still others believe that art must speak to the viewer through his/her emotions. This theory says that the most important part of the work is the mood the artist communicates. This theory is called *emotionalism.*
JUDGEMENT
In this step, you will judge whether the work succeeds or fails. This is the time to express your own opinion. Reflect upon the social, cultural, and psychological and environmental influences upon the work of art. Remember to investigate cultural references and consider the cultural meaning behind each work of art. However, you must make up your own mind.

Again, this is the place where a collaborative group should reach a consensus.

To make a good judgement, you need to be honest with yourself. You need to reflect upon the information you gathered in the previous steps of description, analysis, and interpretation. Describe how utilizing the theories of judging art were helpful. You need to know why you feel the way you do.

How do you think the way you might feel affects your reaction to this work? Express your opinion.

REFLECTION
This is where you reflect upon the entire process on how to criticize a work of art by revisiting the first four steps, including description, analysis, interpretation, and judgement. Look at your collection of facts and clues. During description, was it easy to be objective? What did you discover? During analysis, were you still collecting facts? How did you use the elements of art and principles of design? Were they helpful? Was supporting cultural information enlightening and helpful? During interpretation, did you answer the question “What is happening?” and “What is the artist trying to say?” As a member of a collaborative group, were you able to reach consensus? How did you express you feelings? During judgement, did you express you opinions? Were you honest with yourself about your beliefs and feelings? Which Theories for Judging Art did you pursue? Was the theory helpful? During your reflections about art criticism, what changes or extensions will you recommend?
ART ASSESSMENT FORM

Project Title: ________________________________________

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
<th>Not Yet</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Originality: Uses own ideas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Techniques: Uses materials properly and with</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>skill</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition: Uses elements of design to</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>create a unified work</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation: Uses care and neatness; work</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>is signed and labeled</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experimentation: Tries new ideas; is creative</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Follows directions: Carries out instructions</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Meets the objectives: Understands and carries</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>out the goal of the lesson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer of learning: Remembers and uses</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>past knowledge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effort/Attitude: Tries and is cooperative</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Project completion: Finishes the project</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>in the allotted time</td>
<td></td>
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</tr>
</tbody>
</table>

Grade

Comments:

________________________________________________________________________
________________________________________________________________________
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________________________________________________________________________

BOE Approved June 2007
# PROJECT ASSESSMENT CHART – Your Project Was…

<table>
<thead>
<tr>
<th></th>
<th>AWESOME</th>
<th>ADMIRABLE</th>
<th>ACCEPTABLE</th>
<th>AMATEUR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Extremely well organized; logical format that was easy to follow; flowed smoothly from one idea to another and cleverly conveyed your organization which enhanced the effectiveness of your project.</td>
<td>Presented in a thoughtful manner; there were signs of organization and most transitions were easy to follow, but at times your ideas were unclear.</td>
<td>Somewhat organized; ideas were not presented coherently and transitions were not always smooth which at times distracted the audience.</td>
<td>Choppy and confusing; format was not clear, and difficult to follow; transitions of ideas were abrupt and seriously distracted the audience.</td>
</tr>
<tr>
<td><strong>Cooperation</strong></td>
<td>Worked extremely well together; you provided a “model” to other groups as you were seen encouraging, respecting, and complementing everybody’s ideas. You stayed “on task” involving each member and took your teamwork seriously, highly productive.</td>
<td>Worked very well together; you were productive and cooperative and worked to get everyone involved.</td>
<td>Attempted to work well most of the time; at times you were “off task” and not all were actively involved; this diminished the overall effectiveness of your projects.</td>
<td>Was dysfunctional, you did not respect each other’s opinions and were often arguing over your project. There was little or no teamwork involved.</td>
</tr>
<tr>
<td><strong>Content – Accuracy</strong></td>
<td>Completely accurate; all facts were precise and explicit.</td>
<td>Mostly accurate; a few inconsistencies or errors in information.</td>
<td>Somewhat accurate; more than a few inconsistencies or errors in information.</td>
<td>Completely inaccurate; the facts in this project were misleading to the audience.</td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td>Went above and beyond to research information; solicited material in addition to what was provided, brought in personal ideas and information to enhance project.</td>
<td>Did very good job researching; utilized materials provided to their full potential. Solicited more than 6 types of research, at times took the initiative to find information outside of school.</td>
<td>Used the materials provided in an acceptable manner, but did not consult any additional resources.</td>
<td>Did not utilize resources effectively; did little or no fact gathering on your topic.</td>
</tr>
<tr>
<td><strong>Creativity</strong></td>
<td>Was extremely clever and presented with originality, a unique approach that truly enhanced your project.</td>
<td>Was clever at times; thoughtfully and uniquely presented.</td>
<td>Added a few original touches to enhance your project but did not incorporate it throughout.</td>
<td>Little creative energy used during this project; was bland, predictable and lacked “zip”.</td>
</tr>
<tr>
<td><strong>Presentation - Mechanics</strong></td>
<td>Was engaging and extremely creative; captured the interest of the audience and maintained this throughout the entire presentation; ideas were presented in an organized and effective manner.</td>
<td>Was well done and interesting to the audience; was presented in a unique manner and was very well organized.</td>
<td>Was at times interesting and was presented clearly and precisely; clever at times and organized.</td>
<td>Was not organized effectively; was not easy to follow and did not keep the audience interested.</td>
</tr>
</tbody>
</table>
VISUAL ART SELF AND PEER ASSESSMENT

Name: ___________________________________  Peer Name: ____________________________

Date: __________________________ Art Project: __________________________________

Self Evaluation

In this art project, I tried to:

One choice I made was:

Something new I learned was:

Something I would change:

Peer Assessment

The first thing I noticed was:

Something special about this project is:

Suggestions:
STUDENT REFLECTION SHEET FOR ART WORK

SKETCHES AND DRAFTS

Compare your sketches. Rate yourself based on how much you improved from your preliminary sketches to your final work:

<table>
<thead>
<tr>
<th></th>
<th>Similar</th>
<th>Better</th>
<th>Big Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complexity and Detail</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of Space</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sense of Perspective</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proportion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Captures Viewers Interest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elements in Composition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relate to each other</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Something that changed for the better in my picture was
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

Writing about my work helped me
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

The hardest part was
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

I am most pleased with
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

NAME: ___________________________ CLASS:________________________

BOE Approved June 2007
PORTFOLIO ASSESSMENT IN ART

NAME:________________________________  CLASS:______________  DATE:__________

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
<th>Net Yet</th>
<th>Basic</th>
<th>Proficient</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>INVENTION</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Solves problems creatively</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Takes risks</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shows independence</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstrates original thinking</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAFTSMANSHIP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shows control of basic techniques</td>
<td></td>
<td></td>
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<tr>
<td>Understands &amp; uses the principles</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>and elements of design</td>
<td></td>
<td></td>
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<tr>
<td>PURSUIT</td>
<td></td>
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<tr>
<td>Demonstrates effort</td>
<td></td>
<td></td>
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<tr>
<td>Finishes within time allotment</td>
<td></td>
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<tr>
<td>Shows positive attitude</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Looks for depth of solution</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Tries to do personal best</td>
<td></td>
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</tbody>
</table>

COMMENTS:

_____________________________________________________________________
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BOE Approved June 2007
STUDENT ASSESSMENT FORM

What did you like the most about this project? Why?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

What did you like the least about this project? Why?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
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What did you learn from this project?
______________________________________________________________________________
______________________________________________________________________________
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If you could change something about your project or could work more on something what would it be? Why?
______________________________________________________________________________
______________________________________________________________________________
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**STUDENT SELF-ASSESSMENT**

Activity: ________________________________  Date: __________________

Student: ________________________________

Group members: ____________________________________________________

<table>
<thead>
<tr>
<th>Comments</th>
<th>1 (Poor)</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5 (Excellent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Completion of task(s) and/or presentation of activity.</td>
<td></td>
<td></td>
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<tr>
<td>2. Cooperative participation in group (use of time, helpfulness, sharing, etc.).</td>
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<tr>
<td>3. Content, creative solutions, ideas and approaches.</td>
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<tr>
<td>4. Suggestions, extensions and rating for additional material/content beyond expectations.</td>
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<tr>
<td>5. Other.</td>
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</tbody>
</table>
### TEACHER ASSESSMENT OF PERFORMANCE
#### TASKS/PROJECTS

**Student:**

Rating Scale: (Poor) 1 → 5 (Excellent)

<table>
<thead>
<tr>
<th>Project and Date</th>
<th>Participation</th>
<th>Cooperation, use of time</th>
<th>Completion of tasks</th>
<th>Understanding of concepts</th>
<th>Product or presentation</th>
<th>Peer/self assessment</th>
<th>Group Members</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
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<td>3.</td>
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<td>4.</td>
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<td>5.</td>
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<td>6.</td>
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</tr>
</tbody>
</table>

**Comments:**

1. _____________________________________________________________
2. _____________________________________________________________
3. _____________________________________________________________
4. _____________________________________________________________
5. _____________________________________________________________
6. _____________________________________________________________

**Note:** This is for tasks over a reporting period/year.
<table>
<thead>
<tr>
<th>Grade – Letter</th>
<th>Numeric</th>
<th>Craftsmanship and Creativity</th>
<th>Effort</th>
<th>Thinking Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>97 - 100</td>
<td>Very unique and creative use of materials, extreme attention to detail, dynamic image, superior evidence of personal interpretation and creative expression</td>
<td>Superior use of class time, outstanding focus on project, superior use and care of materials, superior ability to work independently when necessary</td>
<td>Exceptional problem solving abilities, ability to overcome extreme difficulties, very complex ideas, exceptional ability to use correct vocabulary, superior comprehension of skills and technical processes</td>
</tr>
<tr>
<td>A</td>
<td>93 - 96</td>
<td>Unique and creative use of materials, excellent attention to detail, visually engaging image, outstanding evidence of personal interpretation and creative expression</td>
<td>Excellent use of class time, excellent focus on project, outstanding ability to work independently when necessary</td>
<td>Shows superior understanding of how to solve the problem presented, excellent ability to deal with difficulties, has complex ideas, excellent use of the correct vocabulary, excellent comprehension of skills and technical processes</td>
</tr>
<tr>
<td>A-</td>
<td>90 - 92</td>
<td>Creative solution to the problem assigned and has demonstrated mastery of skills and techniques taught</td>
<td>Very good use of class time, very strong focus on project, very good ability to work independently when necessary</td>
<td>Shows total understanding of how to solve the problem presented, special ability to deal with difficulties, has good ideas, able to use a majority of vocabulary, has a lot of comprehension of skills and technical processes</td>
</tr>
<tr>
<td>B+</td>
<td>87 - 89</td>
<td>Excellent use of materials, good attention to detail, visually interesting image, excellent evidence of personal interpretation and creative expression</td>
<td>Very good use of class time, very strong focus on project, very good ability to work independently when necessary</td>
<td>Shows a major understanding of how to solve the problem presented, has complete ability to deal with difficulties, able to use some of the vocabulary, shows understanding of skills and technical processes</td>
</tr>
<tr>
<td>B</td>
<td>83 - 86</td>
<td>A very good solution to the problem assigned and has demonstrated good use of skills and techniques taught</td>
<td>Very good use of materials, very competent attention to detail, well defined, very good image, very good evidence of personal interpretation and creative expression</td>
<td>Shows good understanding of how to solve the problem presented, has good ability to deal with difficulties, able to use some of the vocabulary, shows a good understanding of skills and technical processes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A good solution to the problem assigned and has demonstrated good use of skills and techniques taught</td>
<td>Good use of materials, good attention to detail, completely defined, good image, good evidence of personal interpretation and creative expression</td>
<td></td>
</tr>
<tr>
<td>Grade</td>
<td>80 – 82</td>
<td>77 – 79</td>
<td>73 – 76</td>
<td>70 - 72</td>
</tr>
<tr>
<td>-------</td>
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<td>---------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>B-</strong></td>
<td>Good job but needs some improvement in one area to show mastery, needs some improvement in the use of skills and techniques</td>
<td>Competent use of materials, very adequate attention to detail, image defined, evidence of personal interpretation and creative expression</td>
<td>Good use of class time, completely focused on project, show some ability to work independently when necessary</td>
<td>Shows above average understanding of how to solve the problem presented, has ability to deal with difficulties, able to use a majority of the vocabulary, shows an understanding of the skills and technical processes</td>
</tr>
<tr>
<td><strong>C+</strong></td>
<td>Good job but needs improvement in one area to show mastery, needs some improvement in the use of skills and techniques</td>
<td>Shows some understanding of the use of materials, adequate attention to detail and image, evidence of some personal interpretation and creative expression</td>
<td>Uses class time adequately, focused on project, needs direction to work independently</td>
<td>Able to complete assignment, shows personal growth in planning and executing project assigned, can discuss the project using the correct terms, shows some understanding of the skills and technical processes</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>Completed the assignment but needs to put more thought and/or effect to show mastery, needs to concentrate on improving skills and techniques</td>
<td>Completed the assignment but needs to work on skills and the use of materials, shows some attention to details, needs to work on their personal interpretation and creative expression</td>
<td>Satisfactory use of class time, uses a majority of time being attentive to task, asks for some help</td>
<td>Shows some ability to complete assignment, shows some personal growth in planning and executing project assigned, can discuss project using some of the terms, barely shows an understanding of the skills and technical processes</td>
</tr>
<tr>
<td><strong>C-</strong></td>
<td>Completed the assignment but needs to put a lot more effort to show mastery, shows minimum attention to details, needs to work on improving their skills</td>
<td>Satisfactory use of materials, satisfactory attention to detail and image, defined subject with some attempt personal expression</td>
<td>Uses a majority of class time, not completely attentive to task, rarely asks for help or guidance</td>
<td>Shows a passable ability to complete the assignment, does the minimum amount of work in planning and executing project assigned, using very little of the vocabulary, very barely shows an understanding of the skills and technical processes</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>Completed the assignment showing very little understanding</td>
<td>Poor use of materials, subject not well defined, little development from idea to project</td>
<td>Poor use of class time, not focused on task, does not ask for help or guidance, barely follows directions, does not attend extra help</td>
<td>Poor problem solving abilities, shows no personal growth in planning and executing the project, does use the correct vocabulary, little use of the skills and technical processes</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>Redo the assignment – no comprehension of the tasks assigned</td>
<td>Lacks knowledge of how to use materials or techniques, no development from idea to project</td>
<td>Misuses class time or chooses not to work, refuses help or guidance, does not ask questions, does not attend extra help</td>
<td>Has poor attention span or behavior is poor, does not plan, no understanding of methods, techniques or terminology</td>
</tr>
</tbody>
</table>
# ART ROOM PROJECT GRADES

Name: ____________________________  Class: __________________  Quarter: ____________

<table>
<thead>
<tr>
<th>Comments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Excellent work and participation</td>
</tr>
<tr>
<td>- Good use of class-time on projects</td>
</tr>
<tr>
<td>- Poor use of class-time on projects</td>
</tr>
<tr>
<td>- Distracts classmates from their work</td>
</tr>
<tr>
<td>- Sketchbook requirement completed on a timely basis</td>
</tr>
<tr>
<td>- Sketchbook requirement is incomplete</td>
</tr>
<tr>
<td>- Behavior problems affect progress</td>
</tr>
<tr>
<td>- More planning needed</td>
</tr>
<tr>
<td>- Good craftsmanship and attention to details</td>
</tr>
<tr>
<td>- Pleasure to have in class</td>
</tr>
<tr>
<td>- Follows directions and completes tasks that are assigned</td>
</tr>
<tr>
<td>- Wonderful enthusiasm toward creative endeavors</td>
</tr>
<tr>
<td>- Good ideas and creative thinking</td>
</tr>
<tr>
<td>- Continue recent improvement</td>
</tr>
<tr>
<td>- Needs improvement</td>
</tr>
</tbody>
</table>

**Additional Comments and Directions:**

<table>
<thead>
<tr>
<th>1st Five Weeks of Quarter</th>
<th>2nd Five Weeks of Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effort Grade for 5 Weeks:</td>
<td>Effort Grade for 5 Weeks:</td>
</tr>
<tr>
<td>Five-Week Project Grade:</td>
<td>Five-Week Project Grade:</td>
</tr>
<tr>
<td>Sketchbook (homework):</td>
<td>Sketchbook (homework):</td>
</tr>
<tr>
<td>Five-Week Total Grade:</td>
<td>Five-Week Total Grade:</td>
</tr>
<tr>
<td>1st Five-Week Grade:</td>
<td>1st Five-Week Grade:</td>
</tr>
<tr>
<td>Quarter Grade:</td>
<td>Quarter Grade:</td>
</tr>
</tbody>
</table>
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE K

RATIONALE
Children learn to read drawings for content, and to learn what an artist intends to communicate
They learn to make purposeful marks that are meaningful and expressive
Development of fine motor skills
Development of attending skills
Following directions

KEY QUESTIONS
- Can you find/draw a straight line?
- Can you find/draw a circle, a triangle, and a square? (Continue with other shapes.)
- Can you find/draw a curved line?
- Can you find/draw a zigzag line?
- What is this drawing about?

INTERDISCIPLINARY CONNECTIONS
- Awareness of self, community and family
- Math – Shape, Vertical/ Horizontal
- Science – Animals
- ELA – Hand/eye coordination, writing names
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

<table>
<thead>
<tr>
<th>PERFORMANCE COMPONENTS</th>
<th>RESOURCE &amp; REFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards 1 &amp; 2</td>
<td>Standards 3 &amp; 4</td>
</tr>
</tbody>
</table>

### Classroom Ideas
- Self-portrait
- Tracing
- Scribble drawing
- Plaid, “vertical and horizontal”
- Family portraits
- Drawings of machines
- Mondrian grid
- Cutting exercises
- Fairy tale storybook illustrations

### Tools & Materials
- Pencils
- Crayons
- Oil crayons
- Scissors
- String
- Chalk
- Markers
- Pastels
- Glue
- Templates
- Erasers
- Tempera paint

### Concept/Themes
- Animals
- Landscape
- Portrait
- Still life
- Abstract
- Rainbows
- Spirals

### Artists
- Tomi Di Paola
- Keith Haring
- Paul Klee
- Piet Mondrian
- Pablo Picasso
- Maurice Sendak
- Eric Carle
- Local Children’s book illustrators

### Elements and Principles
- Line - Variety of lines
- Shape - Ability to name and draw shapes
- Space and Form - Use of lines to create shapes/divide space
- Pattern/Repetition - Ability to create patterns using lines

### Vocabulary
- Line
- Shape
- Repeat
- Artist
- Form
- Space
- Old
- New
- Big
- Small
- Dark
- Light
- Painting
- Sculpture
- Vertical
- Horizontal
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

### ASSESSMENT

<table>
<thead>
<tr>
<th>Application: Standards 1 &amp; 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.</td>
</tr>
<tr>
<td>Students:</td>
</tr>
<tr>
<td>• Experiment and create art works, in a variety of mediums, based on a range of individual and collective experiences</td>
</tr>
<tr>
<td>• Understand and use the elements and principles of art in order to communicate their ideas decisions accordingly</td>
</tr>
<tr>
<td>Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.</td>
</tr>
<tr>
<td>Students:</td>
</tr>
<tr>
<td>• Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent</td>
</tr>
<tr>
<td>• Give examples of adults who make their livings in the arts professions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis/Reflection: Standards 3 &amp; 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.</td>
</tr>
<tr>
<td>Students:</td>
</tr>
<tr>
<td>• Explain the visual and other sensory qualities found in a wide variety of art works</td>
</tr>
<tr>
<td>Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.</td>
</tr>
<tr>
<td>Students:</td>
</tr>
<tr>
<td>• Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures</td>
</tr>
<tr>
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**RHINEBECK PRIORITIZED CURRICULUM**
**VISUAL ARTS**
**PAINTING**

## INTRODUCTION TO PAINTING
**GRADE K**

### RATIONALE
Children at this age can experiment and enjoy the free, fluid, expressive quality of paint. They can begin to see and use the effects of pressure, directionality, brush strokes, and color. Fine and gross motor skills are developed during this exploration. Children learn to respect and care for materials, work space, and their own and others art work.

### KEY QUESTIONS
- What are your favorite colors?
- What colors do you see around you? (Name and describe – light, dark, etc.)
- How can we create new colors from the colors that we have?
- What happens when you mix colors together?
- How do different colors make you feel?

### INTERDISCIPLINARY CONNECTIONS
- Dance/ Movement
- Science/ Land
- Math/ Pattern
- ELA
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PAINTING

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### Classroom Ideas
- **1 color painting**
  - darks
  - lights
  - wash
  - line
- **2 color painting**
  - mixing
  - landscape
- **Finger Painting**
- **Crayon resist with watercolor wash**
  - underwater

### Tools & Materials
- Watercolor
- Tempera
- Finger Painting
- Brushes

### Concept/Themes
- Abstract
- Animals
- Landscape
- Portrait

### Artists
- Eric Carle
- Mary Cassat
- Joan Miro
- Claude Monet
- Pablo Picasso
- Jackson Pollock
- Vincent Van Gogh

### Elements and Principles
- Line
- Color
- Shape
- Pattern
- Texture

### Vocabulary
- Primary colors
- Wash
- Geometric
- Dot
- Line
- Dark
- Light
- Shape
- Repeat
- Pattern
- Artist
- Subject matter
**RHINEBECK PRIORITIZED CURRICULUM**

**VISUAL ARTS**

**PAINTING**

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| **ASSESSMENT** |

| **Standard 2:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles. |
| Students: |
| ✷ Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent |
| ✷ Develop skills with electronic media as a means of expressing visual ideas |
| ✷ Know about some cultural institutions for looking at original art and talking to visiting artists, to increase their understanding of art |
| ✷ Give examples of adults who make their livings in the arts professions |

| **Standard 4:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. |
| Students: |
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE K

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<th>RATIONALE</th>
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<tbody>
<tr>
<td>Printing allows children to realize that art is a way of communicating ideas through images. Printmaking introduces students to the idea of repeating or replicating images and/or textures.</td>
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<table>
<thead>
<tr>
<th>KEY QUESTIONS</th>
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<tbody>
<tr>
<td>✷ What is a print?</td>
</tr>
<tr>
<td>✷ How can you reproduce a texture that can be found in the natural or manmade environment?</td>
</tr>
<tr>
<td>✷ Can you recognize a pattern?</td>
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<tr>
<th>INTERDISCIPLINARY CONNECTIONS</th>
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<tr>
<td>MSTe-Math–3(7a) Students will recognize, describe, extend, and create a wide variety of patterns.</td>
</tr>
<tr>
<td>ELA–Standard 4 - Language for Social Interaction – Listening and speaking</td>
</tr>
<tr>
<td>- 1(a) Listen attentively and recognize when it is appropriate for them to speak</td>
</tr>
<tr>
<td>- 1(b) Take turns speaking and respond to others’ ideas in conversations on familiar topics</td>
</tr>
<tr>
<td>- 1(c) Recognize the kind of interaction appropriate for different circumstances, such as story hour, group discussions, and one-on-one conversations</td>
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## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
### PRINTMAKING

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<th>Concept/Themes</th>
<th>Artists</th>
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<tr>
<td>◦ Texture rubbings</td>
<td>◦ Fingerprints</td>
<td>◦ Abstract</td>
<td>◦ Eric Carle</td>
</tr>
<tr>
<td>◦ Sponge painting</td>
<td>◦ Texture plates</td>
<td>◦ Animals</td>
<td>◦ Leo Leonni</td>
</tr>
<tr>
<td>◦ Stenciling</td>
<td>◦ String</td>
<td>◦ Pattern</td>
<td>◦ Andy Warhol</td>
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<tr>
<th>Elements and Principles</th>
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<tbody>
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<td>◦ Print</td>
</tr>
<tr>
<td>◦ Pattern</td>
<td>◦ Texture</td>
</tr>
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<tr>
<td>◦ Albrecht Durer</td>
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- Texture rubbings
- Sponge painting
- Stenciling
- Fingerprints
- Texture plates
- String
- Crayons
- Charcoal/chalk
- Paint
- Assorted papers
- Brushes
- Leaves
- Q-tips
- Toothbrushes
- Abstract
- Animals
- Pattern
- Print
- Texture
- Stencil
- Sponge
- Stamping
**RHINEBECK PRIORITIZED CURRICULUM**  
**VISUAL ARTS**  
**PRINTMAKING**

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# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### 3-D

#### INTRODUCTION TO 3-D

**GRADE K**

### RATIONALE

Sculpture enables children to pose and solve problems while thinking about the parameters of space: over/under, larger/smaller, and heavier/lighter.

The delicate manipulation of various 3-D materials aids in the development of small muscle coordination.

### KEY QUESTIONS

- What is the difference between a drawing or painting and a sculpture?
- How do we look at sculpture?
- Where do we see sculpture?

### INTERDISCIPLINARY CONNECTIONS

**MSTe – Math:**

3(a) use models and relationships to draw conclusions

4(a) use concrete materials to model spatial relationships

(d) use variables such as height, weight, and size to predict change over time
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### 3-D

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<tbody>
<tr>
<td>* Wire sculpture (pipe cleaners) *</td>
<td>* Pipe cleaners *</td>
<td>* Realistic *</td>
<td>* Alexander Calder *</td>
</tr>
<tr>
<td>* Clay animals (additive sculpture) *</td>
<td>* Self hardening clay *</td>
<td>* Abstract *</td>
<td>* Edgar Degas *</td>
</tr>
<tr>
<td>* Paper sculpture *</td>
<td>* Paper *</td>
<td></td>
<td>* Henry Moore *</td>
</tr>
<tr>
<td></td>
<td>* Plasticine *</td>
<td></td>
<td>* Pablo Picasso *</td>
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<tr>
<td></td>
<td>* Glue *</td>
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<tr>
<td></td>
<td>* Scissors *</td>
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<td></td>
<td>* Scraps *</td>
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<td>* Space *</td>
</tr>
<tr>
<td>* Balance *</td>
<td>* Form *</td>
</tr>
<tr>
<td>* Texture *</td>
<td>* Balance *</td>
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<tr>
<td></td>
<td>* Texture *</td>
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<td>* Big *</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

ASSESSMENT

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**Standards 3 & 4**

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS
INTRODUCTION TO CRAFTS
GRADE K

RATIONALE

Children at this age enjoy making objects that are functional.
Introduction to a wide variety of materials helps develop problem solving abilities and fine motor skills.
Students begin to understand that some objects are one of a kin, and others are mass produced.

KEY QUESTIONS

- Where do these items come from?
- What kinds of materials are they made of?
- Who do you think made them?
- How are they the same/different?

INTERDISCIPLINARY CONNECTIONS

Social Studies – History of the US and NY - 2(b) Recognize how traditions and practices were passed from one generation to the next
World History – 3(a) Students understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological and religious practices and activities.
CDOS - Standard 1 Students will be knowledgeable about the world of work, explore career options, and relate personal skills, aptitudes, and abilities to future career decisions.
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### CRAFTS

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<td>✤ Yarn</td>
<td>✤ Dolls</td>
<td>✤ Arm of the Sea Theater</td>
</tr>
<tr>
<td>✤ Jewelry</td>
<td>✤ Cardboard</td>
<td>✤ Folk art</td>
<td>✤ Bread and Puppet</td>
</tr>
<tr>
<td>✤ Masks</td>
<td>✤ Strings, ribbons</td>
<td>✤ Primitive art</td>
<td>✤ Jim Henson</td>
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<tr>
<td>✤ Picture frames</td>
<td>✤ Laces</td>
<td>✤ Puppets</td>
<td>✤ Jean Arp</td>
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<tr>
<td>✤ Books</td>
<td>✤ Fabric</td>
<td>✤ Illustration</td>
<td>✤ Various picture book illustrators</td>
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<tr>
<td>✤ Dolls</td>
<td>✤ Clay</td>
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<tr>
<td>✤ Random torn paper collage</td>
<td>✤ Wood pieces, beads</td>
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<tr>
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<td>✤ Paper plates</td>
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<td>✤ Pipe cleaners</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 1

RATIONALE

It is important for students to see and create drawings. Drawing facilitates children’s development and understanding of spatial relationships. Drawing allows children to observe, record, imagine, plan, and design to make sense of their world.

KEY QUESTIONS

- Can you find or draw different kinds of lines (thick, thin, long, short, curved, straight, wavy, zigzag)?
- How do artists use lines to create shapes?
- What kinds of shapes can you use lines to create?
- How can you combine the shapes you make to form objects?
- How can lines be used to express feelings?

INTERDISCIPLINARY CONNECTIONS

Dance-Movement – 1(a) Know a range of movement elements, and describe relationships
MSTe-Science – 1(a) Describe objects imaginary or real that might be made differently
            3(a) Observe and describe properties, using appropriate tools
Math – Pattern/Functions 7(b) Represent and describe relationships
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### DRAWING

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<td>• Winter Bear</td>
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<td>• Culture</td>
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<td>• Gingerbread houses</td>
<td>• Native American</td>
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<td>• Medieval Europe</td>
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<td></td>
<td>• Russian</td>
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<td></td>
<td>• Urban Art</td>
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<td><strong>Culture</strong></td>
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<td><strong>Elements and Principles</strong></td>
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</tr>
<tr>
<td>• Line – variety of lines, use of lines to express emotion</td>
<td>• Line varieties</td>
</tr>
<tr>
<td>• Shape – realistic images drawn from attention to detail, creation of abstract shapes</td>
<td>• Shape</td>
</tr>
<tr>
<td>• Space and form – use of lines to create shapes and divide space, foreground and background</td>
<td>• Diagonal</td>
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<tr>
<td>• Pattern/repetition - ability to create patterns using lines and abstract patterns for effect</td>
<td>• Geometric</td>
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<td>• Vertical</td>
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<td>• 2-D</td>
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<td>• Background</td>
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<td>• Ground</td>
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<td>• Sky</td>
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<td>• Space</td>
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<td></td>
<td>• Color</td>
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<tr>
<td></td>
<td>• Parts Of A Home:</td>
</tr>
<tr>
<td></td>
<td>- door</td>
</tr>
<tr>
<td></td>
<td>- window</td>
</tr>
<tr>
<td></td>
<td>- roof</td>
</tr>
</tbody>
</table>

- Castles
- Cats
- Dinosaurs
- Self-portrait
- Family portrait
- Grid
- Winter Bear
- Line studies review
- Gingerbread houses

- Pencils
- Crayons
- Oil crayons
- String
- Chalk
- Markers
- Glue
- Brushes
- Paints

- Abstract
- Animals
- Still life
- Portrait
- Landscape
- Symbolism
- Architecture

- Marc Chagall
- Leonardo Da Vinci
- Edgar Degas
- Walt Disney
- Paul Gauguin
- Katsushika Hokusai
- Paul Klee
- Henri Matisse
- Michelangelo
- Joan Miro
- Piet Mondrian
- Alice Neal
- Georgia O’Keefe
- Rembrandt van Rijn
- Charles Schultz
- Vincent Van Gogh

- Ground
- Sky
- Space
- Color
- Parts Of A Home:
  - door
  - window
  - roof
Application: Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
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- Understand and use the elements and principles of art in order to communicate their ideas
- Reveal through their own art work understanding of how art mediums and techniques influence their decisions accordingly

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
- Develop skills with electronic media as a means of expressing visual ideas
- Know about some cultural institutions and community opportunities for looking at original art and talking to visiting artists, to increase their understanding of art
- Give examples of adults who make their livings in the arts professions

Analysis/Reflection: Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Explain the visual and other sensory qualities found in a wide variety of art works

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
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- Create art works that show the influence of a particular culture
INTRODUCTION TO PAINTING
GRADE 1

RATIONALE

Painted images are powerful elements of the visual language that extends communication throughout the world.

Understanding a variety of techniques in painting mediums provides children with a powerful way to communicate their thoughts and feelings.

KEY QUESTIONS

♦ What colors do you create when you mix two primary colors?
♦ Why do we call some colors “warm”, and others “cool”?
♦ How can color be used to create a mood of feeling in a painting?
♦ How can different kinds of brushstrokes be made?

INTERDISCIPLINARY CONNECTIONS

Social Studies – Standard 1 – History of the US and NY
- 2(a) Gather and organize information about the traditions transmitted by various groups living in their neighborhood and community
- 4(c) students view historic events through the eyes of those who were there as shown in their art, writing, music, and artifacts

ELA – Standard 2 – Language for Literary Response and Expression
- 2(a) Present personal responses to literature, plot, characters, ideas, vocabulary, text structure

MSTe – Mathematics
- 7(a) Students will recognize, describe, extend, and create a wide variety of patterns
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PAINTING

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<th>Concept/Themes</th>
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<td><em>Still life/ sunflowers</em></td>
<td><em>Sponges</em></td>
<td><em>Abstract</em></td>
<td><em>Mary Cassat</em></td>
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<td><em>Cat/Animal</em></td>
<td><em>Variety of brushes</em></td>
<td><em>Animals</em></td>
<td><em>Paul Cezanne</em></td>
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<td><em>Outer Space</em></td>
<td><em>Water colors</em></td>
<td><em>Color field</em></td>
<td><em>Marc Chagall</em></td>
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<td><em>Yarn fish</em></td>
<td><em>Tempera</em></td>
<td><em>Expressionism</em></td>
<td><em>Keith Haring</em></td>
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<tr>
<td><em>Water color wash</em></td>
<td><em>Finger paint</em></td>
<td><em>Landscape</em></td>
<td><em>Winslow Homer</em></td>
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<tr>
<td><em>Large pumpkin jack-o-lantern</em></td>
<td><em>Crayons</em></td>
<td><em>Portraiture</em></td>
<td><em>Wassily Kandinsky</em></td>
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<tr>
<td><em>Snowman with sponge and brush</em></td>
<td><em>Water color crayons and pencils</em></td>
<td><em>Still life</em></td>
<td><em>Paul Klee</em></td>
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<tr>
<td><em>Painted paper collage</em></td>
<td><em>Oil crayons</em></td>
<td><em>Seasons</em></td>
<td><em>Jacob Lawrence</em></td>
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<td><em>Markers</em></td>
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<td><em>Eduard Manet</em></td>
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<td><em>Assorted papers</em></td>
<td></td>
<td><em>Franz Marc</em></td>
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<td><em>Henri Matisse</em></td>
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<td><em>Piet Mondrian</em></td>
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<td><em>Claude Monet</em></td>
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<td><em>Anna Mary Robertson Moses (Grandma Moses)</em></td>
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<td><em>Georgia O’Keefe</em></td>
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<td><em>Pablo Picasso</em></td>
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<td><em>Vincent Van Gogh</em></td>
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<td><em>James Whistler</em></td>
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<thead>
<tr>
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<tbody>
<tr>
<td><em>Color – use of primary and secondary color</em></td>
<td><em>Light</em></td>
</tr>
<tr>
<td><em>Line – variety of brushstrokes</em></td>
<td><em>Dark</em></td>
</tr>
<tr>
<td><em>Texture – creation of surface design created by varying technique</em></td>
<td><em>Primary</em></td>
</tr>
<tr>
<td><em>Contrast - use of dark and light, opaque and transparent</em></td>
<td><em>Secondary</em></td>
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</table>

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<thead>
<tr>
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<tbody>
<tr>
<td><em>Contrast - use of dark and light, opaque and transparent</em></td>
<td><em>Bleeding</em></td>
</tr>
<tr>
<td><em>Staining</em></td>
<td><em>Stamping</em></td>
</tr>
<tr>
<td><em>Brushstroke</em></td>
<td><em>Opaque</em></td>
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<tr>
<td><em>Opaque</em></td>
<td><em>Transparent</em></td>
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<tr>
<td><em>Background</em></td>
<td><em>Light</em></td>
</tr>
<tr>
<td><em>Mood</em></td>
<td><em>Landscape</em></td>
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<tr>
<td><em>Portrait</em></td>
<td><em>Still-life</em></td>
</tr>
<tr>
<td><em>Abstract</em></td>
<td><em>Constellation</em></td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
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Students:
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Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses
- Explain the visual and other sensory qualities found in a wide variety of art works
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 1

RATIONALE

Printmaking allows children to explore the idea of repeating images in an art work, and also of creating more than one of an image, or duplicating an image so that they can have multiple copies.

Children begin to see relationships between patterns in art, patterns in nature, as well as patterns in reading, writing, and mathematics.

KEY QUESTIONS

♦ Identify a repeating image in a work of art
♦ How can you repeat (exactly) a particular image in your work?
♦ How is a print different than a painting or drawing?
♦ Why would an artist make multiples of their work?

INTERDISCIPLINARY CONNECTIONS

MSTe-Math–Standard 3/1(b) Students use patterns and relationships to analyze mathematical situations
	3/7(a) Students will recognize, describe, extend, and create a wide variety of patterns
Science–Standard 4(1) Describe patterns of daily, monthly, and seasonal changes in their environment
ELA–Standard 1-Language for information and Understanding 1(f) Support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns
CDOS–Standard 2- Integrated Learning 1(b) Demonstrate the difference between the knowledge of a skill and the ability to use it
	- 1(c) Solve problems that call for applying academic knowledge and skills
	- 3(a) Universal Foundation Skills – Thinking Skills
	- 2(a) Use ideas and information to make decisions and solve problems related to accomplishing a task
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PRINTMAKING

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<td>• Stencil pattern (geometric shapes)</td>
<td>• Powder tempera</td>
<td>• Abstract</td>
<td>• Albrecht Durer</td>
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<tr>
<td>• Monoprint</td>
<td>• Paper</td>
<td>• Animals</td>
<td>• Katsushika Hokusai</td>
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<td>• Rubbing</td>
<td>• Texture plates</td>
<td>• Families</td>
<td>• Michael Mazur</td>
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<td></td>
<td>• Nature materials</td>
<td>• Landscapes</td>
<td>• Pablo Picasso</td>
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<td>• Modern art</td>
<td>• Andy Warhol</td>
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<td>• Op art</td>
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<td>• Pop art</td>
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<td>• Portraits</td>
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<td></td>
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<td>• Realistic</td>
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</tbody>
</table>

### Elements and Principles
- **Line** – used to create an impression, pattern or texture
- **Shape** – created by lines, abstract and geometric shapes
- **Pattern** – repeated elements in composition (as in stamping)
- **Texture** – use of a variety of textures in print, or repetition of a texture
- **Color** – enhances images

### Vocabulary
- **Cultures**
  - African Art
  - Japanese Art
  - Mexican
  - Western European Art

### Careers
- Commercial artist
- Illustrator
- Printmaker
- Stamp and currency designers
- Textile designer
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
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Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

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Students:
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### INTRODUCTION TO 3-D

#### GRADE 1

### RATIONALE

The introduction of three-dimensional mediums helps young children transform concrete thought into creative expression.

Manipulation of three-dimensional materials helps develop eye-hand coordination and fine motor skills.

### KEY QUESTIONS

- How are paintings and drawings different from sculpture?
- Describe how you can change the shape and form of your (modeling) materials?
- How does a sculpture change when you look at it from different angles?

### INTERDISCIPLINARY CONNECTIONS

**MSTe – Math** – Standard 3/7(a) Students will recognize, describe, extend, and create a wide variety of patterns

**Social Studies** – Standard 1 – History of the US and NY
- 2(a) Gather and organize information about the traditions transmitted by various groups living in their neighborhood and community
- 4(c) Students view historic events through the eyes of those who were there as shown in their art, writing, music and artifacts

**CDOS** – Managing Resources (7) Demonstrating an awareness of the knowledge, skills, abilities, and resources needed to complete at task
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3-D

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### Classroom Ideas
- Fossils with clay
- Paper strip relief
- Painted paper collage
- Clay tile with in-sizing

### Tools & Materials
- Clays
  - Plasticene
  - Air dry
  - Model magic
  - Ceramic Clay
- Paper
- Wood/wood scraps
- Paris craft
- Glue
- Paint
- Glazes
- Brushes
- Yarn
- String
- Fabric
- Aluminum foil

### Concept/Themes
- Abstract
- Realistic
- Kinetic
- Relief
- Figurative
- Bas-relief
- Folk art

### Artists
- Constantine Brancusi
- Alexander Calder
- Edgar Degas
- Joseph Cornell
- Red Grooms
- Marisol Escobar
- Henry Moore
- Louise Nevelson
- Pablo Picasso
- Frank Lloyd Wright

### Elements and Principles
- Shape – creation of 3-D shapes
- Form – creation of sculptural forms that are able to stand without external support
- Balance – see above
- Space – consideration of space around the form (positive and negative space)

### Vocabulary
- 3-D
- Form
- Modeling
- Pinching
- Texture
- Mobile
- Assemblage
- Kinetic
- Balance
- Relief
- Slab
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 1

RATIONALE

Children at this age enjoy making objects that are functional. Introduction to a wide variety of materials helps develop problem solving abilities and fine motor skills. Students begin to understand that some objects are one of a kind, and others are mass produced.

KEY QUESTIONS

- Where do these items (display a variety of handmade and machine made objects) come from?
- What kinds of materials are they made of?
- Who do you think made them?
- How are they the same/ different?

INTERDISCIPLINARY CONNECTIONS

Social Studies – History of the US and NY 2(b) Recognize how traditions and practices were passed from one generation to the next. World History 3(a) Students understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological and religious practices and activities. CDOS Standards – 1 Students will be knowledgeable about the world of work, explore career options, and relate personal skills, aptitudes, and abilities to future career decisions.
### RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
### CRAFTS

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#### Classroom Ideas
- Nature collage
- Fairy houses
- Landscape cloth collage
- Clothespin doll (also in 3-D)
- Gingerbread houses

#### Tools & Materials
- Clothes pins
- Nature objects
- Fabric scraps
- Ribbon
- Beads
- Buttons
- Paper varieties

#### Concept/Themes
- Environmental art

#### Artists
- Andy Goldsworthy
- Joan Snyder

### Elements and Principles
- Line – as it contributes to layout and surface decoration
- Shape, form, balance – as they contribute to overall appearance and function
- Color – as a decorative element
- Texture, pattern – as decorative elements

### Vocabulary
**RHINEBECK PRIORITIZED CURRICULUM**  
**VISUAL ARTS**  
**CRAFTS**

**ASSESSMENT**

**Application:**  
Standards 1 & 2

*Standard 1:* Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 2

RATIONALE

It is important for students to see and create drawings. Drawing facilitates children’s development and understanding of spatial relationships. Drawing allows children to observe, record, imagine, plan, and design to make sense of their world.

KEY QUESTIONS

- Can you find or draw different kinds of lines (thick, thin, long, short, curved, straight, wavy, zigzag)?
- How do artists use lines to create shapes?
- What kinds of shapes can you use lines to create?
- How can you combine the shapes you make to form objects?
- How can lines be used to express feelings?

INTERDISCIPLINARY CONNECTIONS

Dance-Movement – 1(a): Know a range of movement elements, and describe relationships
MSTe-Science- 1(a): Describe objects imaginary or real that might be made differently.
            3(a): Observe and describe properties, using appropriate tools.
Math-Pattern/Function 7(b): Represent and describe relationships.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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<td>Crayons</td>
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<td>“I Can Fly” Faith</td>
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<td>Toy still-life</td>
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<td>Self portrait</td>
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<td>Dragon</td>
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<tr>
<td>Monet’s garden</td>
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<table>
<thead>
<tr>
<th>Elements and Principles</th>
<th>Vocabulary</th>
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<tbody>
<tr>
<td>Line- Variety of lines, use of lines to express emotion</td>
<td>Lines (curved, diagonal, etc.)</td>
</tr>
<tr>
<td>Shape- Variety of shapes, realistic images drawn from attention to detail, creation of abstract shapes</td>
<td>Geometric</td>
</tr>
<tr>
<td>Space and form- Use of lines to create shapes and divide space, foreground and background</td>
<td>Foreground</td>
</tr>
<tr>
<td>Pattern/Repetition- Ability to create patterns using lines and abstract patterns for effect</td>
<td>Background</td>
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<tr>
<td></td>
<td>Horizon line</td>
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<td>Space</td>
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Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Experiment and create art works, in a variety of mediums based on a range of individual and collective experiences
- Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events
- Understand and use the elements and principles of art in order to communicate their ideas
- Reveal through their own art work understanding of how art mediums and techniques influence their decisions accordingly

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
- Develop skills with electronic media as a means of expressing visual ideas
- Know about some cultural institutions and community opportunities for looking at original art and talking to visiting artists, to increase their understanding of art
- Give examples of adults who make their livings in the arts professions

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Explain the visual and other sensory qualities found in a wide variety of art works

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures
- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics
- Create art works that show the influence of a particular culture
RHINEBECK PRIORITIZED CURRICULUM  
VISUAL ARTS  
PAINTING  

INTRODUCTION TO PAINTING  
GRADE 2  

RATIONALE  

Painted images are powerful elements of the visual language that extends communication throughout the world. Understanding a variety of techniques in painting mediums provides children with a powerful way to communicate their thoughts and feelings.

KEY QUESTIONS  

- What colors do you create when you mix two primary colors?  
- Why do we call some colors “warm colors” and others “cool colors”?  
- How can different kinds of brushstrokes be made?

INTERDISCIPLINARY CONNECTIONS  

Social Studies: Standard 1 History of the US and NYS 2(a) Gather and organize information about the traditions transmitted by various groups living in their neighborhood and community. 4(c) Students view historic events through the eyes of those who were there as shown in their art, writing, music, and artifacts.  
ELA: Standard 2 Language for Literary Response and Expression 2(a) Present personal responses to literature, plot, characters, ideas, vocabulary, text structure  
MSTe: Mathematics 7(a) Students will recognize, describe, extend, and create a wide variety of patterns.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PAINTING

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#### Classroom Ideas
- Monet’s Garden
- Large bird (sculpture)
- “Secondary colors” painted paper collage
- Klee’s thoughts (gauze and chalk)
- Winter skies
- Miro’s Dream
- Dragon
- The Red Balloon (Klee)

#### Tools & Materials
- Sponges
- Variety of brushes
- Water colors
- Tempera
- Finger paint
- Crayons
- Water color crayons and pencils
- Oil crayons
- Assorted papers
- Pastels
- Gauze
- Marker

#### Concept/Themes
- Impressionism
- Animals
- Still life
- Landscape
- Portrait
- Symbols

##### Culture
- Medieval Europe
- Western Europe
- Early 20\textsuperscript{th} Century

#### Artists
- Claude Monet
- Paul Klee
- Eric Carle
- Joan Miro

#### Elements and Principles
- Color- use of primary and secondary color
- Line- variety of brushstrokes
- Texture- creation of surface design created by varying technique
- Contrast- use of dark and light, opaque and transparent

#### Vocabulary
- Secondary
- Complimentary
- Primary
- Symbols
- Imagination

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BOE Approved June 2007
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 2

RATIONALE

Printmaking allows children to explore the idea of repeating images in an art work, and also of creating more than one of an image, or duplicating an image so that they can have multiple copies.

Children begin to see relationships between patterns in art, patterns in nature, as well as patterns in reading, writing, and mathematics.

KEY QUESTIONS

- Identify a repeating image in a work of art
- How can you repeat (exactly) a particular image in your work?
- How is a print different than a painting or drawing?
- Why would an artist make multiples of their work?

INTERDISCIPLINARY CONNECTIONS

MSTe-Math–Standard 3/1(b) Students use patterns and relationships to analyze mathematical situations
   3/7(a) Students will recognize, describe, extend, and create a wide variety of patterns
Science–Standard 4(1) Describe patterns of daily, monthly, and seasonal changes in their environment
ELA–
Standard 1-Language for information and Understanding 1(f) Support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns
CDOS–
Standard 2- Integrated Learning 1(b) Demonstrate the difference between the knowledge of a skill and the ability to use it
   - 1(c) Solve problems that call for applying academic knowledge and skills
   - 3(a) Universal Foundation Skills – Thinking Skills
   - 2(a) Use ideas and information to make decisions and solve problems related to accomplishing a task
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**Classroom Ideas**
- Jungle print
- Monoprint with powder paints and wet paper
- Rubbings/texture study
- Frottage
- Styrofoam print (incising)

**Tools & Materials**
- Vegetables
- Fruit
- Styrofoam
- Erasers
- String
- Cardboard
- Glue
- Paint
- Ink
- Brushes
- Sponges
- Powder paints

**Concept/Themes**
- Animals
- Decorative book arts
- Abstract
- Japan

**Artists**
- Katsushika Hokusai
- Pablo Picasso
- Andy Warhol
- Dan Welden
- Max Ernst
- Jim Pine

**Elements and Principles**
- Line - used to create an impression, pattern or texture
- Shape - Created by lines, abstract and geometric shapes
- Pattern - Repeated elements in composition (as in stamping)
- Texture - Use of a variety of textures in print, or repetition of a texture
- Color - Enhances image

**Vocabulary**
- Print
- Stamp
- Repeat
- Pattern
- Texture
- Frottage
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

ASSESSMENT

Application:
Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM  
VISUAL ARTS  
3-D

## INTRODUCTION TO 3-D

### GRADE 2

### RATIONALE

The introduction of three-dimensional mediums helps young children transform concrete thought into creative expression. Manipulation of three-dimensional materials helps develop hand/eye coordination and fine motor skills. Recognition of Art making as process, often involving a variety of objects and media.

### KEY QUESTIONS

- How are paintings and drawings different from sculpture?
- Describe how you can change the shape and form of your (modeling) materials?
- How does a sculpture change when you look at it from different angles?
- How is collage different from assemblage/from sculpture?

### INTERDISCIPLINARY CONNECTIONS

**MSTe-Math - Standard 3/7(a):** Students will recognize, describe, extend, and create a wide variety of patterns.

**Social Studies-Standard 1-History of the US and NYS 2(a):** Gather and organize information about the traditions transmitted by various groups living in their neighborhood and community. 4(c) Students view historic events through the eyes of those who were there as shown in their art, writing, music and artifacts.

**CDOS-Managing Resources (7):** Demonstrating an awareness of the knowledge, skills, abilities, and resources needed to complete at task.
**RHINEBECK PRIORITIZED CURRICULUM**  
**VISUAL ARTS**  
**3-D**

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**Classroom Ideas**
- Pinch pots
- Paper weaving
- Chinese Dragon mask-hat
- Rousseau’s Jungle – cut paper
- “Float a boat”
- Scarecrow
- Large stuffed bird mobile
- Clay snake
- 3-D house
- Bean mosaic landscape
- “Glitter City” collage/mixed
- Accordion book

**Tools & Materials**
- Clay
- Plasticene
- Paper (many varieties)
- Glue
- Paint
- Brushes
- Yarn
- String
- Fabric
- Sticks, wood scraps
- Scissors
- Found objects

**Concept/Themes**
- Landscape
- Animals
- Celebrations

- **CULTURE**
  - Native American
  - Chinese New Year
  - Ship building
  - Turkish kilims

**Artists**
- Rousseau
- Frank Lloyd Wright
- Alexander Calder
- John Sloane
- Paul Klee

**Elements and Principles**
- Shape – creation of 3-D shapes
- Form – creation of sculptural forms that are able to stand without external support
- Balance – see above
- Space – consideration of space around the form (positive and negative space)

**Vocabulary**
- Collage
- Engineer
- Pinch
- Model
- Coil
- Architecture
- Weave
- Warp
- Weft
- Texture
- Mobile
- Form
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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- Understand and use the elements and principles of art in order to communicate their ideas
- Reveal through their own art work understanding of how art mediums and techniques influence their decisions accordingly
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
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Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses
- Explain the visual and other sensory qualities found in a wide variety of art works
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art
- Explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 2

RATIONALE

Exploration of a wide variety of materials and techniques encourages creativity and the development of problem solving strategies. Increasingly complex techniques (sewing, weaving, carving) develop fine motor skills. The introduction of folk crafts from different cultures helps students to gain insight into how other societies live and work.

KEY QUESTIONS

♦ What can we learn about people from the things that they make and use?
♦ How are craft items that are made individually different from things that are mass produced?
♦ How can you tell if something is made by hand or by a machine?

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 1- Career Development (c) Know the value of work to the individual and society in general Standard 2- Integrated Learning 1(a) Identify academic knowledge and skills that are required in specific occupations 1(b) Demonstrate the difference between the knowledge of a skill and the ability to use it 1(c) Solve problems that call for applying academic knowledge and skills 3(a)- Universal Foundation skills- Thinking Skills 2(a) Use ideas and information to make decisions and solve problems related to accomplishing a task.

Social Studies-Standard 2 World History 1(c) Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions Standard 4- Economics 1(e) Understand how societies organize their economies to answer three fundamental economic questions:
- What goods and services shall be produced and in what quantities?
- How shall goods and services be produced?
- For whom shall goods and services be produced?
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### CRAFTS

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<td>- Fabric</td>
<td>- American craft</td>
<td>- Mexican artists</td>
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<td>- Wish catcher</td>
<td>- Yarn</td>
<td>- Careers or community workers</td>
<td>- Native American artists</td>
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<tr>
<td>- Puppet workshop-connected to classroom curriculum</td>
<td>- Plaster gauge</td>
<td>- Storybook characters</td>
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<td>- Tissue paper</td>
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<td>- Sticks</td>
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<td>- Scissors</td>
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<td>- Native American</td>
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<td>- Storytelling</td>
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<th>Elements and Principles</th>
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<td>- Line- as it contributes to layout and surface decoration</td>
<td>- Theater</td>
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<tr>
<td>- Shape, form, balance- as they contribute to overall appearance and function</td>
<td>- Performance</td>
</tr>
<tr>
<td>- Color- as a decorative element</td>
<td>- Character</td>
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<tr>
<td>- Texture, pattern- as decorative elements</td>
<td>- Celebration</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

ASSESSMENT

Application: Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 3

RATIONALE

Children at this age have a need to express themselves and interpret the world around them through graphic representation. Drawing involves a variety of skills including hand-eye coordination, observation, attention to details, and recall. Drawing is also a building block or precursor that will enable students to have greater success in other art applications.

KEY QUESTIONS

- How can line be used to express a feeling or mood in a drawing?
- How can line be used to create a texture or pattern in a drawing?
- How can line suggest movement?
- What information can we get from preliminary sketches for an art work, or from an artist’s sketchbook or journal?
- Review kinds of line!

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 2- Integrated Learning-1(b) Demonstrate the difference between knowledge of a skill and the ability to use the skill
MTSe-Math- Modeling/Multiple Representation- 4(a) Use concrete materials to model spatial relationships
Measurement- 5(b) Understand the attributes of area, length, capacity, weight, volume, time, temperature, and angle
Patterns/Functions 7(a) Recognize, describe, extend, and create a wide variety of patterns. 7(e) Use a variety of manipulative materials and technologies to explore patterns. 7(f) Explore and develop relationships among 2- and 3- dimensional geometric shapes
Science – Standard 6 – Interconnectedness: Common Themes – Models 2(b) Discover that a model of something is different from the real thing, but can be used to study the real thing. 2(b) Use different types of models, such as graphs, sketches, diagrams and maps, to represent various aspects of the real world.
Social Studies – Standard 3 – Geography 1(b) Draw maps and diagrams that serve as representations of places, physical features, and objects
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### DRAWING

<table>
<thead>
<tr>
<th>PERFORMANCE COMPONENTS</th>
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<td>Standards 3 &amp; 4</td>
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#### Classroom Ideas
- Figure (Angels)
- Action figures
- Sketches
- Draw a 3-D sculpture (Kachina)
- Chinese Calligraphy
- Name monster
- Cartouche

#### Tools & Materials
- Drawing pencils
- Colored pencils
- Crayons
- Cray Pas
- Markers
- Variety of brushes
- Various kinds of paints and inks

#### Concept/Themes
- Representational
- Still life
- Portraits
- Symmetrical design

#### Culture
- Hopi, Zuni Kachinas
- Chinese and Japanese prints
- Egypt

#### Artists
- Keith Haring
- Renaissance Artists:
  - Giotto
  - Filippo Brunelleschi
  - Leonardo Da Vinci
- Henri Matisse
- Raphael
- Botticelli

#### Elements and Principles
- Line/shape – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- Color – used to create impact and enhance 3-Dimensional effects
- Pattern/texture – appropriately applied to add interest and detail
- Emphasis – establishes point of view

#### Vocabulary
- Figure
- Space
- Composition
- Contour
- Graphic
- Graphite
- Icon
- Renaissance
- Classic
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Experiment and create art works, in a variety of mediums based on a range of individual and collective experiences
- Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events
- Understand and use the elements and principles of art in order to communicate their ideas
- Reveal through their own art work understanding of how art mediums and techniques influence their decisions accordingly
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
- Develop skills with electronic media as a means of expressing visual ideas
- Know about some cultural institutions and community opportunities for looking at original art and talking to visiting artists, to increase their understanding of art
- Give examples of adults who make their livings in the arts professions

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses
- Explain the visual and other sensory qualities found in a wide variety of art works
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art
- Explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures
- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics
- Create art works that show the influence of a particular culture
INTRODUCTION TO PAINTING
GRADE 3

RATIONALE

Children can use painting to record what they see and experience, and also to express their feelings and emotions. Looking at paintings helps students gain insight into world history, and world cultures. Students can begin to understand the connection between producing art work and “consuming” art work.

KEY QUESTIONS

♦ Where can we see paintings?
♦ How can we use color and texture to express our feelings?
♦ What can a painting tell us about the person who created it?

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 1- Career Development- 1(b) Demonstrate an awareness of their interests, aptitudes, and abilities. Standard 3(a)- Universal Foundation Skills- 7(a) Demonstrate an awareness of the knowledge, skills, abilities, and resources needed to complete a task
Social Studies- Standard 2- World History- 1(e) Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions 2(a) Distinguish between past, present, and future time periods 2(d) Compare important events and accomplishments in different time periods in world history 3(a) Understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological, and religious practices and activities 4(a) Consider different interpretations of key events and developments in world history and understand the difference in these accounts 4(c) View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### PAINTING

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### Classroom Ideas
- Washes
- Resists
- Watercolor wash (crayon resist)
- Cave art (painted rock)
- Kachina-mask and body

### Tools & Materials
- Variety of brushes
- Watercolor
- Acrylic Paint
- Sponges
- Variety of papers
- Alternative surfaces to paint on (brick, plaster, wood, etc.)

### Concept/Themes
- Animals
- Portraits
- Renaissance
- Representational
- Prehistoric Art

### Artists
- Sandro Botticelli
- Leonardo Da Vinci
- Henri Matisse
- Pablo Picasso
- Rembrandt

### Elements and Principles
- Color - Use of complementary colors, tints, shades, and a variety of values to create form and also to evoke a mood
- Line/shape - Contributes to sensory quality of work
- Pattern/texture - Deliberately created to enhance effect
- Movement - created through composition and also through quality brush strokes

### Vocabulary
- Wash
- Analogous color
- Ritual/ceremony
- Transparent
- Theater Art
- Script
- Complimentary color
- Neutral color
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
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- Reveal through their own art work understanding of how art mediums and techniques influence their decisions accordingly
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Students:
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 3

RATIONALE

Through a variety of printmaking techniques students learn the concept of creating an image, and also making multiple impressions of an image that are the same, or altered in some way. Printmaking introduces students to the concept of creating a body of work, creating an edition, and issues of originality.

KEY QUESTIONS

- How is a print different than a painting or drawing?
- How is the printed image different from the image on the surface of the plate?
- Why is it advantageous to be able to produce multiples images?
- Compare the concept of multiple prints of an image to the concept of a unique image.

INTERDISCIPLINARY CONNECTIONS

<table>
<thead>
<tr>
<th>MSTe- Math- Standard 3/1(b)</th>
<th>Students use patterns and relationships to analyze mathematical situations</th>
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<tbody>
<tr>
<td>3/7(a)</td>
<td>Students will recognize, describe, extend, and create a wide variety of patterns</td>
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<tr>
<td>Science- Standard 4(1)</td>
<td>Describe patterns of daily, monthly, and seasonal changes in their environment</td>
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<tr>
<td>ELA- Standard 1- Language for Information and Understanding 1(f)</td>
<td>Support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns</td>
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<tr>
<td>CDOS- Standard 2- Integrated Learning 1(b)</td>
<td>Demonstrate the difference between the knowledge of a skill and the ability to use it</td>
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<tr>
<td>1(c)</td>
<td>Solve problems that call for applying academic knowledge and skills</td>
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<tr>
<td>Universal Foundation Skills- Thinking Skills 2(a)</td>
<td>Use ideas and information to make decisions and solve problems related to accomplishing a task</td>
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# Rhinebeck Prioritized Curriculum

## Visual Arts

### Printmaking

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#### Classroom Ideas
- Gyotaku
- Create a variety of unique images using printmaking techniques such as stamping
- Print on a variety of papers and fabrics

#### Tools & Materials
- Rubber molded fish
- Real fish
- Rice paper
- Construction paper
- Water based ink
- Brushes
- Fabric
- Brayers
- Barrens
- Inking slab
- Variety of papers

#### Concept/Themes
- Gyotaku
- Asian Art
- Animals
- Seascape

### Culture
- Japan

#### Elements and Principles
- **Line** - Used to create an impression, pattern or texture
- **Shape** - Created by lines, abstract and geometric shapes
- **Pattern** - Repeated elements in composition (in stamping)
- **Texture** - Use of a variety of textures in print, or repetition of a texture
- **Color** - Enhances image, used for relief and intaglio techniques, as well as monoprint

#### Vocabulary
- **Print**
- **Rice paper**
- **Gyotaku**

#### Artists
- Japanese
- Katsushika Hokusai
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

ASSESSMENT

Application:
Standards 1 & 2

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# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### 3-D

## INTRODUCTION TO 3-D
### GRADE 3

## RATIONALE
- Sculptural forms have been created throughout history
- Sculptors have created works that have reflected their cultures and societies, beliefs and traditions
- Sculpture helps students express their own reflections on the world they live in as they learn about the interrelationships of form and space
- Higher order thinking skills such as problem solving and flexible thinking are inherent to the production of three dimensional forms

## KEY QUESTIONS
- Explain the differences between 2- and 3-dimensional art works.
- How do artists/ cultures use materials found in the environment to create three-dimensional forms?
- What kinds of problems do artists have to solve in order to create three- dimensional forms?

## INTERDISCIPLINARY CONNECTIONS

### CDOS- Standard 3(a)- Universal Foundation Skills- 7(a) Demonstrate an awareness of the knowledge, skills, abilities, and resources needed to complete a task

### MSTe- Science- Standard 1- Analysis, Inquiry, and Design- Engineering Design- 1(a) Describe objects, imaginary or real, that might be modeled or made differently and suggest ways in which the objects can be changed, fixed, or improved 1(c) Generate ideas for possible solutions, individually and through group activity; apply age-appropriate mathematics and science skills; evaluate the ideas and determine the best solution; and explain reasons for the choices (d) Plan and build, under supervision, a model of the solution using familiar materials, processes, and hand tools

### Social Studies- Standard 1- World History- 4(a) Consider different interpretations of key events and developments in world history and understand the difference in these accounts 4(c) View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

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### Classroom Ideas
- Create 3-dimensional forms in clay using coil and slab methods
- Use score and slip technique to join clay pieces
- Create sculptural forms supported by a simple internal armature
- Kachina dolls
- Coil pots

### Tools & Materials
- Wire
- Paper/cardboard
- Natural materials
- Found objects
- Paper Maché
- Glue
- Clay
- Glazes, paints, brushes
- Fabrics

### Concept/Themes
- Abstract
- Animals
- Symbols
- Ritual Art
- Utilitarian

### Artists
- Ceramics journal
- Resources for Native American Art- Hopi and Zuni

#### Culture
- Hopi-Zuni Kachina

### Elements and Principles
- Line- As expressed in continuous motion
- Shape and Form- in relationship to positive and negative space
- Pattern/texture- in surface design
- Color- enhances design
- Balance (physical)- able to stand or hand as intended without additional support

### Vocabulary
- Ritual/ceremony
- Paper Maché
- Slip
- Score
- Seal
- Form
- Decorative

** These activities cross-reference with craft activities **
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

ASSESSMENT

Application:
Standards 1 & 2

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# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### CRAFTS

## INTRODUCTION TO CRAFTS

**GRADE 3**

## RATIONALE

Students can learn about various cultures of the world by studying their art and artifacts. Looking at craft objects opens a window into routines of daily life, rituals, and values. Students achieve an awareness of the various natural and/or human-made materials used by various crafters. Through the introduction of a wide variety of materials and techniques, students learn to make decisions and choices for their own creations.

## KEY QUESTIONS

- What can we learn about how people live and work from the kinds of craft items they produce?
- What do we need to know about a culture to understand how craft items are used by that particular culture?
- Explain why people from different cultures and different places produce some of the same kinds of crafts.

## INTERDISCIPLINARY CONNECTIONS

**CDOS- Standard 1- Career Development (c)** Know the value of work to the individual and society in general

**Standard 2- Integrated Learning 1(a)** Identify academic knowledge and skills that are required in specific occupations

**1(b)** Demonstrate the difference between the knowledge of a skill and the ability to use it

**1(c)** Solve problems that call for applying academic knowledge and skills

**3(a)- Universal Foundation Skills-Thinking Skills 2(a)** Use ideas and information to make decisions and solve problems related to accomplish a task

**Social Studies- Standard 2- World History 1(c)** Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions

**Standard 4- Economics 1(e)** Understand how societies organize their economies to answer three fundamental economic questions:

- What goods and services shall be produced and in what quantities?
- How shall goods and services be produced?
- For whom shall goods and services be produced?
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### CRAFTS

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<th>Tools &amp; Materials</th>
<th>Concept/Themes</th>
<th>Artists</th>
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<td>✦ Italian Opera mask</td>
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<tr>
<td>✦ “3 Musicians” Cubist collage</td>
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<tr>
<td>✦ Kachina doll (also 3-D)</td>
<td>✦ Paper</td>
<td>✦ Decorative</td>
<td>✦ Picasso</td>
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<td></td>
<td>✦ Glue (various)</td>
<td>✦ Theater Arts</td>
<td>✦ Italian masks</td>
</tr>
<tr>
<td></td>
<td>✦ Paints/ brushes</td>
<td>✦ Cubism abstract</td>
<td></td>
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<tr>
<td></td>
<td>✦ Yarns, threads, laces, cords, string</td>
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<tr>
<td></td>
<td>✦ Fabric glitter</td>
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<tr>
<td></td>
<td>✦ Found objects, natural and human – made</td>
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### Elements and Principles

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<tr>
<td>✦ Decorative</td>
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<td>✦ Theater</td>
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<table>
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<tr>
<td>✦ Character</td>
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<tr>
<td>✦ Expression</td>
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### Vocabulary

- Line – as it contributes to layout and surface decoration
- Shape, form, balance – as they contribute to overall appearance and function
- Color – as a decorative element
- Texture, pattern – as decorative elements
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

ASSESSMENT

Application:
Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 4

RATIONALE

Children at this age have a need to express themselves and interpret the world around them through graphic representation. Drawing involves a variety of skills including hand-eye coordination, observation, attention to details, and recall. Drawing is also a building block or precursor that will enable students to have greater success in other art applications.

KEY QUESTIONS

- How can line be used to express a feeling or mood in a drawing?
- How can line be used to create a texture or pattern in a drawing?
- How can line suggest movement?
- What information can we get from preliminary sketches for an art work, or from an artist’s sketchbook or journal?

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 2- Integrated Learning-1(b) Demonstrate the difference between knowledge of a skill and the ability to use the skill
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7(e) Use a variety of manipulative materials and technologies to explore patterns.
7(f) Explore and develop relationships among 2- and 3- dimensional geometric shapes
7(g) Discover patterns in nature, art, music, and literature.
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# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### DRAWING

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#### Classroom Ideas
- Patterned landscape
- Victorian house
- Expressionist landscape
- Observational still-life with musical instrument
- Preliminary sketches
- Draw a person
- Thinking like: Miro, Chagall, or Klee (part drawn/part painted)
- Matisse style “cut out” collage

**Elements and Principles**
- Line/shape – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- Color – used to create impact and enhance 3-Dimensional effects
- Pattern/texture – appropriately applied to add interest and detail
- Emphasis – establishes point of view

**Vocabulary**
- Pattern
- Expressionist
- Background
- Middle ground
- Foreground
- Observation
- Sketch
- Positive/negative shape
- Victorian architectural terms

**Tools & Materials**
- Drawing pencils
- Colored pencils
- Crayons
- Cray Pas
- Markers
- Variety of brushes
- Various kinds of paints
- Rulers
- Varieties of paper
- Wet pastels

**Concept/Themes**
- Abstract
- Landscape
- Representational
- Expressionist
- Still life
- Fashion
- Symbolism fantasy

**Culture**
- Contemporary
- Renaissance

**Artists**
- David Hockney
- Community Architecture
- Ed Munch
- Andre Derain
- Paul Cezanne
- Paul Klee
- Henri Matisse
- Joan Miro
- Pablo Picasso
- Renaissance artists
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### DRAWING

## ASSESSMENT

### Application: Standards 1 & 2

**Standard 1**: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

**Students:**
- Experiment and create art works, in a variety of mediums based on a range of individual and collective experiences
- Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events
- Understand and use the elements and principles of art in order to communicate their ideas
- Revolve through their own art work understanding of how art mediums and techniques influence their decisions accordingly
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works

**Standard 2**: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

**Students:**
- Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent
- Develop skills with electronic media as a means of expressing visual ideas
- Know about some cultural institutions and community opportunities for looking at original art and talking to visiting artists, to increase their understanding of art
- Give examples of adults who make their livings in the arts professions

### Analysis/Reflection: Standards 3 & 4

**Standard 3**: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Students:**
- Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses
- Explain the visual and other sensory qualities found in a wide variety of art works
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art
- Explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines

**Standard 4**: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

**Students:**
- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures
- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics
- Create art works that show the influence of a particular culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADE 4

RATIONALE
Children can use painting to record what they see and experience, and also to express their feelings and emotions. Looking at paintings helps students gain insight into world history, and world cultures. Students can begin to understand the connection between producing art work and “consuming” art work.

KEY QUESTIONS
- Where can we see paintings?
- How can we use color and texture to express our feelings?
- What can a painting tell us about the person who created it?

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 1- Career Development- 1(b) Demonstrates an awareness of their interests, aptitudes, and abilities. Standard 3(a)- Universal Foundation Skills- 7(a) Demonstrate an awareness of the knowledge, skills, abilities, and resources needed to complete a task

Social Studies- Standard 2- World History- 1(e) Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions 2(a) Distinguish between past, present, and future time periods 2(d) Compare important events and accomplishments in different time periods in world history 3(a) Understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological, and religious practices and activities 4(a) Consider different interpretations of key events and developments in world history and understand the difference in these accounts 4(c) View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### PAINTING

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<td>Standards 3 &amp; 4</td>
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#### Classroom Ideas

Students will explore techniques such as:

- **Victorian house watercolor:**
  - Wash and dry brush
- **False face – acrylic paint**
- **Dream painting**
  (thinking like: Chagall, Miro, or Klee)
- **Ceramic dragon – acrylic paint**
- **Assemblage – pieces painted in various techniques (overlays, patterns, textures in acrylic)**
- **Stripe painting – ala K. Noland**

#### Tools & Materials

- Water color paints
- Acrylic paints
- Brushes
- Sponges
- Gesso
- Wood
- Wet pastels
- Tempera
- Oil crayon

#### Concept/Themes

- Abstract
- Animals
- Fantasy
- Surrealism
- Symbols
- Landscapes

#### Artists

- Marc Chagall
- Salvador Dali
- Wassily Kandinsky
- Rene Magritte
- Edvard Munch
- Frank Stella/Elizabeth Murray
- Joan Miro
- Western European Artists
- American 19th Century Architecture
- Kenneth Noland

#### Elements and Principles

- **Color:** Use of complementary colors, tints, shades, and a variety of values to create form and also to evoke a mood
- **Line/shape:** Contributes to sensory quality of work
- **Pattern/texture:** Deliberately created to enhance effect
- **Movement:** Created through composition and also through quality brush strokes

#### Vocabulary

- Arbitrary color
- Primary
- Secondary
- Contrast
- Fantasy
- Dream
- Tints
- Shades
- Symbols
- Dry brush
- Wash
- Overlay
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

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Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
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- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 4

RATIONALE

Through a variety of printmaking techniques students learn the concept of creating an image, and also making multiple impressions of an image that are the same, or altered in some way. Printmaking introduces students to the concept of creating a body of work, creating an edition, and issues of originality.

KEY QUESTIONS

♦ How is a print different than a painting or drawing?
♦ How is the printed image different from the image on the surface of the plate?
♦ Why is it advantageous to be able to produce multiples images?
♦ Compare the concept of multiple prints of an image to the concept of a unique image.

INTERDISCIPLINARY CONNECTIONS

MSTe- Math- Standard 3/1(b) Students use patterns and relationships to analyze mathematical situations
3/7(a) Students will recognize, describe, extend, and create a wide variety of patterns
Science- Standard 4(1) Describe patterns of daily, monthly, and seasonal changes in their environment
ELA- Standard 1- Language for Information and Understanding 1(f) Support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns
CDOS- Standard 2- Integrated Learning 1(b) Demonstrate the difference between the knowledge of a skill and the ability to use it 1(c) Solve problems that call for applying academic knowledge and skills 3(a)-
Universal Foundation Skills- Thinking Skills 2(a) Use ideas and information to make decisions and solve problems related to accomplishing a task
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PRINTMAKING

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### Classroom Ideas
- Quilt cooperative unit (see crafts)
- Quilt project could be done as print on cloth if time allows

### Tools & Materials
- Styrofoam plates
- Crayons
- Water based inks
- Fabric
- inks
- Brayers
- Barrens
- Inking slab
- Cardboard
- String
- Tag paper
- Glue
- Eraser stamp

### Concept/Themes
- Folk art
- Modern

### Artists
- American folk patterns
- African American slave quilt designs
- Jim Dine
- Andy Warhol
- Faith Ringgold
- David Hockney

### Elements and Principles
- Line- Used to create an impression, pattern or texture
- Shape- Created by lines, abstract and geometric shapes
- Pattern- Repeated elements in composition (in stamping)
- Texture- Use of a variety of textures in print, or repetition of a texture
- Color- Enhances image, used for relief and intaglio techniques, as well as monoprint

### Vocabulary
- Repetition
- Analogous
- Appliqué
- Block print
- Complimentary

- Contrast
- Edition
- Graphic Art
- Negative
### RHINEBECK PRIORITIZED CURRICULUM

#### VISUAL ARTS

#### PRINTMAKING

### ASSESSMENT

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| **Standard 2:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles. |
| **Students:** |
| ◆ Understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent |
| ◆ Know about some cultural institutions and community opportunities for looking at original art and talking to visiting artists, to increase their understanding of art |
| ◆ Give examples of adults who make their livings in the arts professions |

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

INTRODUCTION TO 3-D
GRADE 4

RATIONALE

Sculptural forms have been created throughout history
Sculptors have created works that have reflected their cultures and societies, beliefs and traditions
Sculpture helps students express their own reflections on the world they live in as they learn about the interrelationships of form and space
Higher order thinking skills such as problem solving and flexible thinking are inherent to the production of three dimensional forms

KEY QUESTIONS

- Explain the differences between 2- and 3- dimensional art works.
- How do artists/ cultures use materials found in the environment to create three-dimensional forms?
- What kinds of problems do artists have to solve in order to create three- dimensional forms?

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 3(a)- Universal Foundation Skills- 7(a) Demonstrate an awareness of the knowledge, skills, abilities, and resources needed to complete a task
MStE- Science- Standard 1- Analysis, Inquiry, and Design- Engineering Design- 1(a) Describe objects, imaginary or real, that might be modeled or made differently and suggest ways in which the objects can be changed, fixed, or improved 1(c) Generate ideas for possible solutions, individually and through group activity; apply age-appropriate mathematics and science skills; evaluate the ideas and determine the best solution; and explain reasons for the choices (d) Plan and build, under supervision, a model of the solution using familiar materials, processes, and hand tools
Social Studies- Standard 1- World History- 4(a) Consider different interpretations of key events and developments in world history and understand the difference in these accounts 4(c) View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3- D

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<th>Concept/Themes</th>
<th>Artists</th>
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<td>Use a variety of mediums and found objects to create assemblages</td>
<td>Wire</td>
<td>Tribal art (Mask)</td>
<td>Marisol (Escobar)</td>
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<tr>
<td>Native American Masks</td>
<td>Paper/cardboard</td>
<td>Medieval</td>
<td>Louise Nevelson</td>
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<tr>
<td>Dragons</td>
<td>Natural materials</td>
<td>Symbolic expression</td>
<td>Frank Stella/Elizabeth Murray</td>
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<tr>
<td>Self portrait ala Marisol</td>
<td>Found objects</td>
<td>Fantasy</td>
<td>Native Americans of Northeast</td>
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<td></td>
<td>Burlap/Paper Mache’</td>
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<td>Medieval imaginary animals</td>
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<td>Glue</td>
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<td>Gargoyles</td>
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<td>Clay</td>
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<td>Contemporary artists</td>
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<tr>
<td></td>
<td>Paints, brushes</td>
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<tr>
<td></td>
<td>Aluminum foil</td>
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<td>Fabrics</td>
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<td></td>
<td>String/yarn</td>
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<td></td>
<td>Acrylic paint</td>
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<td></td>
<td>Wood scraps</td>
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<td>Photos/magazine clippings</td>
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<table>
<thead>
<tr>
<th>Elements and Principles</th>
<th>Vocabulary</th>
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<tbody>
<tr>
<td>Line- As expressed in continuous motion</td>
<td>Ritual/ceremony</td>
</tr>
<tr>
<td>Shape and Form- in relationship to positive and negative space</td>
<td>Sculpture</td>
</tr>
<tr>
<td>Pattern/texture- in surface design</td>
<td>3-D</td>
</tr>
<tr>
<td>Color- enhances design</td>
<td>Expression</td>
</tr>
<tr>
<td>Balance (physical)- able to stand or hand as intended without additional support</td>
<td>Additive</td>
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<tr>
<td></td>
<td>Modeling</td>
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<td></td>
<td>Pinching</td>
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<td>In sizing</td>
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<td>Relief sculpture</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D
ASSESSMENT

Application: Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 4

RATIONALE

Students can learn about various cultures of the world by studying their art and artifacts. Looking at craft objects opens a window into routines of daily life, rituals, and values. Students achieve an awareness of the various natural and/or human-made materials used by various crafters. Through the introduction of a wide variety of materials and techniques, students learn to make decisions and choices for their own creations.

KEY QUESTIONS

• What can we learn about how people live and work from the kinds of craft items they produce?
• What do we need to know about a culture to understand how craft items are used by that particular culture?
• Explain why people from different cultures and different places produce some of the same kinds of crafts.

INTERDISCIPLINARY CONNECTIONS

CDOS- Standard 1- Career Development (c) Know the value of work to the individual and society in general
Standard 2- Integrated Learning 1(a) Identify academic knowledge and skills that are required in specific occupations
1(b) Demonstrate the difference between the knowledge of a skill and the ability to use it
1(c) Solve problems that call for applying academic knowledge and skills
3(a)- Universal Foundation Skills- Thinking Skills 2(a) Use ideas and information to make decisions and solve problems related to accomplish a task

Social Studies- Standard 2- World History 1(c) Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions

Standard 4- Economics 1(e) Understand how societies organize their economies to answer three fundamental economic questions:
- What goods and services shall be produced and in what quantities?
- How shall goods and services be produced?
- For whom shall goods and services be produced?
**RHINEBECK PRIORITIZED CURRICULUM**
**VISUAL ARTS**
**CRAFTS**

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<td>Quilt cooperative (see printmaking)</td>
<td>Paper</td>
<td>Folk Art</td>
<td>Faith Ringgold</td>
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<td>Cut paper geo-design</td>
<td>Glue (various)</td>
<td>Utilitarian</td>
<td>African American slave quilt designs</td>
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<td>Native American mask-Paper Maché or burlap</td>
<td>Paints/ brushes</td>
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<td>Tooling foil</td>
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<td>Beads</td>
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<td>Burlap</td>
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<td>Scissors</td>
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<tr>
<td>Shape, form, balance – as they contribute to overall appearance and function</td>
<td>Revolving</td>
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<tr>
<td>Color – as a decorative element</td>
<td>Design</td>
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<tr>
<td>Texture, pattern – as decorative elements</td>
<td>Appliqué</td>
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**This printmaking project crosses over craft experiences**
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS
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- Explain the visual and other sensory qualities found in a wide variety of art works
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures
- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics
- Create art works that show the influence of a particular culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 5

RATIONALE

Drawing, in many cases, is the foundation of all art work and ideas. Sketches, thumbnails, even “doodling” can provide a jumping off point for many artists and thinkers. Drawings can also stand by themselves as works of art. Refinement of drawing skills and mastery of new techniques will facilitate learning techniques in other visual art disciplines.

KEY QUESTIONS

• How does the artist use tone to show depth in the picture plane?
• How can line be used to create movement?
• How do artists use line to communicate ideas and emotions?
• How are cartoons powerful tools of communication?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning – 1(b) Solve problems that call for applying academic knowledge and skills
MSTe – Math – Modeling/ Multiple Representations – 4(a) Visualize, represent, and transform 2- and 3-dimensional shapes. 4(b) Use maps and scale drawings to represent real objects or places. 4(f) Use concrete materials and diagrams to describe the operation of real world processes and systems. 4(j) Develop procedures for basic geometric constructions. Measurement – 5(a) Estimate, make and use measurements in real-world situations. 5(f) Develop critical judgment for the reasonableness of measurement. Patterns/Functions – 7(a) Recognize, describe, and generalize a wide variety of patterns and functions. 7(g) Explore relationships involving points, lines, angles, and planes. Technology 3(d) Use computer-aided drawing and design (CADD) software to mode realistic solutions to design problems
Social Studies – Standard 3 – Geography 1(a) Map information about people, places, and environments. 1(b) Understand the characteristics, functions, and applications of maps, globes, aerial and other photographs, satellite-produced images, and models.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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<td>use drawing techniques to</td>
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<td>create simulated texture</td>
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<td>use complex patterns</td>
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<td>and asymmetrical</td>
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<td>use line to create</td>
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<td>mandalas (radial balance)</td>
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<td>sketch</td>
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<td>variety of lines and</td>
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<td>emphasis – establishes</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING
## Application:
### Standards 1 & 2

**Standard 1:** Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

**Students:**
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
- Use the elements and principles of art to communicate specific meanings to others in their art work
- During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them

**Standard 2:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

**Students:**
- Develop skills with a variety of art materials and competence in at least one medium
- Use the computer and other electronic media as designing tools and to communicate visual ideas
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

## Analysis/Reflection:
### Standards 3 & 4

**Standard 3:** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Students:**
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms
- Compare the ways ideas, themes, and concepts are communicated through the visual arts in other themes, and concepts are manifested within the discipline

**Standard 4:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

**Students:**
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADE 5

RATIONALE

Painting allows students to express themselves in unique and personal ways. Increasing attention to color study and mastery of a variety of mediums and techniques enables students to pose and solve artistic problems, as they use the discipline to communicate their thoughts and feelings.

KEY QUESTIONS

• Compare and contrast two paintings that use different mediums or techniques
• How is the mood or message that the artist intends to convey enhanced by or limited by their choice of mediums or techniques?
• How does an artist show depth?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning – 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.
MSTe – Math – Modeling/ Multiple Representations – 4(a) Visualize, represent, and transform 2- and 3-dimensional shapes.
Social Studies – Standard 2 – World History – 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents
ELA – Standard 2 – Language for Literary Response and Expression – 1(b) Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature 1(c) Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, climax) and use those elements to interpret the work 1(d) Recognize different levels of meaning 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PAINTING

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#### Classroom Ideas
- Layered landscapes
- “Bend in River” pastel painting
- Painting and music
- Non-object art
- Paint value scale
- Understand and apply color theory using color mixing, color blending, monochromatic, complementary, contrasting, warm and cool, tints and shades
- Use medium and technique selected to communicate an emotional quality in artwork

#### Tools & Materials
- Variety of paints including:
  - watercolor (paints, pencils, crayons)
  - tempera
  - acrylic
- Variety of brushes
- Sponges, and brush alternatives
- Rollers and brayers
- Natural materials
- Assorted papers
- Canvas, fabrics
- Cardboard, wood
- Palettes
- Pastels
- Plastic laminate

#### Concept/Themes
- Abstract art
- Hudson River School Landscapes
- Modern Art
- Renaissance Painting
- Non objective

#### Artists
- American illuminists
- Fred Church and Hudson River School
- Wassily Kandinsky
- Sandro Botticelli
- Mary Cassatt
- Leonardo DaVinci
- William KeKooning
- Helen Frankenthaler
- David Hockney
- Frida Kahlo
- Michelangelo
- Jackson Pollock
- Raphael
- Rembrandt
- Johannes Vermeer

#### Elements and Principles
- **Line** – Expressed in a variety of brush strokes
- **Shape/Form** – Variety of consciously created shapes and forms that contribute to compositions
- **Color** – Evidence of understanding of color mixing, use of color to enhance communication, use of blending, tints and shades
- **Texture** – Deliberately created by techniques explored
- **Emphasis** – Established point of view
- **Movement** – Created by use of line and color

#### Vocabulary
- **Tints**
- **Background**
- **Foreground**
- **Middle ground**
- **Emphasis**
- **Composition**
- **Monochromatic**
- **Cool**
- **Tints**
- **Warm**
- **Complementary**
- **Contrast**
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
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Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Develop skills with a variety of art materials and competence in at least one medium
- Use the computer and other electronic media as designing tools and to communicate visual ideas
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
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- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms
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Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 5

RATIONALE

Printmaking affords artists the means to create multiple images or use the plate, or the print itself, to create a unique image.
Students can refine drawing and painting skills while learning various printmaking techniques.
Elements of collage and montage can be applied to prints.
Problem solving skills can be enhanced by reworking ghost images.

KEY QUESTIONS

- Consider the idea of a print that is part of an edition, and a print that is a unique image. Which would you rather own, and why?
- Considering the above, how do you approach printmaking in your own art work?

INTERDISCIPLINARY CONNECTIONS

| CDOS – Standard 2 – Integrated Learning – 1(b) | Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) | Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills. |
| MSTE – Math – Modeling/Multiple Representation – 4(a) | Visualize, represent, and transform 2- and 3-dimensional shapes |
| Social Studies – Standard 2 – World History – 4(c) | View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents. |
| ELA – Standard 2 – Language for Literary Response and Expression – 1(b) | Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature. |
| | 1(c) Identify significant literary elementary (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, climax) and use those elements to interpret the work. |
| | 1(d) Recognize different levels of meaning. |
| | 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience. |
| | 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect. |
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PRINTMAKING

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<td>Plates</td>
<td>Architectural drawing</td>
<td>Romare Bearden</td>
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<td>Explore printmaking techniques including:</td>
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<td>Abstract and non objective art</td>
<td>American Artists</td>
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<td>Brayers</td>
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<td>- Monotypes</td>
<td>Tag board</td>
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<td>- Stencils</td>
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<td>Found objects</td>
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<td>Collage materials</td>
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## Elements and Principles

- **Line/Shape** – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- **Shape/Form** – ability to create 3-dimensional form using shading and tonal gradation
- **Space** – image relates to boundaries of the plate
- **Color** – is used to create impact and communicate a message
- **Pattern/Texture** – appropriately applied to add interest and detail

## Vocabulary

- Register
- Plate
- Brayer
- Stencil
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

#### PRINTMAKING

### ASSESSMENT

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| **Standard 2:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles. |
| **Students:** |
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 5

RATIONALE

Craft work has been an integral aspect of most world cultures.
Crafts can give us significant information about how people live and work, how they worship, and what they value.
Learning about craft works gives students insights into the cultures that created them, and helps extend understanding of cultural traditions.

KEY QUESTIONS

- What is functional art?
- Look at this artifact and make hypothesis about what culture may have created it; its’ intended use; and the materials used.
- Why are these artifacts highly embellished mood expressions?
- Does the intended use of an object, and the intended user, have anything to do with what the object looks like?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning – 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.
MSTe – Math – Modeling/ Multiple Representations – 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes.
Social Studies – Standard 1 – History of the US and NYS – 1(a) Explore the meaning of American culture by identifying the key ideas, beliefs, and patterns of behavior, and traditions that help define it and unite all Americans. Standard 2 – World History – 1(a) Know the social and economic characteristics, such as customs, tradition, child-rearing practices, ways of making a living, education and socialization practices, gender roles, foods, and religions and spiritual beliefs that distinguish different cultures and civilizations. 1(b) Know some important historic events and developments of past civilizations. 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents. Standard 4 – Economics – 1(a) Explain how societies and nations attempt to satisfy their basic needs and wants by utilizing scarce capital, natural, and human resources.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### CRAFTS

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<td>Variety of papers and boards</td>
<td>Panamanian mola craft</td>
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<td>Torn paper landscape collage</td>
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<th><strong>Vocabulary</strong></th>
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<tr>
<td>Line— as it contributes to layout and surface decoration</td>
<td>Pinch</td>
</tr>
<tr>
<td>Shape, form, balance— as they contribute to overall appearance and function</td>
<td>Slab</td>
</tr>
<tr>
<td>Color— as a decorative element</td>
<td>Attach</td>
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<tr>
<td>Texture, pattern— as decorative elements</td>
<td>Coil</td>
</tr>
<tr>
<td>Insize</td>
<td>Bas Relief</td>
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- Ephemeral
- Gothic Architectural terms
**RHINEBECK PRIORITIZED CURRICULUM**

**VISUAL ARTS**

**CRAFTS**

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**ASSESSMENT**

---

**Application:**

*Standards 1 & 2*

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
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- During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings
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Students:
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- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

**Analysis/Reflection:**

*Standards 3 & 4*

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms
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Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
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- Create art works that reflect a particular historical period of a culture

---

**These projects cross-over with drawing (Mola) and sculpture (mug)**
INTRODUCTION TO 3-D
GRADE 5

RATIONALE

Sculpture facilitates students’ understanding of balance, form, and space. Working with 3-Dimensional materials poses problems that students must use prior knowledge and higher order thinking skills such as productive thinking, fluency, and flexibility to solve.

KEY QUESTIONS

- What are the characteristics of sculpture?
- Describe and give examples of solid forms?
- How has sculpture been used to communicate information?
- How has sculpture been used to express emotion?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning – 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills. MSTe – Math – Modeling/ Multiple Representations – 4(a) Visualize, represent, and transform 2- and 3-dimensional shapes. Standard 5 – Technology – Engineering Design – 1(c) Consider constraints and generate several ideas for alternative solutions, using group and individual ideation techniques defer judgment until a number of ideas have been generated; evaluate (critique) ideas; and explain why the chosen solution is optimal. 1(b) Develop plans, including drawings with measurements and details of construction, and construct a model of the solution, exhibiting a degree of craftsmanship. Social Studies – Standard 2 – World History – 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3-D

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### Classroom Ideas
- Ugly mug
- African Mask
- Self portrait
- Wood assemblage
- Islamic tile
- Cathedral Façade (paper/ cardboard relief)
- Ephemeral environmental art (by special arrangements as collaborative with classroom teacher)
- Assemblage
- Use subtractive and additive techniques
- Carve into materials
- Use modeling materials and techniques for hand building
- Create models of architectural forms

### Tools & Materials
- Assorted papers and boards
- Wood
- Found objects
- Styrofoam
- Simple carving tools
- Assorted types of clay
- Clay tools, glazes
- Textiles
- Plaster
- Clay

### Concept/Themes
- Environmental sculpture
- Earth Works
- Architecture
- Renaissance
- Islamic/ Middle Eastern Art
- Contemporary American Art

### Artists
- Andy Goldworthy
- Marisol
- Gianlorenzo Bernini
- Fillipo Brunelleschi
- Christo and Jean Claude
- Frank Lloyd Wright

### Culture
- West African Ritual masks
- Islamic tile

### Elements and Principles
- Line – evidenced in movement and fluidity of sculptural form
- Shape/Form – awareness of negative space
- Space – evidence of awareness of form to surrounding space
- Balance – relationship of component shapes and forms, also ability of structure to stand, hang, etc. as intended

### Vocabulary
- Slab
- Attach
- Coil
- Insize
- Bas Relief
- Ephemeral
- Gothic Architectural terms
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
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Students:
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• Create art works that reflect a particular historical period of a culture
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### DRAWING

## INTRODUCTION TO DRAWING

**GRADE 6**

## RATIONALE

Drawing, in many cases, is the foundation of all art work and ideas. Sketches, thumbnails, even “doodling” can provide a jumping off point for many artists and thinkers. Drawings can also stand by themselves as works of art. Refinement of drawing skills and mastery of new techniques will facilitate learning techniques in other visual art disciplines.

## KEY QUESTIONS

- How can line be used to create movement?
- How do artists use line to communicate ideas and emotions?
- How can value create a 3-D work of art?

## INTERDISCIPLINARY CONNECTIONS

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<td>MSTe – Math – Modeling/ Multiple Representations</td>
<td>4(a) Visualize, represent, and transform 2- and 3-dimensional shapes. 4(b) Use maps and scale drawings to represent real objects or places. 4(f) Use concrete materials and diagrams to describe the operation of real world processes and systems. 4(j) Develop procedures for basic geometric constructions. Measurement – 5(a) Estimate, make and use measurements in real-world situations. 5(f) Develop critical judgment for the reasonableness of measurement. Patterns/Functions – 7(a) Recognize, describe, and generalize a wide variety of patterns and functions. 7(g) Explore relationships involving points, lines, angles, and planes. Technology 3(d) Use computer-aided drawing and design (CADD) software to mode realistic solutions to design problems</td>
</tr>
<tr>
<td>Social Studies – Standard 3 – Geography</td>
<td>1(a) Map information about people, places, and environments. 1(b) Understand the characteristics, functions, and applications of maps, globes, aerial and other photographs, satellite-produced images, and models.</td>
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# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### DRAWING

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<th>Tools &amp; Materials</th>
<th>Concept/Themes</th>
<th>Artists</th>
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<tr>
<td>Value scales (pencil)</td>
<td>Drawing pencils and erasers</td>
<td>Landscape</td>
<td>John Audubon</td>
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<td>Value scales (paint)</td>
<td>Colored pencils</td>
<td>Portraiture</td>
<td>Leonardo DaVinci</td>
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<td>Chiaroscuro</td>
<td>Assorted papers</td>
<td>Still life</td>
<td>Walt Disney</td>
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<tr>
<td>Still life (drawing from observation)</td>
<td>Inks, pens</td>
<td>Realism</td>
<td>Albrecht Durer</td>
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<td></td>
<td>Paints, brushes</td>
<td>Fantasy</td>
<td>M.C. Escher</td>
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<tr>
<td></td>
<td>Markers</td>
<td></td>
<td>Hal Foster</td>
</tr>
<tr>
<td></td>
<td>Chalk, charcoal, pastels</td>
<td></td>
<td>R. Buckminster Fuller</td>
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<tr>
<td></td>
<td>Crayons</td>
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<td>Paul Klee</td>
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<td></td>
<td>Oil crayons</td>
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<td>Leo Leonni</td>
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<tr>
<td></td>
<td>Scratchboard and stylus</td>
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<td>Joan Miro</td>
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<tr>
<td></td>
<td>Straight edges</td>
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<td>Rockwell Kent</td>
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<td></td>
<td>Drawing software, drawing pads</td>
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<td>Charles Schultz</td>
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<td></td>
<td>Compass</td>
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<td>Maurice Sendak</td>
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## Elements and Principles

- **Line/Shape** – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- **Shape/Form** – ability to create 3-dimensional form using shading and tonal gradation
- **Space** – evidence of ability to use one-point perspective
- **Color** – is used to create impact and enhance 3-dimensional effects
- **Pattern/Texture** – appropriately applied to add interest and detail
- **Emphasis** – establishes point of view

## Vocabulary

- Value
- Portraiture
- Chiaroscuro
- Anatomy
- Proportion
- Graduation
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING
# ASSESSMENT

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADE 6

RATIONALE

Painting allows students to express themselves in unique and personal ways. Increasing attention to color study and mastery of a variety of mediums and techniques enables students to pose and solve artistic problems, as they use the discipline to communicate their thoughts and feelings.

KEY QUESTIONS

♦ Compare and contrast two paintings that use different mediums or techniques
♦ How is the mood or message that the artist intends to convey enhanced by or limited by their choice of mediums or techniques?
♦ How does an artist show depth?
♦ How can value change the mood of a painting?
♦ How can you show lights and darks using paint?

INTERDISCIPLINARY CONNECTIONS

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ELA – Standard 2 – Language for Literary Response and Expression – 1(b) Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature 1(c) Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, climax) and use those elements to interpret the work 1(d) Recognize different levels of meaning 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience. 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PAINTING

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### Classroom Ideas
- Value portraits
- Watercolor landscapes
- Paint exploration
- Use medium and technique selections to communicate an emotional quality in art work

### Tools & Materials
- Tempera paint
- Watercolor paint
- Acrylic paint
- Variety of brushes
- Canvas, fabrics
- Watercolor pencils
- Palettes

### Concept/Themes
- Abstract art
- Landscapes
- Portraits
- Still life

### Artists
- Vasily Kandinsky
- Sandro Botticelli
- Mary Cassatt
- Chuck Close
- Leonardo DaVinci
- Elaine De Kooning
- William De Kooning
- Helen Frankenthaler
- Keith Haring
- David Hockney
- John Win
- John Winslow Homer
- Frida Kahlo
- Michelangelo
- Eduard Monet
- Georgia O’Keefe
- Pablo Picasso
- Horace Pippin
- Jackson Pollock
- Raphael
- Rembrandt
- Robert Rauschenberg
- Diego Rivera
- Faith Ringgold
- Titan
- Vincent Van Gogh
- Johannes Vermeer
- Steve McCurry

### Elements and Principles
- Line – Expressed in a variety of brush strokes
- Shape/Form – Variety of consciously created shapes and forms that contribute to compositions
- Color – Evidence of understanding of color mixing, use of color to enhance communication, use of blending, tints and shades
- Texture – Deliberately created by techniques explored
- Emphasis – Established point of view
- Movement – Created by use of line and color

### Vocabulary
- Tints
- Monochromatic
- Shade
- Value
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### PAINTING

## ASSESSMENT

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 6

RATIONALE
Printmaking affords artists the means to create multiple images or use the plate, or the print itself, to create a unique image. Students can refine drawing and painting skills while learning various printmaking techniques. Elements of collage and montage can be applied to prints. Problem solving skills can be enhanced by reworking ghost images.

KEY QUESTIONS

• Consider the idea of a print that is part of an edition, and a print that is a unique image. Which would you rather own, and why?
• Considering the above, how do you approach printmaking in your own art work?

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### Classroom Ideas
- Linoleum prints
- Stamping
- Monoprint
- Collograph

### Tools & Materials
- Linoleum
- Carving tools
- Ink
- Bench hook
- Brayer
- Plexiglass
- Paper

### Concept/Themes
- Botanical drawing
- Symbolism
- Abstract
- Repetition

### Artists
- John James Audubon
- Marc Chagall
- Currier and Ives
- Salvador Dali
- Jim Dine
- Albrecht Durer
- Ando Hiroshige
- William Hogarth
- Katsushika Hokusai
- Kathe Kollwitz
- Roy Lichtenstein
- Edvard Munch
- Robert Rauschenberg
- Rembrandt
- Andy Warhol
- Dan Welden

### Elements and Principles
- Line/Shape – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- Shape/Form – ability to create 3-dimensional form using shading and tonal gradation
- Space – image relates to boundaries of the plate
- Color – is used to create impact and communicate a message
- Pattern/texture – appropriately applied to add interest and detail

### Vocabulary
- Print
- Ink
- Brayer
- Bench hook
- Mono print
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

### PRINTMAKING

## ASSESSMENT

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## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3-D

### INTRODUCTION TO 3-D
**GRADE 6**

### RATIONALE
Sculpture facilitates students’ understanding of balance, form, and space. Working with 3-Dimensional materials poses problems that students must use prior knowledge and higher order thinking skills such as productive thinking, fluency, and flexibility to solve.

### KEY QUESTIONS
- What are the characteristics of sculpture?
- Describe and give examples of solid forms?
- How has sculpture been used to communicate information?
- How has sculpture been used to express emotion?
- What are the traditions and history of sculpture?

### INTERDISCIPLINARY CONNECTIONS

<table>
<thead>
<tr>
<th>CDOS – Standard 2 – Integrated Learning – 1(b)</th>
<th>Solve problems that call for applying academic knowledge and skills</th>
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</thead>
<tbody>
<tr>
<td>CDOS – Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a)</td>
<td>Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills</td>
</tr>
<tr>
<td>MSTe – Math – Modeling/ Multiple Representation – 4(a)</td>
<td>Visualize, represent, and transform 2- and 3-dimensional shapes.</td>
</tr>
<tr>
<td>Standard 5 – Technology – Engineering Design – 1(c)</td>
<td>Consider constraints and generate several ideas for alternative solutions, using group and individual ideation techniques defer judgment until a number of ideas have been generated; evaluate (critique) ideas; and explain why the chosen solution is optimal.</td>
</tr>
<tr>
<td>1(b)</td>
<td>Develop plans, including drawings with measurements and details of construction, and construct a model of the solution, exhibiting a degree of craftsmanship.</td>
</tr>
<tr>
<td>Social Studies – Standard 2 – World History – 4(c)</td>
<td>View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents</td>
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## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3-D

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<th>Classroom Ideas</th>
<th>Tools &amp; Materials</th>
<th>Concept/Themes</th>
<th>Artists</th>
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<tbody>
<tr>
<td>❞ Plaster Masks</td>
<td>❞ Plaster gauze</td>
<td>❞ Identity</td>
<td>❞ Jean Arp</td>
</tr>
<tr>
<td>❞ Coil pots</td>
<td>❞ Found objects</td>
<td>❞ Mood</td>
<td>❞ Gianlorenzo Bernini</td>
</tr>
<tr>
<td>❞ Various clay exploration</td>
<td>❞ Clay</td>
<td>❞ Culture</td>
<td>❞ Alexander Calder</td>
</tr>
<tr>
<td>❞ clay tools</td>
<td>❞ Clay tools</td>
<td>❞ Form</td>
<td>❞ Fillipo Brunelleschi</td>
</tr>
<tr>
<td>❞ Glaze</td>
<td>❞ Glaze</td>
<td></td>
<td>❞ Edgar Degas</td>
</tr>
<tr>
<td>❞ Tape</td>
<td>❞ Tape</td>
<td></td>
<td>❞ Christo and Jean Claude</td>
</tr>
<tr>
<td>❞ Glue</td>
<td>❞ Glue</td>
<td></td>
<td>❞ Gustave Eiffel</td>
</tr>
</tbody>
</table>

### Elements and Principles
- **Line** – evidenced in movement and fluidity of sculptural form
- **Shape/Form** – awareness of negative space
- **Space** – evidence of awareness of form to surrounding space
- **Balance** – relationship of component shapes and forms, also ability of structure to stand, hang, etc. as intended

### Vocabulary
- **Sculpture**
- **Culture**
- **Identity**
- **Expression**
- **Tradition**
- **Initiation**
- **Ritual**
RHINEBECK PRIORITIZED CURRICULUM

VISUAL ARTS

3-D

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
- Use the elements and principles of art to communicate specific meanings to others in their art work
- During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Develop skills with a variety of art materials and competence in at least one medium
- Use the computer and other electronic media as designing tools and to communicate visual ideas
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### CRAFTS

### INTRODUCTION TO CRAFTS
GRADE 6

### RATIONALE
Craft work has been an integral aspect of most world cultures. Crafts can give us significant information about how people live and work, how they worship, and what they value. Learning about craft works gives students insight into the cultures that created them, and helps extend understanding of cultural traditions.

### KEY QUESTIONS
- What is functional art?
- Look at this artifact and make hypothesis about what culture may have created it; its’ intended use; and the materials used.
- Why are these artifacts highly embellished mood expressions?
- Does the intended use of an object, and the intended user, have anything to do with what the object looks like?

### INTERDISCIPLINARY CONNECTIONS

**CDOS – Standard 2 – Integrated Learning – 1(b)** Solve problems that call for applying academic knowledge and skills. **Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a)** Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.

**MSTe – Math – Modeling/ Multiple Representations – 4(a)** Visualize, represent, and transform 2-and 3-dimensional shapes.

**Social Studies – Standard 1 – History of the US and NYS – 1(a)** Explore the meaning of American culture by identifying the key ideas, beliefs, and patterns of behavior, and traditions that help define it and unite all Americans. **Standard 2 – World History – 1(a)** Know the social and economic characteristics, such as customs, tradition, child-rearing practices, ways of making a living, education and socialization practices, gender roles, foods, and religions and spiritual beliefs that distinguish different cultures and civilizations. **1(b)** Know some important historic events and developments of past civilizations. **4(c)** View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents. **Standard 4 – Economics – 1(a)** Explain how societies and nations attempt to satisfy their basic needs and wants by utilizing scarce capital, natural, and human resources.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
### CRAFTS

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<tr>
<td>Symmetrical tiles</td>
<td>Clays, glazes</td>
<td>Functional art</td>
<td>Jim Henson</td>
</tr>
<tr>
<td>Ocarinas</td>
<td>Fabrics, threads,</td>
<td>Symmetry</td>
<td>Maria Martinez</td>
</tr>
<tr>
<td></td>
<td>yarns, cords, needles,</td>
<td>Music</td>
<td>Faith Ringgold</td>
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<td></td>
<td>etc.</td>
<td></td>
<td>Helen Shapiro</td>
</tr>
<tr>
<td></td>
<td>Weaving looms</td>
<td></td>
<td>Louis Comfort</td>
</tr>
<tr>
<td></td>
<td>Beads, jewelry</td>
<td></td>
<td>Tiffany</td>
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<td></td>
<td>findings</td>
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<td></td>
<td>Paper pulp, screens,</td>
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<td></td>
<td>blenders</td>
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<td></td>
<td>Variety of papers and boards</td>
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<tr>
<td></td>
<td>Metal, stylus, wire,</td>
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<tr>
<td></td>
<td>wire, wire cutters, pliers</td>
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<tr>
<td></td>
<td>Wax, dyes</td>
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<td>Paints, glazes and</td>
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<td>Tiles, grout</td>
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<td>Plaster</td>
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<td>Paper Maché</td>
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<th>Elements and Principles</th>
<th>Vocabulary</th>
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<tr>
<td>Line – as it contributes to layout and surface decoration</td>
<td>Symmetry</td>
</tr>
<tr>
<td>Shape, form, balance – as they contribute to overall appearance and function</td>
<td>Glaze</td>
</tr>
<tr>
<td>Color – as a decorative element</td>
<td>Bisque</td>
</tr>
<tr>
<td>Texture, pattern – as decorative elements</td>
<td></td>
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<tr>
<td>Math – Symmetry</td>
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<td>Music</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

INTRODUCTION TO MEDIA ARTS
GRADE 6

RATIONALE

Many artists use electronic media as their primary medium. Other artists employ various electronic media to assist them in their work in other mediums. Painters may use photographs to record images that become resources for their paintings. Various software programs assist in many kinds of design work. Students begin to make decisions about how materials and techniques impact on the way they work as artists.

KEY QUESTIONS

• How can electronic media become primary mediums for artistic expression?
• How can electronic media assist artists who use more traditional mediums for their art work?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills. Technology 5(a) Select and use appropriate technology to complete a task. Managing Information 6(a) Select and communicate information in an appropriate format (e.g. oral, written, graphic, pictorial, multimedia)
MSTe – Standard 5 – Technology – Computer Technology 3(b) Use a computer system to connect to and access needed information from various Internet sites. 3(c) Use computer hardware and software to draw and dimension prototypical designs. 3(d) Use a computer as a modeling tool.
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

## MEDIA ARTS

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### Classroom Ideas
- Children’s Media project
- Advertising
- Hand colored photographs
- Research boxes

### Tools & Materials
- Watercolor pencils
- Cameras (Polaroid, 35mm, digital)
- Tape recorders
- Camcorders
- VCR
- Access to photocopying
- Computer hardware and software
- Scanners
- Draw/design materials
- Clay

### Concept/Themes
- Advertising
- Animation
- Photography

### Artists
- Ansel Adams
- Margaret Bourke-White
- Chuck Close
- Walt Disney
- Dorothea Lange
- George Lucas
- Nam June Paik
- Sandy Skoglund
- Alfred Stieglitz
- Andy Warhol
- William Wegman

### Elements and Principles
- **Line and Shape** – ability to create a variety of lines and shapes using drawing software
- **Color** – ability to choose appropriate colors for and apply color to computer generated images
- **Pattern and Texture** – ability to create patterns and textures using software and applying them effectively
- **Balance** – ability to create harmonious and uncluttered images

### Vocabulary
- Vocabulary specific to lessons chosen
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

ASSESSMENT

Application:
Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADE 7

RATIONALE

Drawing is the foundation of most forms of visual expression. Drawing is an artist’s form of note taking. With further development, drawings can stand by themselves as complete works of art. Students learn that the human need to express ideas is deeply connected to drawing and has important historical significance.

KEY QUESTIONS

- Why do artists draw?
- What makes a drawing complete?
- Can a sketch of first drawing be more significant than the final piece?
- How does the quality of line affect the mood of a drawing?
- Why does the use of value (lights and darks) affect the mood of a drawing?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills.
MSTe – Math – Modeling/ Multiple Representation 4(a) Visualize, represent, and transform 2- and 3-dimensional shapes. 4(b) Use maps and scale drawings to represent real objects or places. 4(f) Use concrete materials and diagrams to describe the operation of real world processes and systems. 4(j) Develop procedures for basic geometric constructions. Measurement 5(a) Estimate, make and use measurements in real-world situations. 5(f) Develop critical judgment for the reasonableness of measurement. Patterns/ Functions 7(a) Recognize, describe, and generalize a wide variety of patterns and functions 7(g) Explore relationships involving points, lines, angles, and planes. Technology 3(d) Use computer-aided drawing and design (CADD) software to mode realistic solutions to design problems. Science Observational drawings
Social Studies – Standard 3 – Geography 1(a) Map information about people, places, and environments. 1(b) Understand the characteristics, functions, and applications of maps, gloves, aerial and other photographs, satellite-produced images, and models.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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### Classroom Ideas
- Blind contour
- 1 point perspective
- Van Gogh’s bedroom-listening
- Surreal landscapes
- Stippling

### Tools & Materials
- Drawing pencils and erasers
- Colored pencils
- Assorted papers
- Inks, pens
- Paints, brushes
- Markers
- Charcoal, chalk, pastels
- Crayons
- Oil crayons
- Scratchboard and stylus
- Straight edges
- Drawing software, drawing pads
- T-squares
- Triangles
- Templates
- Rulers
- Compasses
- Graph paper

### Concept/Themes
- Surrealism
- Pointillism
- Abstract art
- Modern art

### Artists
- John Audubon
- Leonardo Da Vinci
- Honore Daumier
- Giorgio DeChirico
- Walt Disney
- Albrecht Durer
- M.C. Escher
- Hal Foster
- R. Buckminster Fuller
- Paul Klee
- Leo Leonni
- Joan Miro
- Pablo Picasso
- Kent Rockwell
- Charles Schultz
- Maurice Sendak
- Gary Trudeau
- Frank Lloyd Wright
- N.C. Wyeth

### Elements and Principles
- Line – ability to apply detailed contour, two point perspective
- Value – evidence of reflected light, highlights, shadows, and intensity of light
- Form/Shape – evidence of movement of forms through space through perspective techniques
- Color – evidence of color interaction and optical color
- Texture – attention to detail in the ability to replicate texture in drawing

### Vocabulary
- Stippling
- Perspective
- Horizon
- Vanishing point
- Parallel
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### DRAWING

## ASSESSMENT

### Application:
**Standards 1 & 2**

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADE 7

RATIONALE

Painting provides a vehicle for the development of creative problem solving skills and reflective thought. As students begin to understand the historical and cultural relevance of painting as a mode of visual communication, they also learn that the discipline can provide a spontaneous outlet for personal expression.

KEY QUESTIONS

- Why are paintings such a significant part of the art world?
- What attracts artists to painting?
- Do you have to understand the symbolism in a painting, know about the artist, the time and place in which the artist lived, or have other information, in order to understand and/or respond to a painting?
- What decisions did the artist make when creating this work of art?
- How can paint be explored to express emotions?
- How can color theory be used to create works of art?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.

MTSe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes.

Social Studies – Standard 2 – World History 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.

ELA – Standard 2 – Language for Literary Response and Expression 1(b) Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature. 1(c) Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, and climax) and use those elements to interpret the work. 1(d) Recognize different levels of meaning. 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience. 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
### PAINTING

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### Classroom Ideas
- Warm vs. cool paintings
- Modern art and painting
- Texture painting
- Close-up painting
- Surrealism
- Pointillism

### Tools & Materials
- Variety of paints
- Modeling paste
- Canvas boards
- Palettes
- Brushes
- Texture tools
- Color wheel

### Concept/Themes
- Modern art
- Color theory
- Abstract art
- Impressionism
- Pointillism
- Trip to Empire State Plaza Art collection

### Artists
- Vasily Kandinsky
- Sandro Botticelli
- Mary Cassatt
- Chuck Close
- Leonardo DaVinci
- Elaine De Kooning
- William De Kooning
- Helen Frankenthaler
- Keith Haring
- David Hockney
- John Win
- John Winslow Homer
- Frida Kahlo
- Michelangelo
- Eduard Monet
- Georgia O'Keefe
- Pablo Picasso
- Horace Pippin
- Jackson Pollock
- Raphael
- Rembrandt
- Robert Rauschenberg
- Diego Rivera
- Faith Ringgold
- Titan
- Vincent Van Gogh
- Johannes Vermeer

### Elements and Principles
- **Line** – evidence of implied or actual line
- **Shape/Form** – identify reflected highlights, intensity of light, creation of shadows with value and tone
- **Emphasis** – evidence of a center of interest
- **Texture** – attention to surface detail, intentionally created
- **Movement** – implied through use of color and line

### Vocabulary
- Canvas
- Abstract
- Emotion
- Expression
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

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| Students: |
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| ✦ Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures |
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| ✦ Create art works that reflect a particular historical period of a culture |
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 7

RATIONALE

Printmaking is an art form that offers the artist a wide range of possibilities. The discipline offers both spontaneous applications, and more technically driven means of expression. The unique image and the concept of multiple images can be explored. Printmaking gives us a tangible form in which our ideas, creativity, and craftsmanship can be shared with others.

KEY QUESTIONS

- Does the existence of multiple originals decrease the value of the art work?
- If an artist doesn’t “pull his own print”, is it still an original work of art?
- How is the issue of artistic collaboration particularly important in printmaking?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.
MSTe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes.
Social Studies – Standard 2 – World History 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents
ELA – Standard 2 – Language for Literary Response and Expression 1(b) Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature. 1(c) Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, climax) and use those elements to interpret the work. 1(d) Recognize different levels of meaning. 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience. 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect
### RHINEBECK PRIORITIZED CURRICULUM

**VISUAL ARTS**

**PRINTMAKING**

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#### Classroom Ideas
- Solar prints
- Silkscreen
- Linoleum carving
- Stamping

#### Tools & Materials
- Solar paper
- Carving/cutting tools
- Stamps
- Found objects
- Barrens
- Press
- Brayers/rollers
- Ink slab
- Assorted papers
- Printing inks
- Brushes
- Textiles
- Water based paints and crayons
- Oil based paints and crayons
- Cardboard
- Matt medium
- Collage materials
- Silk screen supplies

#### Concept/Themes
- Repetition
- Graphic design
- Illustration

#### Artists
- John James Audubon
- Marc Chagall
- Chuck Close
- Currier and Ives
- Salvador Dali
- Jim Dine
- Albrecht Durer
- Ando Hiroshige
- William Hogarth
- Katsushika Hokusai
- Kathe Kollowitz
- Roy Lichtenstein
- Edvard Munch
- Robert Rauschenberg
- Rembrandt
- Andy Warhol
- Dan Welden

#### Elements and Principles
- Line/shape – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- Shape/form – ability to create 3-dimensional form using shading and tonal gradation
- Space – image relates to boundaries of the plate
- Color – is used to create impact and communicate a message
- Pattern/texture – appropriately applied to add interest and detail

#### Vocabulary
- Print
- Brayer
- Linoleum
- Bench hook
- Photo Sensitive
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PRINTMAKING

## ASSESSMENT

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**Standards 1 & 2**

**Standard 1:** Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

INTRODUCTION TO 3-D
GRADE 7

RATIONALE

The study of sculpture will help students to understand and appreciate form, processes, and artistic traditions that explore modeling, assembling, casting, and carving techniques with 3-dimensional mediums.

KEY QUESTIONS

- What is the difference between sculpture in the round and relief sculpture?
- How do today’s sculpture tools, mediums, and technology compare with those used in the past?
- How has modern technology influenced the ways sculptors work?
- How does the placement of sculpture in public spaces impact the people who work, live in, or visit those areas?
- How can you use different materials to create interesting sculptures?
- What impact does recycling found objects play in sculptures?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.

MSTe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes. Standard 5 – Technology – Engineering Design 1(c) Consider constraints and generate several ideas for alternative solutions, using group and individual ideation techniques defer judgment until a number of ideas have been generated; evaluate (critique) ideas; and explain why the chosen solution is optimal. 1(d) Develop plans, including drawings with measurements and details of construction, and construct a model of the solution, exhibiting a degree of craftsmanship.

Social Studies – Standard 2 – World History 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.
### RHINEBECK PRIORITIZED CURRICULUM
#### VISUAL ARTS

**3-D**

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<td>Wire</td>
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<td>Gianlorenzo Bernini</td>
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<td>Wire tools</td>
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<td>Alexander Calder</td>
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<td>Clay pockets</td>
<td>Clay</td>
<td>Non objective</td>
<td>Fillipo Brunelleschi</td>
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<td>Rock vs. egg wire</td>
<td>Clay tools</td>
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<td>Edgar Degas</td>
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<td>sculpture</td>
<td>Paper</td>
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<td>Christo and Jean Claude</td>
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<td>Slab vessels</td>
<td>Texture tools</td>
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<td>Line – implied or actual (as in wire sculpture)</td>
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<td>Form/Volume – created through additive and subtractive techniques</td>
<td>Relief</td>
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<td>Space – consideration of positive and negative shapes</td>
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<td>Color – use of patinas and finishes to enhance sculpture</td>
<td>Texture</td>
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<td>Balance – evidence of symmetrical, asymmetrical, and radial balance</td>
<td>Dichotomy</td>
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<td>Movement – implied or actual (kinetic sculpture)</td>
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<td>Proportion – considered in terms of surrounding space</td>
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<td>Shape/Texture – as they contribute to appearance, and draw attention to surface detail</td>
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### VISUAL ARTS
### 3-D

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 7

RATIONALE
Throughout history craft items were created by hand to be used for everyday life or for special occasions. Traditional craft techniques have been passed down through generations. Today, craft items are not only functional, but are considered works of art. Students can use craft materials and techniques to create functional and decorative items.

KEY QUESTIONS
- How is the form of a craft item determined by its function?
- How has modern technology impacted craft production?
- How have modern materials influenced craft production?
- How do artists use recycled materials as craft mediums?

INTERDISCIPLINARY CONNECTIONS
CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.

MSTe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes.

Social Studies – Standard 1 – History of the US and NYS 1(a) Explore the meaning of American culture by identifying the key ideas, beliefs, and patterns of behavior, and traditions that help define it and unite all Americans. Standard 2 – World History 1(a) Know the social and economic characteristics, such as customs, traditions, child-rearing practices, ways of making a living, education and socialization practices, gender roles, foods, and religions and spiritual beliefs that distinguish different cultures and civilizations. 1(b) Know some important historic events and developments of past civilizations. 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents. Standard 4 – Economics 1(a) Explain how societies and nations attempt to satisfy their basic needs and wants by utilizing scarce capital, natural, and human resources.
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

#### CRAFTS

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<td><em>Brothers Steuben</em></td>
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<td><em>Batik</em></td>
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<td><em>Louis Comfort</em></td>
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<td><em>Dream catchers</em></td>
<td><em>Tiffany</em></td>
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<td><em>Yarn</em></td>
<td><em>Illuminated Manuscripts</em></td>
<td><em>Peter Voulkos</em></td>
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</table>

#### Elements and Principles

- **Line** – As it contributes to layout and surface decoration
- **Shape, form, balance** – as they contribute to overall appearance and function
- **Color** – as a decorative element
- **Texture, pattern** – as decorative elements

#### Vocabulary

- **Vocabulary specific to the projects chosen**
- **Epidiascope**
- **Kaleidoscope**
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### CRAFTS

## ASSESSMENT

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**Students:**
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

INTRODUCTION TO MEDIA ARTS
GRADE 7

RATIONALE

Media Arts uses traditional art materials and technology to produce works of art for mass communication. Students apply the elements of art and principles of design to communicate a message and learn how to use a variety of electronic mediums.

KEY QUESTIONS

♦ How has technology changed the way graphic artists work?
♦ How has the Internet and other forms of electronic communication impacted on media arts production?
♦ How is daily life influenced by the media?
♦ How can artists positively contribute to media influence?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills. Technology 5(a) Select and use appropriate technology to complete a task. Managing Information 6(a) Select and communicate information in an appropriate format (e.g., oral, written, graphic, pictorial, multimedia)

MSTe – Standard 5 – Technology – Computer Technology 3(b) Use a computer system to connect to and assess needed information from various Internet sites. 3(c) Use computer hardware and software to draw and dimension prototypical designs. 3(d) Use a computer as a modeling tool.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### MEDIA ARTS

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**Classroom Ideas**
- Children’s Media Project
- Claymation
- Smoke screens
- Pinhole photography
- Photocopy repetition portraits

**Tools & Materials**
- Cameras
- Film
- Camcorders
- Photocopying
- Computer software
- Computers
- Scanners

**Concept/Themes**
- Animation
- Fantasy
- Surrealism
- Videogames
- Photography
- Self-portraits

**Artists**
- Ansel Adams
- Margaret Bourke-White
- Chuck Close
- Walt Disney
- Ken Heyman
- Dorothea Lange
- George Lucas
- Nam June Paik
- Sandy Skoglund
- Andy Warhol
- William Wegman

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<th>Elements and Principles</th>
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<tr>
<td>Line and Shape – ability to create a variety of lines and shapes using drawing software</td>
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<td>Color – ability to choose appropriate colors for and apply color to computer generated images</td>
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
- Use the elements and principles of art to communicate specific meanings to others in their art work
- During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Develop skills with a variety of art materials and competence in at least one medium
- Use the computer and other electronic media as designing tools and to communicate visual ideas
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING
INTRODUCTION TO DRAWING
GRADE 8

RATIONALE

Drawing is the foundation of most forms of visual expression.
Drawing is an artist’s form of note taking.
With further development, drawings can stand by themselves as complete works of art.
Students learn that the human need to express ideas is deeply connected to drawing and has important historical
significance.
Students begin to gain an understanding of their own style as an artist and begin to explore that.

KEY QUESTIONS

 How are cartoons powerful tools of communication?
 Why do artists draw?
 What makes a drawing complete?
 Can a sketch of first drawing be more significant than the final piece?
 How does the quality of line affect the mood of a drawing?
 Why does the use of value (lights and darks) affect the mood of a drawing?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills.
MSTe – Math – Modeling/ Multiple Representation 4(a) Visualize, represent, and transform 2- and 3-
dimensional shapes. 4(b) Use maps and scale drawings to represent real objects or places. 4(f) Use concrete materials and diagrams to describe the operation of real world processes and systems. 4(j) Develop procedures for basic geometric constructions. Measurement 5(a) Estimate, make and use measurements in real-world situations. 5(f) Develop critical judgment for the reasonableness of measurement. Patterns/ Functions 7(a) Recognize, describe, and generalize a wide variety of patterns and functions 7(g) Explore relationships involving points, lines, angles, and planes. Technology 3(d) Use computer-aided drawing and design (CADD) software to model realistic solutions to design problems. Science Observational drawings
Social Studies – Standard 3 – Geography 1(a) Map information about people, places, and environments. 1(b) Understand the characteristics, functions, and applications of maps, globes, aerial and other photographs, satellite-produced images, and models.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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### Classroom Ideas
- Political cartoons
- Propaganda posters
- Expressive drawings
- Gesture
- Norman Rockwell

### Tools & Materials
- Drawing pencils and erasers
- Colored pencils
- Assorted papers
- Inks, pens
- Paints, brushes
- Markers
- Charcoal, chalk, pastels
- Crayons
- Oil crayons
- Scratchboard and stylus
- Straight edges
- Drawing software, drawing pads
- T-squares
- Triangles
- Templates
- Rulers
- Compasses
- Graph paper

### Concept/Themes
- Abstract art
- Landscape
- Expressionism
- Fantasy
- Modern art

### Artists
- John Audubon
- Leonardo Da Vinci
- Honore Daumier
- Gerogio deChirico
- Walt Disney
- Albrecht Durer
- M.C. Escher
- Hal Foster
- R. Buckminster Fuller
- Paul Klee
- Leo Lionni
- Joan Miro
- Pablo Picasso
- Kent Rockwell
- Charles Schultz
- Maurice Sendak
- Gary Trudeau
- Frank Lloyd Wright
- N.C. Wyeth

### Elements and Principles
- Line – ability to apply detailed contour, two point perspective
- Value – evidence of reflected light, highlights, shadows, and intensity of light
- Form/Shape – evidence of movement of forms through space through perspective techniques
- Color – evidence of color interaction and optical color
- Texture – attention to detail in the ability to replicate texture in drawing

### Vocabulary
- Gesture
- Propaganda
- Crosshatching
- Stippling
- Foreground
- Background
- Middle ground
- Perspective
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
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Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADE 8

RATIONALE
Painting provides a vehicle for the development of creative problem solving skills and reflective thought. As students begin to understand the historical and cultural relevance of painting as a mode of visual communication, they also learn that the discipline can provide a spontaneous outlet for personal expression.

KEY QUESTIONS
• Do you have to understand the symbolism in a painting, know about the artist, the time and place in which the artist lived, or have other information, in order to understand and/or respond to a painting?
• What decisions did the artist make when creating this work of art?
• How can you express a mood or emotion through a painting?
• How can you let the viewer know about yourself through your artwork?

INTERDISCIPLINARY CONNECTIONS
CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.
MTSe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes.
Social Studies – Standard 2 – World History 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents
ELA – Standard 2 – Language for Literary Response and Expression 1(b) Understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature. 1(c) Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect rhyme, meter, irony, climax) and use those elements to interpret the work. 1(d) Recognize different levels of meaning. 2(a) Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience. 2(b) Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### PAINTING

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#### Classroom Ideas
- Mood paintings
- Canvas stretching
- Paint exploration
- Legacy paintings

#### Tools & Materials
- Variety of paints including:
  - Watercolor (paint, pencils, crayons)
- Tempera
- Salt, sand
- Acrylic
- Gauche
- Water soluble oils, oil crayons
- Inks
- Vegetable and other dyes
- Variety of brushes
- Palette knives
- Sponges, strings, brush alternatives
- Rollers and brayers
- Spray bottles
- Natural materials
- Assorted papers
- Canvas
- Canvas stretchers
- Cardboard, wood
- Palettes
- Easels
- Gesso

#### Concept/Themes
- Abstract art
- Modern art
- Expressionism
- Hudson River School Landscapes
- Symbolism

#### Artists
- Vasily Kandinsky
- Sandro Botticelli
- Mary Cassatt
- Chuck Close
- Leonardo DaVinci
- Elaine De Kooning
- William De Kooning
- Helen Frankenthaler
- Keith Haring
- David Hockney
- John Win
- John Winslow Homer
- Frida Kahlo
- Michelangelo
- Eduard Monet
- Georgia O’Keefe
- Pablo Picasso
- Horace Pippin
- Jackson Pollock
- Raphael
- Rembrandt
- Robert Rauschenberg
- Diego Rivera
- Faith Ringgold
- Norman Rockwell
- Titan
- Vincent Van Gogh
- Johannes Vermeer

#### Elements and Principles
- Line – evidence of implied or actual line
- Shape/Form – identify reflected highlights, intensity of light, creation of shadows with value and tone
- Emphasis – evidence of a center of interest
- Texture – attention to surface detail, intentionally created
- Movement – implied through use of color and line

#### Vocabulary
- Acrylic
- Tint
- Shade
- Value
- Dry brush
- Washes
- Resist
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

ASSESSMENT

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Standards 1 & 2

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 8

RATIONALE

Printmaking is an art form that offers the artist a wide range of possibilities. The discipline offers both spontaneous applications, and more technically driven means of expression. The unique image and the concept of multiple images can be explored. Printmaking gives us a tangible form in which our ideas, creativity, and craftsmanship can be shared with others.

KEY QUESTIONS

- Does the existence of multiple originals decrease the value of the art work?
- If an artist doesn’t “pull his own print”, is it still an original work of art?
- How is the issue of artistic collaboration particularly important in printmaking?
- How do prints differ from paintings?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.
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Computer Graphics – Logo and Silkscreen
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PRINTMAKING

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### Classroom Ideas
- Linoleum carving
  - Monogram
  - Symbols
  - Graphic
- Op. art
- Silkscreen
- Stamping

### Tools & Materials
- Solar paper
- Carving/cutting tools
- Stamps
- Found objects
- Barrens
- Press
- Brayers/rollers
- Ink slab
- Assorted papers
- Printing inks
- Brushes
- Textiles
- Water based paints and crayons
- Oil based paints and crayons
- Cardboard
- Matt medium
- Collage materials
- Silk screen supplies
- Linoleum
- Bench hooks

### Concept/Themes
- Symbolism
- Graphic design
- Advertising
- Logo design
- Op. art

### Artists
- John James Audubon
- Marc Chagall
- Chuck Close
- Currier and Ives
- Salvador Dali
- Jim Dine
- Albrecht Durer
- Ando Hiroshi
- William Hogarth
- Katsushika Hokusai
- Kathe Kollowitz
- Roy Lichtenstein
- Edvard Munch
- Robert Rauschenberg
- Rembrandt
- Andy Warhol
- Dan Welden

### Elements and Principles
- **Line/shape** – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- **Shape/form** – ability to create 3-dimensional form using shading and tonal gradation
- **Space** – image relates to boundaries of the plate
- **Color** – is used to create impact and communicate a message
- **Pattern/texture** – appropriately applied to add interest and detail

### Vocabulary
- Symbol
- Edition
- Relief
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PRINTMAKING

## ASSESSMENT

### Application:
**Standards 1 & 2**

**Standard 1:** Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3-D

INTRODUCTION TO 3-D
GRADE 8

RATIONALE

The study of sculpture will help students to understand and appreciate form, processes, and artistic traditions that explore modeling, assembling, casting, and carving techniques with 3-dimensional mediums.

KEY QUESTIONS

- What is the difference between sculpture in the round and relief sculpture?
- How do today’s sculpture tools, mediums, and technology compare with those used in the past?
- How has modern technology influenced the ways sculptors work?
- How does the placement of sculpture in public spaces impact the people who work, live in, or visit those areas?
- How can you express the concept of identity and self through sculpture?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills.

MSTe – Math – Modeling/Multiple Representation 4(a) Visualize, represent, and transform 2-and 3-dimensional shapes. Standard 5 – Technology – Engineering Design 1(c) Consider constraints and generate several ideas for alternative solutions, using group and individual ideation techniques defer judgment until a number of ideas have been generated; evaluate (critique) ideas; and explain why the chosen solution is optimal.

1(d) Develop plans, including drawings with measurements and details of construction, and construct a model of the solution, exhibiting a degree of craftsmanship.

Social Studies – Standard 2 – World History 4(c) View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### 3-D

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<td>• Carving tools</td>
<td>• Surrealism</td>
<td>• Claude</td>
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### Elements and Principles
- Line – implied or actual (as in wire sculpture)
- Form/Volume – created through additive and subtractive techniques
- Space – consideration of positive and negative shapes
- Color – use of patinas and finishes to enhance sculpture
- Balance – evidence of symmetrical, asymmetrical, and radial balance
- Movement – implied or actual (kinetic sculpture)
- Proportion – considered in terms of surrounding space
- Shape/Texture – as they contribute to appearance, and draw attention to surface detail

### Vocabulary
- Found objects
- Relief
- Kinetic
- Assemblage
- Symbolism
**RHINEBECK PRIORITIZED CURRICULUM**

**VISUAL ARTS**

**3-D**

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**ASSESSMENT**

### Application: Standards 1 & 2

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- Develop skills with a variety of art materials and competence in at least one medium
- Use the computer and other electronic media as designing tools and to communicate visual ideas
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them

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### Analysis/Reflection: Standards 3 & 4

**Standard 3:** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Students:**
- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms

**Standard 4:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

**Students:**
- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States
- Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

INTRODUCTION TO CRAFTS
GRADE 8

RATIONALE
Glass making dates back to early Egypt and continues to have important technological, craft and art applications. The tools, techniques, and materials used for making glass have been employed across craft and art disciplines. Creating objects in glass and from glass will help students to understand its importance.

KEY QUESTIONS
- How is glass used in art/craft creation?
- How is glass used in everyday life?
- How are crafts used in life?

INTERDISCIPLINARY CONNECTIONS
CDOS – Standard 1 Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.
Social Studies – Standard 2 – World History 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political systems; economic systems; religious and spiritual beliefs; and socialization or educational practices. 1(d) Understand the broad patterns, relationships, and interactions of cultures and civilizations during particular eras, and across eras. 4(b) Interpret and analyze documents and artifacts related to significant developments and events in world history. Standard 4 – Economics 1(a) Analyze the effectiveness of varying ways societies, nations, and regions of the world attempt to satisfy their basic needs and wants by utilizing scarce resources.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### CRAFTS

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<td>* Stained glass*</td>
<td>* Glass</td>
<td>* Early Christian Art*</td>
<td>* Dale Chihuly*</td>
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<tr>
<td>* Fusing</td>
<td>* Glass tools</td>
<td>* Art Deco</td>
<td>* Louis Comfort*</td>
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<tr>
<td>* Mosaic</td>
<td>* Safety equipment</td>
<td>* Architecture</td>
<td>* Tiffany*</td>
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<td></td>
<td>* Light box</td>
<td>* Medieval</td>
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<td>* Soldering equipment</td>
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<td>* Tile</td>
<td>* Mosaic</td>
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<tr>
<td></td>
<td>* Grout</td>
<td>* Islamic</td>
<td></td>
</tr>
</tbody>
</table>

### Elements and Principles
- **Line** – Utilizes line to create successful designs
- **Color** – Applies knowledge of color theory and color mixing in work
- **Texture** – Utilizes various textures to achieve desired results
- **Variety** – Incorporates variety in glass, design and themes in works of art

### Vocabulary
- * Tack
- * Solder
- * Score
- * Pattern
- * Template
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
CRAFTS

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
• Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
• Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
• Use the elements and principles of art to communicate specific meanings to others in their art work
• During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings
• Identify and use, in individual and group experiences, some of the role and means for designing, producing, and exhibiting art works and discuss ways to improve them

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
• Develop skills with a variety of art materials and competence in at least one medium
• Use the computer and other electronic media as designing tools and to communicate visual ideas
• Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art
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Analysis/Reflection:
Standards 3 & 4

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Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
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• Create art works that reflect a particular historical period of a culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

INTRODUCTION TO MEDIA ARTS
GRADE 8

RATIONALE

Media Arts uses traditional art materials and technology to produce works of art for mass communication. Students apply the elements of art and principles of design to communicate a message and learn how to use a variety of electronic mediums.

KEY QUESTIONS

- How has technology changed the way graphic artists work?
- How has the Internet and other forms of electronic communication impacted on media arts production?
- How is daily life influenced by the media?
- How can artists positively contribute to media influence?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 2 – Integrated Learning 1(b) Solve problems that call for applying academic knowledge and skills. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Evaluate facts, solve advanced problems, and make decisions by applying logic and reasoning skills. Technology 5(a) Select and use appropriate technology to complete a task. Managing Information 6(a) Select and communicate information in an appropriate format (e.g., oral, written, graphic, pictorial, multimedia)

MSTe – Standard 5 – Technology – Computer Technology 3(b) Use a computer system to connect to and assess needed information from various Internet sites. 3(c) Use computer hardware and software to draw and dimension prototypical designs. 3(d) Use a computer as a modeling tool.

ELA – Book Illustration
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
### MEDIA ARTS

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<td>• Package design</td>
<td><strong>Resource &amp; References</strong></td>
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<tr>
<td>• Research</td>
<td>• Standards 3 &amp; 4</td>
</tr>
<tr>
<td>• Memorial project</td>
<td>• Artists</td>
</tr>
</tbody>
</table>

| **Tools & Materials**  | **Concept/Themes**    |
| • Book binding supplies| • Photography         |
| • Paper                | • Illustration        |
| • Boards               | • Pop Art             |
| • Cameras              |                       |
| • Drawing tools        |                       |

| **Concept/Themes**     | **Artists**           |
| • Photography          | • Ansel Adams         |
| • Illustration         | • Margaret Bourke-    |
| • Pop Art              | • White               |
|                       | • Chuck Close         |
|                       | • Walt Disney         |
|                       | • Ken Heyman          |
|                       | • Dorothea Lange      |
|                       | • George Lucas        |
|                       | • Nam June Paik       |
|                       | • Sandy Skoglund      |
|                       | • Andy Warhol         |
|                       | • William Wegman      |

### Elements and Principles
- **Line and Shape** – ability to create a variety of lines and shapes using drawing software
- **Color** – ability to choose appropriate colors for and apply color to computer generated images
- **Pattern and Texture** – ability to create patterns and textures using software and applying them effectively
- **Balance** – ability to create harmonious and uncluttered images

### Vocabulary
- • Stab binding
- • Accordion fold
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art
- Use the elements and principles of art to communicate specific meanings to others in their art work
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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

STUDIO IN ART
DRAWING
GRADES 9 - 12

RATIONALE

Drawing is a process of creating or rendering an image on a surface with tools. It is a visual language, which communicates ideas across all cultures. Artists use drawings to transform ideas into images. It is both a mental and physical act in which students may explore their world.

KEY QUESTIONS

- How did your drawing progress over time?
- What reaction do you want your drawing to evoke?
- How did an artist, culture, and/or period influence your art work?
- How does your chosen medium affect the outcome of your work?
- What role has learning about drawing played in the development of your appreciation for art?
- What is the difference between seeing and looking?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect.

MSTe – Standard 3 – Mathematics – Measurement 5(a) Derive and apply formulas to find measures such as length, area volume, weight, time, and angle in real world contexts. 5(b) Choose the appropriate tools for measurement. 5(f) Apply proportions to scale drawings, computer-assisted design blueprints, and direct variation in order to compute indirect measurements. 5(l) Use geometric relationships in relevant measurement problems involving geometric concepts. Standard 5 – Technology – Engineering Design 1(d) Develop plans, including drawings with measurements and details of construction, and construct a model of the solution, exhibiting a degree of craftsmanship.

Social Studies – Standard 2 – World History – 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political systems; economic systems; religions and spiritual beliefs; and socialization or educational practices. Standard 3 – Geography – 2(c) select and design maps, graphs, tables, charts, diagrams, and other graphic representations.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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<td>Pencils</td>
<td>Abstract Art</td>
<td>Chuck Close</td>
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<td>Still life</td>
<td>Erasers</td>
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<td>Leonardo Da Vinci</td>
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<td>M.C. Escher</td>
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<td>Figure drawing</td>
<td>Charcoal/ chalk</td>
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<td>Keith Haring</td>
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<td>Tessellations</td>
<td>Markers</td>
<td>Op Art</td>
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<td>Grid enlargement</td>
<td>Rulers</td>
<td>Post Modernism</td>
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<tr>
<td>Use a variety of methods to enhance drawing skills:</td>
<td>Pastels</td>
<td>Renaissance</td>
<td>Paul Klee</td>
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<tr>
<td>- seeing vs. looking</td>
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<td>Manuscripts</td>
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<td>- model of form with value</td>
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<td>Kathe Kollowitz</td>
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<td>Draw from direct observation:</td>
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<td>Tessellation</td>
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<td>Perspective</td>
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<td>- gesture</td>
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<tr>
<td>- figure/portraiture</td>
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<td>Georgia O’Keefe</td>
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<td>- still life</td>
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<td></td>
<td>Raphael</td>
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<tr>
<td>Use various drawing systems:</td>
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<td></td>
<td>Vincent Van Gogh</td>
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<tr>
<td>- perspective (linear and aerial)</td>
<td></td>
<td></td>
<td>Greek Art</td>
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<tr>
<td>- grid system</td>
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<td>Egyptian Art</td>
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<tr>
<td>Create non-representational drawings</td>
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<td>Medieval Art</td>
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<tr>
<td>Maintain personal sketchbook/journal</td>
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<td>Renaissance Art</td>
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### Elements and Principles
- Line – proficiency in use of line, emotional quality of line apparent
- Value – evidence of intensity of light, modeling, reflections, shadows, value to create form
- Color – evidence of advanced use of color systems, atmospheric color, psychological use of color, use of value and intensity together
- Shape – consideration of figure/ground relationship
- Form/Volume – evidence of foreshortening, manipulation of size relationships, interrelationship of form, space, and volume
- Texture – ability to replicate texture and apply it
- Pattern/Rhythm – use of pattern to create rhythm

### Vocabulary
- Contour line
- Blind contour
- Continuous contour
- Modified contour
- Grid-enlargement
- Tessellation
- Render
- Perspective
  - 2 point
  - Linear
  - atmospheric
- Foreground
- Middle ground
- Background
- Value scale
- Color theory
- Analogous
- Triad
- Primary/secondary
- Monochromatic
- Split-complementary
- Complementary
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce comprehensive and well organized commencement portfolios of their work
- Reveal through their work a broad investigation of a variety of individual ideas and at least one theme explored imaginatively and in depth
- Give evidence that they have developed an emerging personal style
- Use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Develop Commencement Portfolios that show proficiency in one or more mediums and skills in using and manipulating the computer and other electronic media
- Prepare a portfolio that meets the admission requirements of selected institutions
- Understand the preparation required for particular art professions and acquire some skills of those professions through internships with local galleries, museums, advertising agencies, architectural firms, and other institutions

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Using the language of art criticism, describe, the visual and functional characteristics of works of art and interpret the relationships of works of art one to another, to describe the impact of the work on the viewer
- Demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art
- Give evidence in their Commencement Portfolios that they have researched a theme in-depth and that in their research they have explored the ways the theme has been expressed in other disciplinary forms

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Present a body of work within their portfolio that reflects the influences of variety of cultural styles
- Interpret the meaning of works and artifacts in terms of the cultures that produced them
- Explain how cultural values have been expressed in the cultural change and how the art of a culture has been influenced by art works coming from outside that culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

STUDIO IN ART PAINTING
GRADES 9 - 12

RATIONALE

All art, whether it is through painting or other mediums, provides students with a foundation in creative problem solving skills, cognitive thought, and a form of personal expression. Studying paintings provides students with an understanding of history, their environment, other cultures, and a broader understanding of the world around them.

KEY QUESTIONS

• Discuss the difference between a realistic, and expressionistic work of art.
• Is one of the above more important that the others?
• If someone says something is “art”, is it?
• Is it necessary to be able to draw in order to paint?
• How does the choice of mediums affect the outcome of a work of art?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect. Standard 2 – Language for Literary Response and Expression 1(b) Identify the distinguishing features of different literary genres, periods, and traditions and use those features to interpret the work. 1(c) Recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, and stream-of-consciousness) and use those elements to interpret the work.

Social Studies – Standard 2 – World History 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political system; economic systems; religions and spiritual beliefs; and socialization or educational practices.
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

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**Classroom Ideas**
- Portraiture
- Symbolism
- Figurative Landscape
- Experiment with paint applications (washes), on a variety of surfaces
- Understand psychological effects of color through:
  - color theory (additive/subtractive)
  - color mixing
- Analyze a variety of historical references and relate them to student’s own work

**Tools & Materials**
- Watercolor paint
- Acrylic paint
- Tempera paint
- Paint sticks
- Brushes
- Palettes
- Watercolor paper
- Watercolor
- Sponges
- 3D material with paintable surface
- Resist mediums
- Water color crayons and pencils
- Photos, still life objects, models

**Concept/Themes**
- Abstract Art
- Abstract Expressionism
- Aesthetics
- Frescos
- Impressionism
- Modern Art
- Portraiture
- Post Modernism
- Realistic Art
- Social Realism
- Surrealism
- Symbolism
- Trompe L’Oeil

**Artists**
- Sandro Botticelli
- Michelangelo
- Caravaggio
- Mary Cassatt
- Leonardo Da Vinci
- Salvador Dali
- William De Kooning
- El Greco
- Mark Franz
- Thomas Gainsborough
- Giotto
- Winslow Homer
- Frida Kahlo
- Wassily Kandinsky
- Rene Magritte
- Michelangelo
- Claude Monet
- Georgia O’Keefe
- Robert Rauschenberg
- Diego Rivera

**Elements and Principles**
- Line – evidence of implied and actual line
- Color – evidence of application of color theory, emotional quality of color, value, tints, shades, and tones
- Shape – includes a variety of organic and geometric forms
- Space – variety of space including shallow, deep, flat, ambiguous
- Balance – evidence of mastery of symmetrical, asymmetrical, and radial balance
- Movement – understanding of persistence of vision
- Texture – implied and actual

**Vocabulary**
- Portraiture
- Skin tone
- Value
- Hue
- Blending
- Color wash
- Gradient
- Scrubbing
- Proportion
- Color theory
- Mixing
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PAINTING

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Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:

• Develop Commencement Portfolios that show proficiency in one or more mediums and skills in using and manipulating the computer and other electronic media
• Prepare a portfolio that meets the admission requirements of selected institutions
• Understand the preparation required for particular art professions and acquire some skills of those professions through internships with local galleries, museums, advertising agencies, architectural firms, and other institutions

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:

• Present a body of work within their portfolio that reflects the influences of variety of cultural styles
• Interpret the meaning of works and artifacts in terms of the cultures that produced them
• Explain how cultural values have been expressed in the cultural change and how the art of a culture has been influenced by art works coming from outside that culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

STUDIO IN ART
PRINTMAKING
GRADES 9 - 12

RATIONALE

Printmaking is a process of creating an image on a surface and transferring the image onto paper or other material through various means. The original image may be reproduced multiple times to create a series or edition. The image may be manipulated or altered either before or after printing to create a unique work of art. The various processes encourage higher order thinking skills and problem solving.

KEY QUESTIONS

- If someone other than the artist who created the plate pulls the print, would this still be considered an original work of art? Why?
- What relevance does printmaking have in some cultures?
- What makes printmaking a more commercial form of art than other mediums or processes?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect. Standard 2 – Language for Literary Response and Expression 1(b) Identify the distinguishing features of different literary genres, periods, and traditions and use those features to interpret the work. 1(c) Recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, and stream-of-consciousness) and use those elements to interpret the work.

Social Studies – Standard 2 – World History 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political system; economic systems; religions and spiritual beliefs; and socialization or educational practices.
# RHINEBECK PRIORITYED CURRICULUM

## VISUAL ARTS

### PRINTMAKING

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### Classroom Ideas
- Indian block printing
- African textile prints
- Asian block carving
- Americana folk art
- Book art design
- Use a variety of inking techniques and experiment printing on a variety of surfaces (wet and dry)
- Create unique images

### Tools & Materials
- Wood/ linoleum blocks
- E-Z cut blocks
- Carving tools
- Brayers
- Barrens
- Ink
- Bench hooks
- Printing paper
- Muslin
- Press
- Styrofoam
- Styrene plate

### Concept/Themes
- Abstract Art
- Book Art
- Cubism
- Engraving
- Landscape
- Artists/ Illustrators
- Post Modernism
- Process Art
- Realism
- Social Realism
- Textile Design
- African art
- American art
- Asian art
- Central and South American art
- Indonesian art
- Islamic/ Middle Eastern art
- Western European art

### Artists
- John James Audubon
- Marc Chagall
- Chuck Close
- Salvador Dali
- Jim Dine
- Albrecht Durer
- Mark Franz
- Ando Hiroshige
- William Hogarth
- Katsushika Hokusai
- Kathe Kollowitz
- Roy Lichtenstein
- Edvard Munch
- Emil Nolde
- Robert Rauschenberg
- Rembrandt
- Henri de Toulouse-Lautrec
- Andy Warhol

### Elements and Principles

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<th>Volume</th>
<th>Space</th>
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<td>- advanced use of color systems, atmospheric color, use of value and intensity, color communicates psychological message or intent</td>
<td>- appropriately applied to add interest and detail</td>
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### Vocabulary
- Positive
- Negative
- Print
- Pulling a print
- Ghost print
- Texture
- Shading
- Reverse imagery
- Plate
- Press
- Textiles

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BOE Approved June 2007
**RHINEBECK PRIORITIZED CURRICULUM**  
**VISUAL ARTS**  
**PRINTMAKING**  

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RHINEBECK PRIORITIZED CURRICULUM

VISUAL ARTS

3-D

STUDIO IN ART

3 - D

GRADES 9 - 12

RATIONALE

All art, whether it is through painting or other mediums, provides students with a foundation in creative problem solving skills, cognitive thought, and a form of personal expression. Studying paintings provides students with an understanding of history, their environment, other cultures, and a broader understanding of the world around them.

KEY QUESTIONS

• Discuss the difference between a realistic, and expressionistic work of art.
• Is one of the above more important that the others?
• If someone says something is “art”, is it?
• Is it necessary to be able to draw in order to paint?
• How does the choice of mediums affect the outcome of a work of art?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

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**RHINEBECK PRIORITIZED CURRICULUM**  
**VISUAL ARTS**  
**3-D**

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**Classroom ideas**
- Copper repose – roman (advanced figurative)
- Repeated paper sculpture
- Origami
- Architectural models
- Carve into various mediums to create relief sculpture and free standing sculpture
- Use of mixed media
- Create soft sculpture using a variety of materials and techniques
- Use recycled materials

**Tools & Materials**
- Acrylic paint
- Tempera paint
- Paint sticks
- Brushes
- Palettes
- Watercolor paper
- Watercolor
- Sponges
- 3D material with paintable surface
- Resist mediums
- Oil pastels
- Water color crayons and pencils
- Photos, still life objects, models

**Concept/Themes**
- Architecture
- Bauhaus
- Dadaism
- Earth Works
- Environmental sculpture
- Non-objective
- Realism
- Recycling
- Renaissance
- Sculpture
- Rococo
- Surrealism
- Symbolism
- Trompe L’Oeil

**Artists**
- Sandro Botticelli
- Michelangelo
- Caravaggio
- Mary Cassatt
- Leonardo Da Vinci
- Salvador Dali
- William De Kooning
- Elaine De Kooning
- El Greco
- Mark Franz
- Thomas Gainsborough
- Giotto
- Winslow Homer
- Frida Kahlo
- Wassily Kandinsky
- Rene Magritte
- Michelangelo
- Claude Monet
- Georgia O’Keefe
- Robert Rauschenberg
- Diego Rivera

**Elements and Principles**
- Line – evidence of implied and actual line
- Color – evidence of application of color theory, emotional quality of color, value, tints, shades, and tones
- Shape – includes a variety of organic and geometric forms
- Space – variety of space including shallow, deep, flat, ambiguous
- Balance – evidence of mastery of symmetrical, asymmetrical, and radial balance
- Movement – understanding of persistence of vision
- Texture – implied and actual

**Vocabulary**
- 3-D
- Form
- Relief
- Low and high relief
- Emboss
- Texture
- Fold
- Score
- Assemble
- Mount
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

#### 3-D

### ASSESSMENT

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# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### CRAFTS

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<th>Studio in Art Crafts</th>
<th>Grades 9 - 12</th>
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### Rationale

Students can use craft materials and techniques to create functional and decorative items. Traditional craft techniques have been passed down through generations. The study of the art and artifacts of various ancient and modern cultures helps students learn about people and places, and provides historical, political, and economic contexts for world events.

### Key Questions

- What elevates a handcrafted object to a work of art?
- Can functional objects that are made by hand be considered works of art?
- Does the material a craft object is made of determine whether or not it is a work of art?

### Interdisciplinary Connections

**CDOS – Standard 1 – Career Development**  
1(b) Apply decision making skills in the selection of a career option of strong personal interest.  
1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.  
**Standard 3(a) – Universal Foundation Skills – Thinking Skills**  
2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

**Social Studies – Standard 2 – World History**  
1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political system; economic systems; religions and spiritual beliefs; and socialization or educational practices.  
1(d) Understand the broad patterns, relationships, and interactions of cultures and civilizations during particular eras and across eras.  
4(b) Interpret and analyze the effectiveness of varying ways societies, nations, and regions of the world attempt to satisfy their basic needs and wants by utilizing scarce resources.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### CRAFTS

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### Classroom Ideas
- Illuminated manuscripts
- African/Native American
  - coil baskets
  - weaving
- Textile design
- Paper weaving or quilling
- Batik
  - fabric or paper resist
- Copper embossing/piercing
- Glass fusing
- Stained glass

### Tools & Materials
- Fabrics, threads, yarns, cords, needles, etc.
- Weaving looms
- Beads, jewelry finding
- Paper pulp, screens, blenders
- Variety of papers and boards
- Metal, stylus, wire, wire cutters, pliers
- Wax, dyes
- Paints, glazes and brushes
- Found objects
- Tiles, grout
- Plaster, plaster gauze
- Paper Maché
- Metals, foils, wires

### Concept/Themes
- American Craft movement
- Art Nouveau
- Colonial crafts
- Dream catchers
- Illuminated manuscripts
- Kites
- Molas
- Pennsylvania Dutch
- Pueblos
- Shakers
- Weaving
- Using a variety of craft techniques and mediums, and the elements and principles of art to create functional, decorative items (basketry, book making)
- Jewelry making
- Paper crafts
- Quilting

### Artists
- Dale Chihuly
- Donald Fortescue
- Jim Henson
- Maria Martinez
- Faith Ringgold
- Helen Shipiro
- Steuben Brothers
- Gustave Stickley
- Paul Rever
- Louis Comfort Tiffany
- Peter Voulkos
- Claire Zeisler

### Elements and Principles
- Line – as it contributes to layout and surface decoration
- Shape, Form, Balance – as they contribute to overall appearance and function
- Color – as a decorative element
- Texture, Pattern – as decorative elements

### Vocabulary
- Coil
- Weave
- Functional
- Utilitarian
- Textile
- Decorative
- Resist
- Emboss
- Construct
- Craft
- Assemble
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

#### CRAFTS

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
MEDIA ARTS

STUDIO IN ART
MEDIA ARTS
GRADES 9 - 12

RATIONALE

Media Arts is a foundation course that focuses on modern mass communication and the creation of fine art using a variety of technological applications. It is important to include a sampling of the concepts of Media Arts in the Studio in Art curriculum to inform students of current trends, mediums, techniques, and technology.

KEY QUESTIONS

- Does computer art fall within the category of “fine art”?
- What are the similarities and differences?
- Is it all right to “copy and paste” images to create art?
- In what ways can the computer be used as a tool to enhance the Studio Art program?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Standard 3(a) – Universal Foundation Skills – Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

MSTe – Standard 5 – Technology – Computer Technology 3(b) Select a computer system that meets personal needs. 3(d) Use computer-aided drawing and design (CADD) software to model realistic solutions to design problems. 3(e) Develop an understanding of computer programming and attain some facility in writing computer programs. History and Evolution of Technology 5(a) Explain how technological inventions and innovations have caused global growth and interdependence, stimulated economic competitiveness, created new jobs, and made others obsolete.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. Library/ Media
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

## MEDIA ARTS

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### Classroom Ideas
- Presentation
- Research in Library/Media Center
- Visual resources

### Tools & Materials
- Posters
- Computers
- Books
- Magazines
- Internet

### Concept/Themes
- All related to art

### Artists
- Any artist can be used

### Elements and Principles
- **Line/Shape** – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- **Shape/Form** – ability to create 3-dimensional form using shading and tonal gradation
- **Volume** – evidence of foreshortening, manipulation of size relationships
- **Space** – image relates to boundaries of the plate
- **Color** – advanced use of color systems, atmospheric color, use of value and intensity, color communicates psychological message or intent
- **Pattern/Texture** – appropriately applied to add interest and detail

### Vocabulary
- Search engines
- Internet

### Websites:
- [www.artchive.com](http://www.artchive.com)
- [www.metmuseum.com](http://www.metmuseum.com)
- [www.google.com/images](http://www.google.com/images)
## RHINEBECK PRIORITIZED CURRICULUM

### VISUAL ARTS

#### MEDIA ARTS

### ASSESSMENT

#### Application:

**Standards 1 & 2**

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**Standards 3 & 4**

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

INTRODUCTION TO DRAWING
GRADES 10-12

RATIONALE

Drawing is a process of creating or rendering an image on a surface with tools. It is a visual language, which communicates ideas across all cultures. Artists use drawings to transform ideas into images. It is both a mental and physical act in which students may explore their world.

KEY QUESTIONS

• How did your drawing progress over time?
• What reaction do you want your drawing to evoke?
• How did an artist, culture, and/or period influence your art work?
• How does your chosen medium affect the outcome of your work?
• What role has learning about drawing played in the development of your appreciation for art?
• What is the difference between seeing and looking?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(e) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect.

MSTe – Standard 3 – Mathematics – Measurement 5(a) Derive and apply formulas to find measures such as length, area volume, weight, time, and angle in real world contexts. 5(b) Choose the appropriate tools for measurement. 5(f) Apply proportions to scale drawings. 5(l) Use geometric relationships in relevant measurement problems involving geometric concepts.

Social Studies – Standard 2 – World History – 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political systems; economic systems; religions and spiritual beliefs; and socialization or educational practices. Standard 3 – Geography – 2(c) select and design maps, graphs, tables, charts, diagrams, and other graphic representations.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### DRAWING

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<td>- inverted drawing</td>
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<td>- modeling of form with value</td>
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<td>- Draw from direct observation:</td>
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<td>- contour/cross contour</td>
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<td>- gesture</td>
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<td>- figure/portraiture</td>
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<td>- still life</td>
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<tr>
<td>- Use various drawing systems:</td>
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<td>- perspective (linear/aerial)</td>
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<td>- foreshortening</td>
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<td>- grid system</td>
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<td>- automatic drawing</td>
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<tr>
<td>- Create non-representational drawings</td>
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<td>- Expressive self portrait</td>
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<td>- Scratchboard</td>
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<tr>
<td>- Landscapes</td>
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<tr>
<td>- Maintain personal sketchbook/journal</td>
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<tr>
<td><strong>Tools &amp; Materials</strong></td>
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<tr>
<td>- Pencils- drawing and colored</td>
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<tr>
<td>- Charcoal, chalks, pastels, conte crayons</td>
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<tr>
<td>- Crayons and oil crayons</td>
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<td>- Pen and ink</td>
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<td>- Brushes, paints and inks</td>
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<td>- Rulers, T-squares, compasses</td>
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<td>- Tortillons</td>
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<td>- Mirrors</td>
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<td>- Photographs</td>
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<td>- Organic and inorganic matter</td>
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<td>- Models</td>
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<td>- One directional lighting</td>
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<td>- White geometric solids</td>
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<td>- Drapery</td>
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<tr>
<td>- Gray value scale</td>
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<td>- Scratchboard</td>
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<tr>
<td><strong>Concept/Themes</strong></td>
<td><strong>Concept/Themes</strong></td>
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<tr>
<td>- Abstract art</td>
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<td>- Anatomical drawing</td>
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<td>- Art Deco</td>
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<td>- Cartography</td>
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<td>- Hieroglyphics</td>
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<td>- Medical Illustration</td>
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<td>- Op Art</td>
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<td>- Petroglyphs</td>
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<td>- Pop Art</td>
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<td>- Post-modernism</td>
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<td>- Renaissance</td>
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<tr>
<td><strong>Tools &amp; Materials</strong></td>
<td><strong>Concept/Themes</strong></td>
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<tr>
<td>- Series</td>
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<tr>
<td>- Observation</td>
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<tr>
<td>- Value: chiaroscuro (light/dark)</td>
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<td>- Positive/ negative space</td>
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<tr>
<td>- Blending</td>
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<td>- View finder</td>
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<td>- Contrast</td>
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<td>- Collage</td>
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<td><strong>Concept/Themes</strong></td>
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<td>- Wash</td>
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<td>- Foreshortening</td>
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<td>- Contour</td>
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<td>- Gestural studies</td>
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<td>- Space</td>
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<td>- Volume</td>
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<td>- Symbolism</td>
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<td>- Texture</td>
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<td>- Reflection</td>
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<td>- Monochromatic</td>
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<tr>
<td>- Organic/inorganic</td>
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<tr>
<td><strong>Elements and Principles</strong></td>
<td><strong>Vocabulary</strong></td>
</tr>
<tr>
<td>Line- proficiency in use of line, emotional quality of line apparent</td>
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<tr>
<td>Value- evidence of intensity of light, modeling, reflections, shadows, value to create form</td>
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<tr>
<td>Color- evidence of advanced use of color systems, atmospheric color, psychological use of color, use of value and intensity together</td>
<td></td>
</tr>
<tr>
<td>Shape- consideration of figure/ground relationship</td>
<td></td>
</tr>
<tr>
<td>Form/Volume- evidence of foreshortening, manipulation of size relationships, interrelationship of form, space, and volume</td>
<td></td>
</tr>
<tr>
<td>Texture- ability to replicate texture and apply it</td>
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<tr>
<td>Pattern/Rhythm- use of pattern to create rhythm</td>
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<tr>
<td><strong>Stippling</strong></td>
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<td><strong>Balance</strong></td>
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<td><strong>Hatching</strong></td>
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<td><strong>Cross hatching</strong></td>
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<td><strong>Scribbled lines</strong></td>
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<td><strong>Art criticism</strong></td>
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<td><strong>Interpretation</strong></td>
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BOE Approved June 2007

209
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
DRAWING

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce comprehensive and well organized commencement portfolios of their work
- Reveal through their work a broad investigation of a variety of individual ideas and at least one theme explored imaginatively and in depth
- Give evidence that they have developed an emerging personal style
- Use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
- Develop Commencement Portfolios that show proficiency in one or more mediums and skills in using and manipulating the computer and other electronic media
- Prepare a portfolio that meets the admission requirements of selected institutions
- Understand the preparation required for particular art professions and acquire some skills of those professions through internships with local galleries, museums, advertising agencies, architectural firms, and other institutions

Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
- Using the language of art criticism, describe, the visual and functional characteristics of works of art and interpret the relationships of works of art one to another, to describe the impact of the work on the viewer
- Demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art
- Give evidence in their Commencement Portfolios that they have researched a theme in-depth and that in their research they have explored the ways the theme has been expressed in other disciplinary forms

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
- Present a body of work within their portfolio that reflects the influences of variety of cultural styles
- Interpret the meaning of works and artifacts in terms of the cultures that produced them
- Explain how cultural values have been expressed in the cultural change and how the art of a culture has been influenced by art works coming from outside that culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

INTRODUCTION TO PAINTING
GRADeS 11-12

RATIONALE

All art, whether it is through painting or other mediums, provides students with a foundation in creative problem solving skills, cognitive thought, and a form of personal expression. Studying paintings provides students with an understanding of history, their environment, other cultures, and a broader understanding of the world around them.

KEY QUESTIONS

- Discuss the difference between a realistic, and expressionistic work of art.
- Is one of the above more important that the others?
- If someone says something is “art”, is it?
- Is it necessary to be able to draw in order to paint?
- How does the choice of mediums affect the outcome of a work of art?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect. Standard 2 – Language for Literary Response and Expression 1(b) Identify the distinguishing features of different literary genres, periods, and traditions and use those features to interpret the work. 1(c) Recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, stream-of-consciousness) and use those elements to interpret the work.

Social Studies – Standard 2 – World History 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political system; economic systems; religions and spiritual beliefs; and socialization or educational practices.
# RHINEBECK PRIORITIZED CURRICULUM
## VISUAL ARTS
### PAINTING

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#### Classroom Ideas
- Still life studies
- Art history bottles
- Transparent objects
- Aboriginal dreamscapes
- Tole painting
- Invented tool painting
- Self-portraits
- Mixing medias

#### Tools & Materials
- Paints (watercolor, tempera, acrylic, gouche, paint sticks)
- Gesso, impastos, primers, solvents
- Canvas, boards, paper
- Palettes, palette knives
- Brushes
- Mark making objects-sticks, Q-tip, rollers, sponges, etc.
- Inks
- Resist mediums
- Oil pastels
- Water color crayons and pencils
- Photos, still life objects, models

#### Concept/Themes
- Abstract Art
- Abstract Expressionism
- Action Painting
- Advertising Art
- Aesthetics
- Allegorical Art
- Art Therapy
- Decorative Arts
- Frescos
- Hudson River Artists
- Impressionism
- Modern Art
- Pointillism
- Portraiture
- Post Modernism
- Realistic Art
- Religious Art
- Renaissance painting
- Representational art
- Romanticism
- Social Realism
- Surrealism
- Symbolism
- Trompe L’Oeil

#### Artists
- Sandro Botticelli
- Michelangelo
- Caravaggio
- Mary Cassatt
- Leonardo Da Vinci
- Salvador Dali
- William De Kooning
- Elaine De Kooning
- El Greco
- Mark Franz
- Thomas Gainsborough
- Giotto
- Winslow Homer
- Frida Kahlo
- Wassily Kandinsky
- Rene Magritte
- Michelangelo
- Claude Monet
- Georgia O’Keefe
- Robert Rauschenberg
- Diego Rivera
- Miriam Shapiro
- Kiki Smith

#### Elements and Principles
- Line – evidence of implied and actual line
- Color – evidence of application of color theory, emotional quality of color, value, tints, shades, and tones
- Shape – includes a variety of organic and geometric forms
- Space – variety of space including shallow, deep, flat, ambiguous
- Balance – evidence of mastery of symmetrical, asymmetrical, and radial balance
- Movement – understanding of persistence of vision
- Texture – implied and actual

#### Vocabulary
- Washes (flat, graded)
- Underpainting
- Dry brush
- Glazing
- Sumbling
- Value
- Tints
- Shades
- Monochromatic
- Transparent
- Primary secondary color
- Metaphor
- Symbols
- Art criticism
- Ferrule
- Natural vs. synthetic brush
- Acrylic
- Scraffito
- Impasto
- Atmospheric perspective
- Warm/cool hues
- Complementary color
- Analogous color
- Opaque
- Intensity
- Wet-in-wet
- Gesso
- Fresco
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PAINTING

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

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• Give evidence that they have developed an emerging personal style
• Use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students:
• Develop Commencement Portfolios that show proficiency in one or more mediums and skills in using and manipulating the computer and other electronic media
• Prepare a portfolio that meets the admission requirements of selected institutions
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Analysis/Reflection:
Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students:
• Using the language of art criticism, describe, the visual and functional characteristics of works of art and interpret the relationships of works of art one to another, to describe the impact of the work on the viewer
• Demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art
• Give evidence in their Commencement Portfolios that they have researched a theme in-depth and that in their research they have explored the ways the theme has been expressed in other disciplinary forms

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students:
• Present a body of work within their portfolio that reflects the influences of variety of cultural styles
• Interpret the meaning of works and artifacts in terms of the cultures that produced them
• Explain how cultural values have been expressed in the cultural change and how the art of a culture has been influenced by art works coming from outside that culture
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PRINTMAKING

INTRODUCTION TO PRINTMAKING
GRADE 10-12

RATIONALE

Printmaking is a process of creating an image on a surface and transferring the image onto paper or other material through various means. The original image may be reproduced multiple times to create a series or edition. The image may be manipulated or altered either before or after printing to create a unique work of art. The various processes encourage higher order thinking skills and problem solving.

KEY QUESTIONS

• Why does an artist limit the number of prints in an edition?
• Why are the earlier prints in an edition more valuable?
• If someone other than the artist who created the plate pulls the print, would this still be considered an original work of art? Why?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Standard 3a – Universal Foundation Skills – Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect. Standard 2 – Language for Literary Response and Expression 1(b) Identify the distinguishing features of different literary genres, periods, and traditions and use those features to interpret the work. 1(c) Recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, and stream-of-consciousness) and use those elements to interpret the work.

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## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### PRINTMAKING

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<td>◆ Etchings</td>
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<td>◆ Silk screen</td>
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<td></td>
<td>◆ Ink slab</td>
<td>◆ Newspaper artists/ illustrators</td>
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<td>◆ Matt medium</td>
<td>◆ Political cartoons</td>
<td>◆ Anoto Hiroshige</td>
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<td>◆ Oil based paints and crayons</td>
<td>◆ Post-modernism</td>
<td>◆ Kathe Kollowitz</td>
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<td>◆ Plates</td>
<td>◆ Process art</td>
<td>◆ Henri T. Lautrec</td>
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<td>◆ Press</td>
<td>◆ Realism</td>
<td>◆ Ben Shahn</td>
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<td>◆ Printing inks</td>
<td>◆ Regionalism</td>
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<td></td>
<td>◆ Silk screen supplies</td>
<td>◆ Serial art</td>
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<td>◆ Stamps</td>
<td>◆ Social realism</td>
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<td>◆ Textiles</td>
<td>◆ Textile design</td>
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<td>◆ Water based paints/ crayons</td>
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### Elements and Principles
- **Line/ Shape** – includes a variety of lines and shapes that contribute to the sensory quality of the artwork
- **Shape/Form** – ability to create 3-dimensional form using shading and tonal gradation
- **Volume** – evidence of foreshortening, manipulation of size relationships
- **Space** – image relates to boundaries of the plate
- **Color** – advanced use of color systems, atmospheric color, use of value and intensity, color communicates psychological message or intent
- **Pattern/ Texture** – appropriately applied to add interest and detail

<table>
<thead>
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<td><em>Woodcut</em></td>
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<td><em>Lithograph</em></td>
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<td><em>Silkscreen</em></td>
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<td><em>Squeegee</em></td>
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<tr>
<td><em>Etching</em></td>
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<td><em>Block print</em></td>
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<td><em>Engraving</em></td>
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<td><em>Gouge</em></td>
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<td><em>Incising</em></td>
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<td><em>Intaglio</em></td>
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<td><em>Linocut</em></td>
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<td><em>Press</em></td>
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ASSESSMENT

Application: Standards 1 & 2

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- Prepare a portfolio that meets the admission requirements of selected institutions
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Analysis/Reflection: Standards 3 & 4

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3D MEDIUMS

INTRODUCTION TO
3D MEDIUMS

RATIONALE

In order for students to truly understand shape, space, and form, 3D mediums are important additions to the Studio Art Curriculum. Students should study some sculptural element in order to have a comprehensive understanding of the history of art.

KEY QUESTIONS

- How has 3-dimensional work evolved through time?
- How can artistic intent influence whether or not something is considered a work of art?
- Why would an artist choose to work with three-dimensional mediums as opposed to two-dimensional mediums?
- How can an artist/culture/time period influence art?
- How can a chosen medium affect art work?
- What role has learning about sculpture played in the development of your own work?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge. 2(e) Revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect. Standard 2 – Language for Literary Response and Expression 1(b) Identify the distinguishing features of different literary genres, periods, and traditions and use those features to interpret the work. 1(c) Recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, and stream-of-consciousness) and use those elements to interpret the work.

Social Studies – Standard 2 – World History 1(a) Define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political system; economic systems; religions and spiritual beliefs; and socialization or educational practices.

MSTe – Standard 5 – Technology – Computer Technology 3(d) Use computer-aided drawing and design (CADD) software to model realistic solutions to design problems.
## RHINEBECK PRIORITIZED CURRICULUM
### VISUAL ARTS
#### 3D MEDIUMS

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### Classroom Ideas
- Copper repose
- Repeated paper sculpture
- Origami
- Architectural models
- Carve into various mediums to create relief sculpture and free standing sculpture
- Use of mixed media
- Create soft sculpture using a variety of materials and techniques
- Use recycled materials
- Hand building with clay
- Throwing

### Tools & Materials
- Fabrics/ fibers
- Fiberfill/ batting
- Hammers
- Metal wires/ foils
- Paper Maché
- Sand
- Wood/ cardboard
- Clay
- Glaze
- Wheels
- Brushes
- Kiln
- Modeling tools
- Rasps
- Plaster/crea-stone

### Concept/Themes
- Architecture
- Bauhaus
- Dadaism
- Earth Works
- Environmental Sculpture
- Non-Objective
- Realism
- Recycling
- Renaissance
- Rococo
- Surrealism

### Artists
- Gianlorenzo Bernini
- Alexander Calder
- Fillipo Brunelleschi
- Edgar Degas
- Christo and Jean Claude
- Alberto Giacometti
- Red Groomes
- David Hockney
- Michelangelo
- Henry Moore
- Louise Nevelson
- Claus Oldenburg
- I.M. Pei
- Auguste Rodin
- George Segal
- David Smith
- Frank Lloyd Wright

### Elements and Principles
- Line – implied or actual (as in wire sculpture)
- Form/Volume – created through additive and subtractive techniques
- Space – consideration of positive and negative shapes
- Color – use of patinas and finished to enhance sculpture
- Balance – evidence of symmetrical, asymmetrical, and radial balance
- Movement – implied or actual (as in kinetic sculpture)
- Proportion – considered in terms of surrounding space

### Vocabulary
- 3D
- Form
- Relief
- Low/high emboss
- Additive
- Subtractive
- Coil
- Hand build
- Slab
- Pinch
- Texture
- Fold
- Score
- Assemble
- Mount
- Thrown
- Base
- Model
- Sculpture
- Sculptor
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
3D MEDIUMS

ASSESSMENT

Application:
Standards 1 & 2

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students:
- Produce comprehensive and well organized commencement portfolios of their work
- Reveal through their work a broad investigation of a variety of individual ideas and at least one theme explored imaginatively and in depth
- Give evidence that they have developed an emerging personal style
- Use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
COMPUTER GRAPHICS

INTRODUCTION TO
COMPUTER GRAPHICS
GRADES 10 - 12

RATIONALE

Computers have had a significant impact on a global scale. It is important for students to learn how to use them, and how they are used as tools for visual communication.

KEY QUESTIONS

- How has computer art changed the role of the artist in society?
- Who, besides artists, use elements of computer art in their work?
- How has computer art changed the way we understand our society?
- How has computer art impacted the way artists work in other mediums?
- How has computer art changed the way we see artwork created in traditional mediums?
- How has the Internet affected the way we exchange images/ideas?
- How does the issue of intellectual property rights impact the creation and distribution of computer artwork?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

MSTe – Standard 5 – Technology – Computer Technology 3(b) Select a computer system that meets personal needs. 3(d) Use computer-aided drawing and design (CADD) software to model realistic solutions to design problems. 3(e) Develop an understanding of computer programming and attain some facility in writing computer programs. History and Evolution of Technology 5(a) Explain how technological inventions and innovations have caused global growth and interdependence, stimulated economic competitiveness, created new jobs, and made others obsolete.

Standard 7 – Interdisciplinary Problem solving – 2(a) Students participate in an extended, culminating project. The project would require students to: work effectively; gather and process information; generate and analyze ideas; observe common themes; realize ideas; and present results.

ELA – Standard 1 – Language for Information and Understanding 1(e) Make perceptive and well developed connections to prior knowledge.

Hierarchy
# RHINEBECK PRIORITIZED CURRICULUM

## VISUAL ARTS

### COMPUTER GRAPHICS

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<td><strong>Classroom Ideas</strong></td>
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<tr>
<td>Students of this class will learn:</td>
<td></td>
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<tr>
<td>• Components of a computer workstation and computer vocabulary</td>
<td>• Advertising/ graphic design</td>
</tr>
<tr>
<td>• Basic operations necessary to use software, create and manage files</td>
<td>• Pop-Art</td>
</tr>
<tr>
<td>• To use the mouse and/or keyboard commands to navigate programs and create images</td>
<td>• Logo design</td>
</tr>
<tr>
<td>• To import images, photographs, texts, etc., using scanners, files, and on-line resources</td>
<td>• - business card</td>
</tr>
<tr>
<td>• To use various desktop publishers to create presentations using visual images</td>
<td>• - stationary</td>
</tr>
<tr>
<td>• Basics of the light-based (additive) color scheme using magenta, cyan, and yellow as primaries</td>
<td>• - CD cover</td>
</tr>
<tr>
<td>• Use a variety of electronic equipment including digital cameras, and Internet as sources for images</td>
<td>• - artist book</td>
</tr>
<tr>
<td>• Create original images considering the elements and principles of art using appropriate hardware and software</td>
<td>• - understanding the computer as an artist’s tool</td>
</tr>
<tr>
<td><strong>Tools &amp; Materials</strong></td>
<td><strong>Software design</strong></td>
</tr>
<tr>
<td>• Computer</td>
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<td>• Printer</td>
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<td>• Digital camera</td>
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<td>• Scanner</td>
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<td>• Internet access</td>
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<td>• Desktop publishers</td>
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<tr>
<td>• Drawing software</td>
<td></td>
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<tr>
<td>• Photo software</td>
<td></td>
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<tr>
<td>• Disks, CDs</td>
<td></td>
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<tr>
<td>• Adobe software design</td>
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</table>

### Elements and Principles

- Line
- Form/shape
- Value
- Balance
- Variety
- Proportion
- Unity
- Color
- Texture
- Emphasis
- Harmony
- Movement
- Balance

### Vocabulary

- Raster
- Vector
- Digital
- Surrealism
- Photorealism
- Design
- Layout
- Composition
- Bitmap
- Grayscale
- CMYKRGB

### Artists

- Mark Amerika
- Jane Buckhouse
- Nancy Burson
- Douglas Davis
- Mary Flanagan
- Benjamin Fry
- Lisa Jehret
- George Lucas
- Margot Lovejoy
- Nan June Paik
- Beth Stryker
- Annette Weintraub
- Adrianne Wortzel
- Disney Studios
- Industrial Light and Magic
- Pixar Studios
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
COMPUTER GRAPHICS

ASSESSMENT

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RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PORTFOLIO

INTRODUCTION TO PORTFOLIO
GRADE 12

RATIONALE

This half-year course concentrates on preparing a portfolio of work that can be used for college interviews and reviews for acceptance into specific programs. Projects are assigned that build on previously learned techniques in a variety of media. Creative problem solving skills are employed to complete pieces of work that enhance the basic portfolio. A mixing and experimentation of media is encouraged. Professional quality presentation of completed projects is required.

KEY QUESTIONS

• Why is using the tool of “Art Criticism” helpful to you and other artists?
• Why is learning about historical art forms helpful when trying to understand contemporary pieces and current issues?
• Do you think that a realistic assessment of your personal skills and abilities will help you understand the basic skills, techniques and behaviors necessary for pursuing art related professions?

INTERDISCIPLINARY CONNECTIONS

CDOS – Standard 1 – Career Development 1(b) Apply decision making skills in the selection of a career option of strong personal interest. 1(c) Analyze skills and abilities required in a career option and relate them to their own skills and abilities. Standard 3a – Universal Foundation Skills – Thinking Skills 2(a) Demonstrate the ability to organize and process information and apply skills in new ways.

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### RHINEBECK PRIORITIZED CURRICULUM

#### VISUAL ARTS

#### PORTFOLIO

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#### Classroom Ideas
- Copper repoussé
- Book arts
- Floor cloths
- Mandalas
- Encaustic paintings

#### Tools & Materials
- Copper
- Encaustics
- Book arts tools
- Floor cloths
- Access to all previously explored media

#### Concept/Themes
- Students will learn to follow a specific process for visual problem-solving called **critical analysis**
  - description
  - analysis
  - interpretation
  - evaluation
- Based on critical analysis, students will learn to objectively judge their own work and the work of their peers, and professionals.
- They should be able to identify techniques, content, and the influences of culture and history in artwork.
- Through problem solving, the students will continue to develop their own technical skills and personal artistic style.

#### Artists
- F. Botero
- Salvador Dali
- Keith Haring
- Beardon
- Grooms
- Duchamp
- Blake
- Modigliani
- Munch
- Homer
- Kahlo
- Rivera
- Rousseau
- Vermeer
- Klimt

#### Elements and Principles
- Line
- Shape/Form
- Color
- Texture
- Value
- Pattern
- Balance
- Rhythm
- Unity
- Movement

#### Vocabulary
*most vocabulary is familiar to students that have participated in our District sequence, and is applied in greater scope, use and interpretation.*

- Encaustic
- Art criticism
- Repoussé
- Tooling
- Floor cloths
- Illustrations
- Storyboard
- Mandalas

#### Book Art Vocabulary:
- Front cover
- Back cover
- Spine
- Margin
- Gutter
- Signature
- Endpapers
RHINEBECK PRIORITIZED CURRICULUM
VISUAL ARTS
PORTFOLIO

ASSESSMENT

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