

# K-12 VISUAL ARTS CURRICULUM



**Juneau School District**

Adopted by the Juneau School Board, September 2005



# Curriculum Evaluation

The curriculum, after approval by the City and Borough of Juneau School Board of Education, will have accompanying materials, including identified resources which support instruction and a summary of the key elements in the curriculum. This curriculum is available on the Juneau School District's web site ([www.jsd.k12.ak.us](http://www.jsd.k12.ak.us)) year round, in compliance with the City and Borough of Juneau School District Policy #1221 as adopted January 7, 1997.

Following Board approval, this curriculum enters the Implementation and Assessment phase of the District Curriculum Review Cycle. In this phase, the curriculum undergoes regular review and evaluation, both through examination of student performance (ex. through examination of student results on criterion reference testing results and teacher observations) and periodic reviews by teachers and committee members (ex. in district-wide curriculum committee meetings).



Jacob Lawrence, "Harriet Tubman Series, Panel No. 4," 1939-40  
casein tempera on hardboard from the collection of the Hampton University Museum

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Cover: artwork by Rosie Jones (Juneau student)

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## **The Juneau School District would like to thank the following for their help with the integration of the Northwest Coast art elements within this curriculum:**

Juneau School District teachers:  
Nancy Douglas, Liz Miyasato, Shgen George  
Sealaska Heritage Institute:  
Barbara Cadiante-Nelson, Kathy Miller  
Community member:  
Mariana Moreno-Goodwin

Portions of this K-5 Visual Arts Curriculum were developed by the Fairbanks North Star Borough School District (FNSBSD). FNSBSD has approved the use of their curriculum, which has been modified for use in the Juneau School District.

*It is the policy of the City and Borough of Juneau School District to provide equal education and employment opportunities and to provide service and benefits to all students and employees without regard to race, color, religion, national origin, sex, age, disability, or status as a Viet Nam era or disabled veteran.*

# Visual Arts Philosophy

The Juneau School District shall develop and implement a coordinated and sequential K-12 Visual Arts program that includes instruction and appreciation of art. The program will provide students with the opportunity to acquire transferable knowledge and skills as well as create a positive climate for future growth and development in the arts.

It is important that students in the Juneau School District learn to appreciate, understand, create, and criticize with discrimination, those products of the mind, voice, hand, and body which give dignity to the person and exalt the human spirit.

The Juneau School District hopes its students will see and learn from the art of worldwide cultures, from all times and places and perspectives. This curriculum includes an emphasis on Northwest Coast Indian art because this is the region in which our students live.

*“Northwest Coast art owes its structure to a general system of design principles. Depending on how these are used, the crest or motif being portrayed can vary from realistic and easily recognizable to involved and somewhat difficult to figure out — or the identity of the figure can become totally abstracted through the rearrangement of its anatomical parts. Examining the individual elements largely used in the art form and recognizing the ways in which those elements are put together, enables us to grasp the structure of the art. We may not be able to fully comprehend the inner meaning of the images, but in learning to identify them we can appreciate the imaginative qualities of the artist and respect the great cultures that produced them.”<sup>1</sup> ~ Hilary Stewart*

A function of Northwest Coast Indian art is to represent the social system. Crests are used to identify different social groups and these crests are shown on many material possessions such as house panels, ceremonial clothing, tools, and totems. Because of the importance of the natural world in these cultures, their artwork has a heavy emphasis on animal images. It is easy to recognize that certain design elements or symbols are repetitive. According to Bill Holmes:

*“‘Eyes,’ ‘joints,’ ‘ears,’ and ‘feathers’ delineated with broad black lines, suggest the existence of a ‘northwest coast’ style.”<sup>2</sup>*



The Juneau Visual Arts Curriculum supports students learning basic design elements of Northwest Coast art, as well as the different art forms from the culture. You will find further explanation and definitions for these elements on pages 37-39.

*Photo Courtesy of the Burke Museum of Natural History and Culture*

Hilary Stewart, *Looking at Indian Art of the Northwest Coast*, University of Washington Press, Seattle, WA, 1979, pp. 16-17.  
<sup>2</sup>Bill Holmes, *Northwest Coast Indian Art: An Analysis of Form*, University of Washington Press, Seattle, WA 1965, p. 8.

# Alaska Content Standards for ART

## A

**A student should be able to create and perform in the arts.**

A student who meets the content standards should:

- 1) participate in dance, drama, music, visual arts, and creative writing.
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more forms to create a work of art; and
- 7) investigate careers in arts production.

## B

**A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.**

A student who meets the content standard should:

- 1) recognize Alaska Native cultures and their arts;
- 2) recognize United States and world cultures and their arts;
- 3) recognize the role of tradition and ritual in the arts;
- 4) Investigate the relationships among the arts and the individual, the society, and the environment;
- 5) recognize universal themes in the arts such as love, war, childhood, and community;
- 6) recognize specific works of art created by artists from diverse backgrounds;
- 7) explore similarities and differences in the arts of world cultures;
- 8) respect differences in personal and cultural perspectives; and
- 9) investigate careers relating to arts history and culture.

## C

**A student should be able to critique the student's art and the art of others.**

A student who meets the content standard should:

- 1) know the criteria used to evaluate the arts; these may include craftsmanship, function, organization, originality, technique, and theme;
- 2) examine historical and contemporary works of art, the works of peers, and the student's own works as follows: a) identify the piece, b) describe the use of basic elements, c) analyze the use of basic principles, d) interpret meaning and artist's intent, e) express and defend an informed opinion.
- 3) accept and offer constructive criticism;
- 4) recognize and consider an individual's artistic expression;
- 5) exhibit appropriate audience skills; and
- 6) investigate careers relating to arts criticism.



**A student should be able to recognize beauty and meaning through the arts in the student's life.**

A student who meets the content standard should:

- 1) make statements about the significance of the arts and beauty in the student's life;
- 2) discuss what makes an object or performance a work of art;
- 3) recognize that people tend to devalue what they do not understand;
- 4) listen to another individual's beliefs about a work of art and consider the individual's reason for holding those beliefs;
- 5) consider other culture's beliefs about works of art;
- 6) recognize that people connect many aspects of life through the arts;
- 7) make artistic choices in everyday living; and
- 8) investigate careers related to the search for beauty and meaning, which is aesthetics

**This curriculum provides an effective art education by supporting three steps. . .**

- 1. Students ENCOUNTER** and learn about the authentic art of accomplished artists from nearby and around the world, past, and present. Every grade level has been assigned at least three artists. These selections were chosen considering students' age and interests, social studies themes, and a historical, multicultural, and gender-based overview. The biographies of these artists are included in the curriculum document.

Ongoing learner goals for **ENCOUNTERING** art:

- Recognize local, national, and world cultures and their arts.
- Recognize universal themes in art such as love, war, family, etc.
- Explore similarities and differences in the arts of world culture.
- Respect differences in personal and cultural perspectives.
- Investigate careers in art and/or art related fields.
- Make statements about the significance of arts and beauty in students' lives.

- 2. Students ENGAGE** in the producing of art.

Ongoing learner goals for **CREATING** art:

- Demonstrate the use of the elements and the principles in creating artwork.
- Refine artistic skills and self-discipline through practice and revision.
- Use new and traditional materials, tools, techniques and processes appropriately.
- Demonstrate the creativity and imagination necessary for innovative thinking and problem solving.
- Collaborate with others to create works of art.
- Make artistic choices in everyday living.

- 3. Students REFLECT** upon the process of learning about and creating art.

Ongoing learner goals for **REFLECTING** on art:

- Learn and apply criteria (elements, principles, etc.) used to evaluate art.
- Examine historical and contemporary art as well as students' own art.
- Accept and offer constructive criticism.
- Recognize and consider artistic expression.
- Exhibit appropriate audience skills.

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# ENCOUNTER

and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with kindergarten students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Look for universal themes in art such as self, family, and animals.
- Look at artwork for specific examples of the elements and principles of art being taught.

### Consider the role of art in their lives.

#### Students will:

- Learn that art is a way of communicating.
- See that art is unique to themselves.

### Consider the historical and contemporary role of art.

#### Students will:

- Be aware art is found in many places such as the library, school, and home.
- Look at different styles from cultures represented in their classroom.
- Recognize local traditional Tlingit/Haida art forms.
- Understand there are artists working in their community.

Alaska State Content Standards Applied in this Section: Arts



A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.



A student should be able to recognize beauty and meaning through the arts in the student's life.

## ARTISTS to be Studied in Kindergarten:

### **Vincent Van Gogh** **Dutch, 1853-1890**

Vincent Van Gogh was born in Holland in 1853. His younger brother Theo was his closest friend and helped support Vincent when he finally decided to become an artist. Vincent became a painter and painted in France, meeting and painting with many famous artists. He made hundreds of paintings and drawings over the 10 years that he worked. His style was brave and he would spread lots of paint, using colors he imagined, making lines with his brush that swirled around his paintings. He only sold one painting during his short lifetime, but now his paintings are worth millions.



### **Ray Troll** **American, 1954-**

Ray Troll was born in Corning, New York, and raised in a family of six children. His father was in the Air Force; therefore Ray grew up in 11 different locales around the United States and the world. Ray moved to Alaska in 1983. Ray's unique blend of art and science are apparent in his art works. He has written and illustrated several children's books that illustrate his intricate artwork and playful nature.



### **Melvin Olanna** **Alaska Native (Inupiaq Eskimo), 1941-1991**

Melvin Olanna was born and raised in Shishmaref, Alaska. Family life centered on ancient subsistence activities of hunting and gathering. He learned to carve ivory with his father's tools and with help from local carvers. He was trained later in carving and graphics at the Institute of American Indian Arts in Sante Fe and at the University of Alaska. He became a well-known carver and teacher in the Pacific Northwest.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for kindergarten students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Practice drawing using a wide variety of tools.
- Create and describe many different lines.
- Draw from stories, imagination, nature, memory, and observation.

**Materials:**

pencil, pen, eraser  
markers  
crayons  
colored pencils

**PAINTING** is the application of paint to a surface.

Students will:

- Be introduced to a variety of paints.
- Paint with large and small paintbrushes.
- Paint on a variety of surfaces — both on an easel and tabletop.
- Explore mixing colors.

**Materials:**

finger paint  
tempera paint  
washable tempera cakes  
variety of papers and  
paint brushes

**PRINTMAKING** is the process of transferring an image with multiple copies.

Students will:

- Create images by printing found objects (vegetables, etc.).
- Make a monoprint by making a print from a wet painting.
- Make rubbings of different textures.
- Make rubbings of Northwest Coast Native designs using black crayon.

**Materials:**

found objects  
sponges  
stamps  
paint  
stamp pad  
crayons

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Manipulate clay or modeling dough using rolling and pinching techniques; adding textured patterns.
- Learn to bend, fold, swirl, and glue paper into 3-D forms.
- Use found objects to create a sculpture.

**Materials:**

clay  
modeling dough  
variety of paper  
clay tools  
wood  
fabric and yarn  
found objects

**MIXED MEDIA** is the combination of different materials.

Students will:

- Make a cut or torn paper collage.
- Make a collage that has different textures.
- Make a picture about themselves using different materials.

**Materials:**

magazines  
calendars  
fabric  
felt  
yarn  
craft materials  
beads  
feathers  
variety of papers

Alaska State Content Standards Applied in this Section: Arts

**A**

A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they're doing with what they're learning.

**When reflecting on art experiences with kindergarten students:**

**Nurture students' ability to describe and analyze their own art experience, their artwork, and that of their peers. Students will:**

- Begin using art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "I used a circle shape for my moon." Refer to the Kindergarten Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Consider and discuss how the art makes them feel.
- Learn to express preferences in a respectful and knowledgeable way.

## KINDERGARTEN ELEMENTS AND PRINCIPLES

<b>ELEMENTS OF ART</b> (building blocks of art)	<b>PRINCIPLES OF ART</b> (ways to use the building blocks)
<p><b>LINE</b></p> <ul style="list-style-type: none"> <li>• Observe a variety of lines and describe them.</li> </ul> <p><b>SHAPE/FORM</b></p> <ul style="list-style-type: none"> <li>• Recognize a circle, square, triangle, rectangle and oval.</li> <li>• Northwest Coast art: recognize an ovoid form.</li> </ul> <p><b>COLOR</b></p> <ul style="list-style-type: none"> <li>• Recognize primary colors on a color wheel.</li> <li>• Northwest Coast art: recognize black as a "primary color."</li> </ul> <p><b>VALUE</b></p> <ul style="list-style-type: none"> <li>• Discern between light and dark.</li> </ul> <p><b>TEXTURE</b></p> <ul style="list-style-type: none"> <li>• Invent descriptive words for texture in the environment.</li> </ul> <p><b>SPACE/PERSPECTIVE</b></p> <ul style="list-style-type: none"> <li>• Look at art reproductions and discuss what looks closer; be aware of near and far.</li> </ul>	<p><b>PATTERN</b></p> <ul style="list-style-type: none"> <li>• Begin to recognize patterns.</li> </ul> <p><b>RHYTHM/MOVEMENT</b></p> <ul style="list-style-type: none"> <li>• Look for repetition in art.</li> </ul> <p><b>PROPORTION/SCALE</b></p> <ul style="list-style-type: none"> <li>• Compare size of objects in an artwork as an introduction to scale.</li> </ul> <p><b>UNITY</b></p> <ul style="list-style-type: none"> <li>• Discuss whether a work of art seems complete. (Does the artwork seem complete?)</li> </ul> <p><b>EMPHASIS</b></p> <ul style="list-style-type: none"> <li>• Discuss where the center of interest is in a work of art.</li> </ul>

## Vocabulary Words for Kindergarten Students

### Artist/Art Related Careers:

Painter  
Printmaker  
Sculptor

### Elements of Art:

Line  
Primary Colors: red, yellow, blue  
Color Wheel  
Texture  
Shapes: circle, oval, rectangle, square, triangle

### Principles of Art:

Pattern  
Repetition

### Art Techniques:

Sculpture  
Printing  
Monoprint  
Collage  
Rubbing

### Art Materials:

Clay

### Northwest Coast Art:

Ovoid  
Primary Color: black

Alaska State Content Standards: Arts



A student should be able to critique the student's art and the art of others.

# ENCOUNTER

 and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with first grade students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Look for universal themes in art, such as family, children, and animals.
- Look at artwork for specific examples of the elements and principles of art being taught.

### Consider the role of art in students' lives.

#### Students will:

- Recognize that art communicates.
- See that art is unique to self and others.
- Begin to understand how art enriches the environment through beauty and meaning.
- Recognize that everyone makes artistic choices in everyday living.

### Consider the historical and contemporary role of art.

#### Students will:

- Begin to understand that style is influenced by history and culture.
- Begin to understand that styles change over time.
- Understand that art forms developed locally because of resources available (i.e., carving because of plentiful wood in the forests).
- Recognize there are artists working in their community and beyond, focus on Alaska Native artists, art teachers, and book illustrators.

Alaska State Content Standards applied in this section: Arts

**B** A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

**D** A student should be able to recognize beauty and meaning through the arts in the student's life.

## Artists to be Studied in First Grade:

### **Faith Ringold** **American (African American), 1930 -**

Faith Ringold grew up in New York City. Her mother was a clothes fashion designer. As a youth, Faith used colorful scraps of fabric to produce art. As an adult, after going to art school and teaching, she returned to producing art using fabric. She is known for writing and illustrating children's books and for her wonderful story quilts, which combine her love of painting with a written narrative on traditional-pieced quilts.



### **Eric Carle** **American, 1929 -**

Eric was born in New York in 1929 and moved with his parents to Germany when he was 6 years old. He went to a special school to study art, but his dream was to return back to America. He came back to New York and began to work for a magazine. Eric's artwork is well known for his wonderful children's book illustrations. The artwork is easy to recognize; it is created as a collage, using hand-painted papers, which he cuts and layers to form bright and cheerful pictures. Eric's artwork often reflects animals and nature.



### **Nathan Jackson** **Alaska Native (Tlingit), 1938 -**

Nathan Jackson was born in Tenakee Springs, Alaska. He is a master Northwest Coast carver. He studied art at the Institute of American Arts in Santa Fe, New Mexico. Nathan carves a variety of items, including traditional totem poles, canoe paddles, bentwood boxes, ceremonial masks, ladles, bowls, panels, in addition to producing silver and gold jewelry. His work follows the classical Tlingit (Northwest Coast) style, yet his artwork incorporates his own style.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for first grade students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Practice drawing using a wide variety of tools.
- Create and describe many different lines.
- Draw from stories, imagination, nature, and memory.
- Draw on a variety of surfaces - all kinds, shapes, and sizes.
- Draw from stencils of Northwest Coast form line shapes, such as ovoid, u-form, and s- form shapes.

**Materials:**

pencil, pen, eraser  
markers  
crayons  
oil pastels  
colored pencils  
variety of papers  
(colors, textures,  
shapes)

**PAINTING** is the application of paint to a surface.

Students will:

- Use a variety of paints.
- Paint with small and large paintbrushes.
- Discover secondary colors by mixing primary colors.
- Paint on a variety of surfaces (fabric, cardboard, etc.).
- Paint a pre-drawn Northwest Coast design using primary and secondary colors (black and red).

**Materials:**

finger paint  
tempera paint  
watercolor crayons  
washable tempera cakes  
variety of brushes  
variety of papers and  
other painting  
surfaces (fabric, card-  
board, etc.)

**PRINTMAKING** is the process of transferring an image with multiple copies.

Students will:

- Create images by printing found objects.
- Make a monoprint by making a print from a wet painting.
- Make rubbings of different textures and Northwest Coast designs.
- Make printed papers using sponges and paints, finger paints, etc. to be used for cut/torn paper collages at another time.

**Materials:**

found objects  
sponges  
stamps  
paint  
stamp pad  
crayons

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Manipulate modeling clay or dough using rolling and pinching techniques; adding textured patterns.
- Model simple forms in clay.
- Complete clay work with some type of finish.
- Bend, fold, swirl, and glue paper into 3-D forms.
- Use found objects to create a sculpture.

**Materials:**

- paper
- wire pipe cleaners
- wood
- fabric and yarn
- found objects
- clay
- modeling dough
- clay tools

**MIXED MEDIA** is the combination of different materials.

Students will:

- Make a cut or torn-paper collage.
- Make a collage that has different textures.
- Make a picture about themselves or their family using a variety of materials.

**Materials:**

- magazines
- calendars
- fabric, felt, yarn
- craft materials
- beads
- feathers
- variety of paper

Alaska State Content Standards applied in this section: Arts

**A**

A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they are doing with what they're learning.

**When reflecting on art experiences with first grade students:**

**Nurture students' ability to describe and analyze their own art experience, their artwork, and that of their peers. Students will:**

- Begin using art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "The pattern in my picture is like the pattern on my sweater." Refer to the First Grade Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Discuss what the subject matter of the art is.
- Consider and discuss how the art makes them feel i.e., "What is the mood?"
- Express preferences in a respectful and knowledgeable way.

## FIRST GRADE ELEMENTS AND PRINCIPLES

<b>ELEMENTS OF ART</b> (building blocks of art)	<b>PRINCIPLES OF ART</b> (ways to use the building blocks)
<p><b>LINE</b></p> <ul style="list-style-type: none"> <li>• Identify lines in artwork of self and others.</li> <li>• Northwest Coast art: recognize simple form line.</li> </ul> <p><b>SHAPE/FORM</b></p> <ul style="list-style-type: none"> <li>• Find basic geometric shapes in art and name them.</li> <li>• Northwest Coast art: recognize ovoid, u-form, and s-form.</li> </ul> <p><b>COLOR</b></p> <ul style="list-style-type: none"> <li>• Recognize primary and secondary colors on a color wheel.</li> <li>• Northwest Coast art: recognize red as "secondary color."</li> </ul> <p><b>VALUE</b></p> <ul style="list-style-type: none"> <li>• Discern between light and dark in the same colors.</li> </ul> <p><b>TEXTURE</b></p> <ul style="list-style-type: none"> <li>• Find texture in art pieces.</li> </ul> <p><b>SPACE/PERSPECTIVE</b></p> <ul style="list-style-type: none"> <li>• Find overlapping objects and discuss what looks closer and why.</li> </ul>	<p><b>PATTERN</b></p> <ul style="list-style-type: none"> <li>• Recognize patterns in the environment and in artworks.</li> </ul> <p><b>RHYTHM/MOVEMENT</b></p> <ul style="list-style-type: none"> <li>• Look for repetition in art.</li> </ul> <p><b>PROPORTION/SCALE</b></p> <ul style="list-style-type: none"> <li>• Compare size of forms and objects within art as an introduction to scale.</li> </ul> <p><b>UNITY</b></p> <ul style="list-style-type: none"> <li>• Discuss whether a work of art seems complete. (Does the artwork seem finished?)</li> </ul> <p><b>EMPHASIS</b></p> <ul style="list-style-type: none"> <li>• Discuss where the center of interest in is a work of art.</li> </ul>

## Vocabulary Words for First Grade Students

### Artist/Art Related Careers:

Carver  
Illustrator  
Sculptor

### Elements of Art:

Primary Colors: red, yellow, blue  
Secondary Colors: orange, green, purple  
Color Wheel  
Texture

### Principles of Art:

Pattern  
Repetition

### Art Techniques:

Sculpting  
Printing  
Monoprint  
Collage  
Quilting

### Art Materials:

Glaze  
Stencil

### Northwest Coast Art:

Form line  
Ovoid/U-form/S-form  
Primary Color: black  
Secondary Color: red

Alaska State Content Standards: Arts



A student should be able to critique the student's art and the art of others.

# ENCOUNTER

 and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with second grade students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Look for universal themes in arts.
- Look at artwork for specific examples of elements and principals of art being taught.
- Identify different forms of art i.e., drawings, paintings, sculptures, carvings, etc.

### Consider the role of art in students' and the lives of others.

#### Students will:

- Understand that art is a form of communication.
- Understand that each artwork is an original and personal statement.
- Understand that art enriches the environment through beauty and meaning.

### Consider the historical and contemporary role of art.

#### Students will:

- Recognize that art has been made in all times and places; distinguish between historic and contemporary art.
- Begin to recognize that cultures have traditional styles.
- Begin to write simple descriptions of art or artifacts.
- Begin to understand concept of ownership of design for Northwest Coast art.
- Research different jobs that artists do.
- Be introduced to the role of a painter, sculptor, muralist, and carver.

Alaska State Content Standards applied in this section: Arts



A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.



A student should be able to recognize beauty and meaning through the arts in the student's life.

## Artists to be Studied in Second Grade:

**Alexander Calder**  
**American, 1898-1976**

Alexander Calder, born in Philadelphia, was a sculptor who came from a long line of artists. Although he studied engineering in college, he still decided to become an artist. He is considered the inventor of the mobile which is a kind of suspended, in-motion assemblage that is balanced and arranged on wire arms. His works are full of joy, wit, and humor.



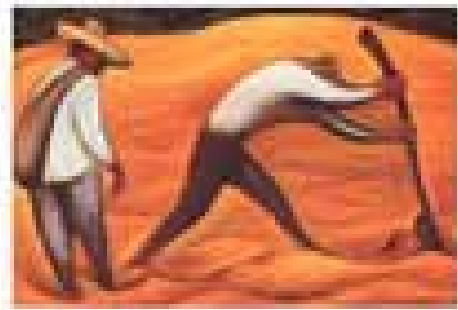
**Rie Munoz**  
**American, 1921 -**

Rie Munoz, the daughter of Dutch parents, began painting Alaskan scenes soon after arriving in the capital city of Juneau in 1951. Traveling by mail boat, ferry, automobile, bush plane, river barge, fish packer, and even a walrus-skinned boat (umiak), she has visited the farthest reaches of the state and sketched the real-life Alaskans at work and play. In her Juneau studio, she translates these sketches into her unique watercolor paintings.



**Diego Rivera**  
**Mexican, 1886-1957**

Diego Rivera was born in Guanajuato, Mexico in 1886. Considered one of the greatest Mexican painters of the 20th century, Diego was also a controversial artist. His works range from murals and pencil drawings to book illustrations and political writings. He used simplified forms and vivid colors incorporating the precolombine past, Mexico's history, including its land, the factory, land workers, and the customs and the popular way of life.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for second grade students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Continue drawing and experimenting with a wide variety of tools.
- Draw from stories, imagination, nature, memory, observation, and curriculum themes.
- Draw on a variety of surfaces - all kinds, shapes, and sizes.
- Draw from Northwest Coast form line stencils.
- Explore geometric and organic shapes in drawing.
- Draw with increasing detail.

**Materials:**

pencil, pen, eraser  
 markers  
 crayons  
 oil pastels  
 colored pencils  
 variety of papers

**PAINTING** is the application of paint to a surface.

Students will:

- Continue to use and experiment with a variety of paints and paintbrushes.
- Continue experimenting with paint on a variety of surfaces.
- Continue experimenting with mixing colors and recognize colors on a color wheel.
- Create a prepared paper using paint, sponges, etc. to be used for collage.
- Paint Northwest Coast form line shapes using proper placement of colors.
- Explore watercolors on wet and dry surfaces.
- Paint a group mural on paper, cardboard, or another surface.

**Materials:**

watercolors  
 watercolor paper  
 tempera paint  
 watercolor crayons  
 washable tempera cakes  
 variety of brushes  
 variety of painting  
 surfaces  
 color wheel

**PRINTMAKING** is the process of transferring an image with multiple copies.

Students will:

- Continue to use rubbing of textures.
- Continue experimenting with monoprints, using at least two colors.
- Make a simple stencil and print
- Learn the concept of a single print versus an edition.
- Make an abstract design by printing precut shapes of traditional Northwest Coast elements in appropriate colors.

**Materials:**

found objects  
sponges  
paint  
printing foam

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Create sculptures from found objects.
- Continue to model a variety of forms with clay.
- Complete clay work with glaze or paint.
- Continue paper sculpture techniques.
- Make a simple clay pinch pot.
- Create a wire sculpture.

**Materials:**

clay  
modeling dough  
paper  
wire pipe cleaners  
clay tools  
wood  
fabric and yarn  
found objects

**MIXED MEDIA** is the combination of different materials.

Students will:

- Combine materials to make collages.
- Explore fiber arts i.e., stitchery and weaving with found objects.

**Materials:**

magazines  
calendars  
fabric, felt, yarn  
craft materials, beads,  
feathers  
variety of paper

Alaska State Content Standards applied in this section: Arts

**A**

A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they are doing with what they're learning.

**When reflecting on art experiences with second grade students:**

**Nurture students' ability to describe and analyze their own art experience, their artwork, and that of their peers. Students will:**

- Begin using art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "I can see where you made a rubbing from the sandpaper, it looks all bumpy." Refer to the Second Grade Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Discuss what is the subject matter of the art.
- Consider and discuss how the art makes them feel i.e., "What is the mood?"
- Recognize similarities and differences between two artworks.
- Express preferences in a respectful and knowledgeable way.

## SECOND GRADE ELEMENTS AND PRINCIPLES

### ELEMENTS OF ART

(building blocks of art)

#### LINE

- Describe lines found in the classroom and in art.

#### SHAPE/FORM

- Recognize the difference between geometric and organic shapes.
- Northwest Coast art: recognize how basic elements are used together in a design.

#### COLOR

- Recognize the relationship between primary and secondary colors.
- Northwest Coast art: recognize tertiary colors and proper placement of the colors.

#### VALUE

- Find colors in a piece of art that show light and dark values.

#### TEXTURE

- Experience an actual texture and compare visual images that imply that texture i.e., rubbings.

#### SPACE/PERSPECTIVE

- Recognize that objects appear closer when placed lower on a page (placement); recognize that closer objects can appear larger (relative size); begin to recognize the concept of foreground and background.

### PRINCIPLES OF ART

(ways to use the building blocks)

#### PATTERN

- Find patterns in art and invent descriptive words to name them.

#### RHYTHM/MOVEMENT

- Look for repetition of elements in art (lines, shapes, colors, etc.)

#### PROPORTION/SCALE

- Compare the relative sizes of objects or people as introduction to scale.

#### BALANCE

- Look for symmetry in a work of art.

#### UNITY

- Discuss whether a work of art seems complete. (Does the artwork seem finished?)

#### EMPHASIS

- Identify the focal point, where your eye is drawn to in a work of art.

## Vocabulary Words for Second Grade Students

### Artist/Art Related Careers:

Muralist  
Sculptor

### Elements of Art:

Primary Colors: red, yellow, blue  
Secondary Colors: orange, green, purple  
Color Wheel  
Texture  
Geometric/Organic Shape  
Foreground/Background  
Values (Light/Dark)

### Principles of Art:

Pattern  
Repetition  
Focal Point  
Symmetrical

### Art Techniques:

Sculpture  
Collage  
Pinch Pot (Clay Technique)  
Watercolor  
Mural Painting

### Art Materials:

Glaze  
Stencil

### Northwest Coast Art:

Form line  
Ovoid/U-form/S-form  
Primary Color: black  
Secondary Color: red  
Tertiary Color: blue-green

### Other:

Museum  
Portrait  
Mobile

Alaska State Content Standards Applied in this Section: Arts



A student should be able to critique the student's art and the art of others.

# ENCOUNTER

 and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with third grade students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Distinguish between original art and reproductions.
- Continue to distinguish amongst drawing, painting, printmaking, and sculpture.
- Look at artwork for specific examples of elements or principles of art being taught.
- Begin to understand art records ideas, emotions, and events.
- Begin to understand artworks are unique, and artworks of the same style share certain characteristics.

### Consider the historical and contemporary role of art in their lives and the lives of others.

#### Students will:

- Recognize architecture, illustration, product design and fabric arts as art forms.
- Recognize different cultures have different art forms, traditions, and rituals.
- Write descriptions of art/artifacts using art vocabulary.
- Understand art exists in a variety of public settings, including churches, parks, schools, and airports.
- Recognize there are artists working in their community.

Alaska State Content Standards applied in this section: Arts



A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.



A student should be able to recognize beauty and meaning through the arts in the student's life.

## Artists to be Studied in Third Grade:

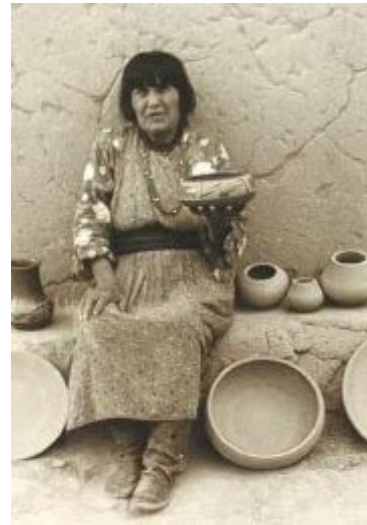
### **Jenny Thlunaut** **Alaska Native (Tlingit), 1892-1986**

Jennie Thlunaut was born within the Chilkat Territory (Southeast Alaska) in 1892. She was a leading figure in the preservation of Chilkat weaving in the 20th century. She weaved robes for ceremonial use by Tlingit clan leaders, and for the art market. She received the National Endowment Heritage Fellowship Award in 1986. She shared her knowledge of chilkat weaving with the younger generation, who have continued to keep this traditional art form alive.



### **Maria Martinez** **Native American (Tewa Tribe), 1887-1980**

Maria Martinez was born in San Ildefonso Pueblo, New Mexico. She is known for reviving the dying art of pottery. Her success, commitment to her work, and willingness to share knowledge led to similar revivals of pottery throughout many other communities. Maria was a respected potter and exhibited her work at the St. Louis World's Fair in 1904. Maria developed a technique producing distinctive black on black pottery, where the black designs are visible against a shiny black background.



### **Leonardo da Vinci** **Italian, 1452-1519**

Leonardo da Vinci was born in Vinci, Italy. He was one of the greatest artists of the Italian Renaissance. He was a genius in majority of the arts and sciences. He was a painter, sculptor, architect, musician, and art critic. He studied sciences as an inventor, a civil and military engineer, a botanist, an astronomer, and a geologist. In addition, he became a student of anatomy and pioneered in study of aviation.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for third grade students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Continue drawing with a variety of tools.
- Draw from still life, imagination, nature, memory, and curriculum themes.
- Continue using various drawing surfaces.
- Use geometric and organic shapes in drawing.
- Practice drawing Northwest Coast form line, ovoid, u-form, s-form (without stencils).
- Practice quick sketches and extended drawings.
- Explore textures in drawings.

**Materials:**

pencil, pen, eraser  
markers  
crayons  
oil pastels  
colored pencils  
variety of papers  
colored chalk

**PAINTING** is the application of paint to a surface.

Students will:

- Continue to paint with a variety of paints on a variety of surfaces.
- Continue experimenting on wet and dry surfaces.
- Explore color schemes using warm and cool colors to produce a painting.
- Explore a value scale by adding black and white to a color.

**Materials:**

watercolors  
watercolor paper  
tempera paint  
watercolor crayons  
tempera cakes  
variety of brushes  
variety of surfaces

**PRINTMAKING** is the process of transferring an image with multiple copies.

Students will:

- Make a monoprint by printing from a wet painting.
- Create a composition by rubbing and overlapping with a variety of textures.
- Use stencils to create a two-color stencil print.
- Styrofoam relief block printing.

**Materials:**

- found objects
- sponges
- paint
- ink
- brayers and rollers
- styrofoam

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Continue to create wire sculptures adding new materials.
- Refine skills using paper sculpture techniques.
- Hand build with clay learning mold and coil construction techniques.
- Create relief and free-standing sculptures using different materials.
- Distinguish between shape (2-D) and form (3-D) by making a simple sculpture, then drawing it.
- Imprint drawings of Northwest Coast designs into clay.

**Materials:**

- clay
- modeling dough
- clay tools
- paper
- wire pipe cleaners
- wood
- fabric and yarn
- found objects

**MIXED MEDIA** is the combination of different materials.

Students will:

- Combine several materials to create collage.
- Combine several materials to create a stitchery, weaving, or ornament.
- Create button blanket samplers using paper or fabric and glue.
- Weave with paper or a simple cardboard loom and yarn (Chilkat blanket).

**Materials:**

- magazines
- calendars
- fabric
- yarn
- variety of papers

Alaska State Content Standards: Arts



A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT

 upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they are doing with what they're learning.

**When reflecting on art experiences with third graders:**

**Nurture students' ability to describe and analyze their own artwork and that of their peers. Students will:**

- Use art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "I used three different values of blue in this painting." Refer to the Third Grade Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Identify sources of inspiration in artwork.
- Interpret artist's intent when making art.
- Differentiate between abstract and realistic art.
- Recognize differences and similarities between two artworks.
- Interpret and evaluate artworks in both verbal and written format.
- Express preferences in a respectful and knowledgeable way.

## THIRD GRADE ELEMENTS AND PRINCIPLES

### ELEMENTS OF ART (building blocks of art)

#### LINE

- Find the lines at the edge of shapes.

#### SHAPE/FORM

- Distinguish between shape (2 dimensional) and form (3 dimensional).

#### COLOR

- Distinguish between and recognize warm and cool colors.
- Northwest Coast art: understand the traditional colors of Chilkat and button blankets.

#### VALUE

- Recognize that a painting may use many values (light/dark) of one color.

#### TEXTURE

- Use texture words when discussing art i.e., rough.

#### SPACE/PERSPECTIVE

- Discuss foreground and background in artwork as part of "perspective."

### PRINCIPLES OF ART

(ways to use the building blocks)

#### PATTERN

- Begin to recognize that repetition of elements in patterns creates the visual illusion of rhythm.

#### RHYTHM/MOVEMENT

- Look for repetition that suggests movement.

#### PROPORTION/SCALE

- Look at an object and compare the relationship of one part to another and to the whole as an introduction to proportion.
- Northwest Coast art: study correct proportions within an ovoid, u-form and s-form.

#### BALANCE

- Recognize symmetry and asymmetry and find it in nature and in art.

#### UNITY

- Discuss whether a work of art seems complete and unified (all parts seem to fit).

#### EMPHASIS

- Identify the focal point or where your eye is drawn to in a work of art.

## Vocabulary Words for Third Grade Students

### Artist/Art Related Careers:

Potter  
Weaver  
Architect

### Elements of Art:

Perspective  
Light/Dark Values  
Warm/Cool Colors  
Two-dimensional/Three-dimensional  
Geometric/ Organic Shape

### Principles of Art:

Rhythm  
Focal Point  
Unified  
Symmetry/Asymmetry  
Proportion

### Art Techniques:

Sketching  
Coil Construction (clay)  
Mold Construction (clay)  
Score/Slip (clay technique)  
Relief Block Print  
Stitching/Weaving

### Art Materials:

Brayer  
Ink

### Northwest Coast Art:

Formline/U-form/S-form/Ovoid  
Chilkat Blanket  
Button Blanket

### Other:

Detail  
Still Life  
Original Art/Reproduction  
Architecture  
Historic/Contemporary

Alaska State Content Standards Applied in this Section: Arts



A student should be able to critique the student's art and the art of others.

# ENCOUNTER

 and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with fourth grade students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Understand that artists purposefully communicate ideas, emotions, and events using art forms.
- Identify similarities amongst art and artists who work in a specific style.
- Look at artwork specific examples of elements or principles of art being taught.
- Use art vocabulary when looking at and discussing artwork.
- Continue to differentiate between ways of making art.

### Consider the historical and contemporary role of art in their lives and the lives of others.

#### Students will:

- Continue to write descriptions of art and artifacts using art vocabulary.
- Compare/contrast Alaska Native art throughout the state.
- Study the role of masks in art and culture.
- Recognize how Northwest Coast art reflects identity i.e., moieties Raven and Eagle.
- Develop awareness of the role of artists in objects of daily life.
- Understand the role of the photographer, printmaker, and commercial artist.

Alaska State Content Standards applied in this section: Arts



A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.



A student should be able to recognize beauty and meaning through the arts in the student's life.

## Artists to be Studied in Fourth Grade:

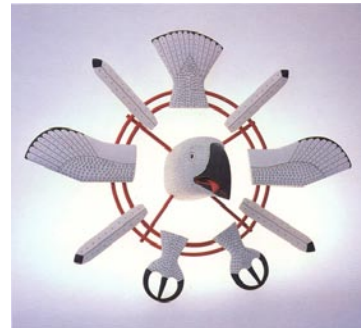
### Gertrude Svarny Alaska Native (Unangan), 1930 -

Gertrude Svarny was born in Unalaska, Alaska. Her artwork reflects her Unangan heritage, including traditional scenes of people working, dancing, and hunting. She became a self taught weaver at age 48, and she began to sculpt professionally at age 51. The exploration turned into a mastery of the skill and Gertrude has taught basketry to others in the region, increasing interest and involvement in the art among the Unangan people. Her artwork is featured in many galleries, has been on display in numerous museums, including the Smithsonian Institution, and she has received many awards.



### Nicholas Charles, Sr. Alaska Native (Yup'ik Eskimo), 1912 - 1995

Nicholas Charles, Sr. was born in southwestern Alaska. He was an accomplished Yup'ik mask carver. Many of his masks were made for ornamental display as well as for use in dance performances. The masks were carved from wood collected by Nicholas, including roots from driftwood, spruce, or cottonwood. Many of the masks were of animals, and included appendices (representing tails, feet, wings, etc.) that surrounded the animal's head. He kept the traditional art of mask making alive, and passed his skills on to the next generation.



### Katsushika Hokusai Japanese, 1760-1849

Katsushika Hokusai was born in Tokyo, Japan in 1760. He was a Japanese painter and wood engraver. He is considered one of the outstanding figures of the Ukiyo-e or "pictures of the floating world" (everyday life), school of printing. He also produced a vast number of book illustrations and color prints that drew their inspiration from the traditions, legends, and lives of the Japanese people.



### Claude Monet French, 1840-1926

Claude Monet was born in Paris, France. Monet was the leader of a group of French artists called the "Impressionists." Monet explored the effects of light on outdoor scenes. He was the first artist to let his initial impressions stand as completed works, rather than as "notes" done in preparation for work in the studio. At one point in his life, he fixed up a boat with an easel and painted his way up and down the Seine River, capturing his impressions of the interplay of light, water, and atmosphere.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for fourth grade students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Continue quick sketches and extended drawings from observation, nature, memory, imagination, still life, and curriculum themes.
- Create drawings which include textures.
- Draw simple Northwest Coast form line complete with ovoid, u-form, s-form shapes.
- Use positive and negative space in drawing.
- Draw basic 3-D forms and add shading according to light sources.
- Practice contour line drawings.

**Materials:**

pencil, pen, eraser  
 markers  
 crayons  
 oil pastels  
 colored pencils  
 colored chalk  
 charcoal  
 variety of papers  
 blending stumps

**PAINTING** is the application of paint to a surface.

Students will:

- Use several techniques such as resist, dry-on-dry, wet-on-wet, wash while using watercolor.
- Continue creating values by mixing black and white to colors and apply to a painting.
- Paint landscapes.
- Create a painting expressing mood.
- Mix complementary colors and observe how they effect each other (brightness, dullness, or intensity) when placed near each other.

**Materials:**

watercolors  
 watercolor paper  
 tempera paint  
 watercolor crayons  
 tempera cakes  
 variety of brushes  
 variety of surfaces

**PRINTMAKING** is the act that transfers an image, often with multiple copies.

Students will:

- Styrofoam relief block printing.
- Begin to experiment with “collograph” (printing from collages made of glue line, string, found objects, etc.).

**Materials:**

found objects  
sponges  
ink  
paint  
brayers and rollers  
glue, string, etc.

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Create 3-D sculptures with a variety of materials and surface patterns.
- Hand build with clay learning slab construction techniques.
- Create a subtractive sculpture by starting with a block of soap or clay and carving a form out of it.

**Materials:**

clay  
modeling dough  
clay tools  
paper  
wood  
fabric and yarn  
found objects

**MIXED MEDIA** is the combination of different materials.

Students will:

- Create mixed-media drawings, paintings, collages.
- Create a landscape using mixed media.
- Make a mask using a variety of materials i.e., Tlingit, Yup’ik Eskimo, and other world cultures.
- Study Northwest Coast basket weaving.

**Materials:**

magazines  
calendars  
fabric  
yarn  
variety of paper  
feathers, etc.

Alaska State Content Standards applied in this section: Arts

**A**

A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they are doing with what they're learning.

**When reflecting on art experiences with fourth grade students:**

**Nurture students' ability to describe and analyze their own art experience, their artwork, and that of their peers. Students will:**

- Begin using art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "Your mask is symmetrical when you put the same designs on both cheeks." Refer to the Fourth Grade Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Identify sources of inspiration in artwork.
- Interpret an artist's intent when making art.
- Differentiate between abstract and realistic art.
- Recognize differences and similarities between two artworks.
- Interpret and evaluate in both verbal and written format.
- Continue to express preferences in a respectful and knowledgeable way.

## FOURTH GRADE ELEMENTS AND PRINCIPLES

### ELEMENTS OF ART

(building blocks of art)

#### LINE

- Recognize contour lines in drawings.

#### SHAPE/FORM

- Locate and differentiate between circle/sphere, square/cube, triangle/cone, and rectangle/cylinder.

#### COLOR

- Recognize intensity changes through use of complementary colors.

#### VALUE

- Recognize that all kinds of artwork may use many values.

#### TEXTURE

- Compare/contrast different textures in artwork.

#### SPACE/PERSPECTIVE

- Identify positive and negative space.
- Use perspective terms including placement, overlapping, size/scale, foreground/background, and detail when discussing art.

### PRINCIPLES OF ART

(ways to use the building blocks)

#### PATTERN

- Recognize how using color, line, shape, and form can create patterns.

#### RHYTHM/MOVEMENT

- Recognize that repetition of elements creates the visual illusion of rhythm and movement in art.

#### PROPORTION/SCALE

- Begin to learn body proportions and vocabulary.

#### BALANCE

- Recognize symmetry and asymmetry in works of art; consider if a work of art is (feels) balanced.

#### UNITY

- Discuss whether a work of art seems complete and unified (all parts seem to fit).

#### EMPHASIS

- Identify the focal point or where your eye is drawn to in a work of art.

## Vocabulary Words for Fourth Grade Students

### Artist/Art Related Careers:

Sculptor  
Photographer

### Elements of Art:

Contour Line  
Sphere/Cube/Cone/Cylinder  
Complementary Colors (Brightness, Dullness, Intensity)  
Scale  
Positive/Negative Space  
Geometric/Organic Shape  
Perspective (Terms: Placement, Overlapping, Size/Scale,  
Foreground/Background)

### Principles of Art:

Rhythm  
Unified  
Proportion

### Art Techniques:

Slab Construction (clay)  
Score/ Slip (clay technique)  
Watercolor Techniques: Resist/Wash/Wet-on-Wet/  
Dry-on-Dry  
Collograph  
Mask-making  
Relief Block Printing

### Alaska Native Art:

Form line  
S-Form/U-form/Ovoid  
Inua

### Other:

Abstract  
Realistic  
Impressionism  
Landscape  
Mood

Alaska State Content Standards Applied in this Section: Arts



A student should be able to critique the student's art and the art of others.

# ENCOUNTER

 and learn about the art of accomplished artists from nearby and around the world, past, and present.

Looking at and discussing examples of art by accomplished artists helps students learn about art and art ideas, and helps them listen to other perspectives. Through this encounter students are instructed and inspired to then create their own art.

## When looking at art with fifth grade students:

### Nurture students' ability to look at and understand art.

#### Students will:

- Examine how artists use art to communicate.
- View art objectively and respectfully recognizing personal style.
- Look for specific examples of elements or principles of art being taught.
- Use art vocabulary when viewing and discussing artwork.
- Be able to distinguish between realistic, abstract, and non-representational art.

### Consider the historical and contemporary role of art in their lives and the lives of others.

#### Students will:

- Understand art as a reflection of culture and its traditions, including local landmarks such as totem poles.
- Realize visual media are art forms i.e., television, movies, newspapers, computers.
- Understand that printmaking and computer-graphic art are the sources for generating most written materials.
- Understand that museums preserve and transmit heritage through art collections.
- Write descriptions of art/artifacts using art vocabulary.
- Consider artists careers such as media maker, computer-graphic designer, and museum curator.

Alaska State Content Standards applied in this section: Arts

**B** A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

**D** A student should be able to recognize beauty and meaning through the arts in the student's life.

## Artists to be Studied in Fifth Grade:

### **Pablo Ruiz Picasso** **Spanish, 1881-1973**

Pablo Ruiz Picasso was born in Spain in 1881. All through Picasso's life he had many artist friends and together they developed new styles of art, one of which was called "cubism." He became famous and there were many exhibitions or shows of his artwork while he was still alive. Picasso is well known for his interesting abstracted paintings and drawings of people and animals. In addition, he was a sculptor, potter, and poet.



### **Robert James Schoppert** **Alaska Native (Tlingit), 1947-1992**

Jim Schoppert was born in Juneau, Alaska in 1947. He was a contemporary artist who expressed his Tlingit heritage through sculpture, painting, etching, drawing, and carving masks and wood panels. He used traditional Alaskan Native images, took them beyond their original design and purpose, and created art pieces that were true to his own artistic vision.



### **Andy Warhol** **American, 1928-1987**

Andy Warhol was born outside of Pittsburgh, Pennsylvania in 1928. He spent the rest of his life in New York City as a commercial artist. His art shocked people who resented his subject matter and style for being outright thievery from the everyday world of commercial art. But the subject matter of his artwork which included giant soup cans, Brillo boxes, and movie stars eventually labeled Warhol as being the father of the American Pop Movement.



### **Georgia O'Keeffe** **American, 1887-1986**

Georgia O'Keeffe grew up on a farm in Sun Prairie, Wisconsin. O'Keeffe split her time between New York City and the countryside in upstate New York, Texas, and Virginia. She fell in love with the landscape in Taos, New Mexico where she eventually resided until her death. She is known for portraying the world through her strong personal vision. Her work is sensual and simplified, showing the beauty of the natural world from unusual perspectives, often from very close up. Her paintings of flowers, bones, and landscapes are large, even monumental in size.



# ENGAGE

 in creating art.

When students become engaged in the creative process they explore media, tools, and techniques and learn to cultivate individual creativity and problem-solving skills. The Juneau Elementary Visual Arts Curriculum organizes guidelines for creating art with students into five main processes: drawing, painting, printmaking, mixed media, and sculpture which are implemented throughout all elementary grades, providing a continuum which builds artistic skills and experience from one grade to the next.

**The following are recommended art experiences for fifth grade students:**

**DRAWING** is the portrayal of an idea using line and/or tone.

Students will:

- Continue quick sketches and extended drawings from observation, nature, memory, imagination, still life, and curriculum themes.
- Continue to explore and practice contour line.
- Continue to explore values in drawings with different shading techniques.
- Use examples of positive and negative space in drawings.
- Draw from still life and abstract it.
- Explore portrait and human body proportions.
- Draw simple Northwest Coast form line animals focusing on anatomy.

**Materials:**

pencil, pen, eraser  
 markers  
 crayons  
 oil pastels  
 colored pencils  
 colored chalk  
 charcoal  
 variety of papers

**PAINTING** is the application of paint to a surface.

Students will:

- Continue mixing values and use results in a work.
- Continue to use and name color schemes i.e., warm, cool, and monochromatic.
- Continue to use several watercolor techniques.
- Practice and name several different brush strokes such as stipple, hard-edge, and soft-edge while using tempera.

**Materials:**

watercolors  
 watercolor paper  
 tempera paint  
 watercolor crayons  
 tempera cakes  
 variety of brushes  
 variety of surfaces

**PRINTMAKING** is the act that transfers an image often with multiple copies.

Students will:

- Use and combine different printing techniques such as stamping, rubbing, stenciling, relief blocks, and monoprints.
- Recognize and use a printmaking vocabulary, including pulling a print, printing plate, edition, and artist’s proof.
- Make an edition of three prints, sign and number properly.
- Print Northwest Coast design images i.e., totem poles, using student created blocks of animal images, from foam or safety cut.

**Materials:**

- found objects
- sponges
- ink
- paint
- brayers and rollers
- glue, string, etc.
- printing foam
- safety cut
- carving tools

**SCULPTURE** is the creation of forms that fill space or three dimensions (3-D).

Students will:

- Create a 3-D work of chosen material and embellish it with surface patterns.
- Combine two construction techniques in a single clay piece i.e., pinch, coil, slab.
- Create a “story-telling” sculpture, inspired by totem poles.

**Materials:**

- clay
- clay tools
- modeling dough
- paper
- wire pipe cleaners

**MIXED MEDIA** is the combination of different materials.

Students will:

- Combine a variety of materials to create mixed-media drawings, paintings and collages.
- Create a landscape using mixed media.
- Create a collage of cut fabric squares simulating the geometric designs of ravenstail weaving.

**Materials:**

- magazines
- calendars
- fabric
- yarn
- variety of paper
- recycled objects/ materials

Alaska State Content Standards applied in this section: Arts

**A**

A student should be able to create and perform in the arts.

- 1) participate in dance, drama, music, **visual arts**, and creative writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

# REFLECT upon the process of learning about and making art.

Students benefit from taking time to reflect what they have learned. Taking time after an art experience to reflect is an important way for students to integrate what they are doing with what they're learning.

**When reflecting on art experiences with fifth graders:**

**Nurture students' ability to describe and analyze their own art experience, their artwork, and that of their peers. Students will:**

- Begin using art vocabulary to talk about art.
- Reflect on the use of elements and principles in artwork i.e., "I used a u-form and a split u-form in my design." Refer to the Fifth Grade Elements and Principles below.

**Provide students with an opportunity to interpret and judge artwork. Students will:**

- Identify sources of inspiration in artwork.
- Interpret artist's intent when making art.
- Differentiate between abstract and realistic art.
- Recognize differences and similarities between two artworks.
- Consider the use of elements and principles of art to create mood in an artwork.
- Interpret and evaluate in both verbal and written format.
- Continue to express preferences in a respectful and knowledgeable way.

## FIFTH GRADE ELEMENTS AND PRINCIPLES

### ELEMENTS OF ART

(building blocks of art)

#### LINE

- Distinguish between contour line and sketching.

#### SHAPE/FORM

- Differentiate between a variety of shapes and forms in art.
- Northwest Coast art: recognize that ovoid, s-form, u-form have variations i.e., split u-form.

#### COLOR

- Begin to recognize monochromatic color schemes, including value differences.

#### VALUE

- Recognize that all kinds of artwork may use many values.

#### TEXTURE

- Differentiate between pieces of art that use actual and visual (implied) texture.
- Northwest Coast art: recognize hatching and cross-hatching textures and their application.

#### SPACE/PERSPECTIVE

- Identify positive and negative space; use perspective terms including placement, overlapping, size/scale, foreground/background, and detail when discussing art.

### PRINCIPLES OF ART

(ways to use the building blocks)

#### PATTERN

- Recognize pattern in increasingly complex works of art.
- For Northwest Coast art, find geometric patterns in Raven's Tail weavings.

#### RHYTHM/MOVEMENT

- Recognize that repetition of elements creates the visual illusion of rhythm and movement in art.

#### PROPORTION/SCALE

- Continue to learn body proportions and vocabulary. Study proportion and scale within indigenous arts.

#### BALANCE

- Identify examples of visual balance in art.

#### UNITY

- Discuss whether a work of art seems complete and unified (all parts seem to fit).

#### EMPHASIS

- Find and identify examples of focal point in a work of art.

## Vocabulary Words for Fifth Grade Students

### Artist/Art Related Careers:

Museum Curator  
Graphic Art/Designer  
Media Artist

### Elements of Art:

Contour Line  
Monochromatic Colors  
Complementary Colors  
Positive/Negative Space  
Geometric/Organic Shape  
Perspective (Terms: Placement, Overlapping, Size/Scale,  
Foreground/Background)

### Principles of Art:

Rhythm  
Unified  
Proportion

### Art Techniques:

Brushstrokes: Stipple, Hard-edge, Soft-edge  
Printmaking (Terms: Pulling a Print, Artist's Proof, Printing  
Plate, Edition)  
Collograph  
Sketching  
Mixed Media

### Northwest Coast Art:

Ravenstail Weaving  
Split U-form  
Hatching/Cross-hatching  
Totem Poles

### Other:

Abstract/Realistic/Non-representational  
Portrait  
Pop-Art  
Cubism

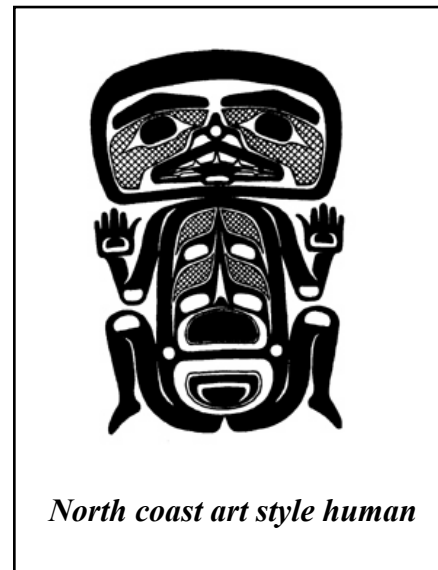
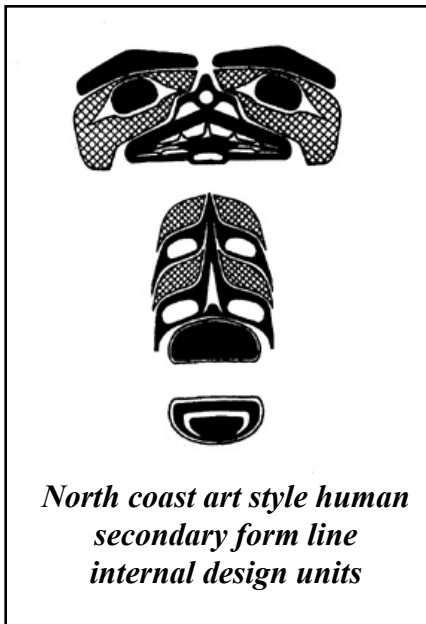
Alaska State Content Standards Applied in this Section: Arts

**C**

A student should be able to critique the student's art and the art of others.

# PACIFIC NORTHWEST INDIAN ART

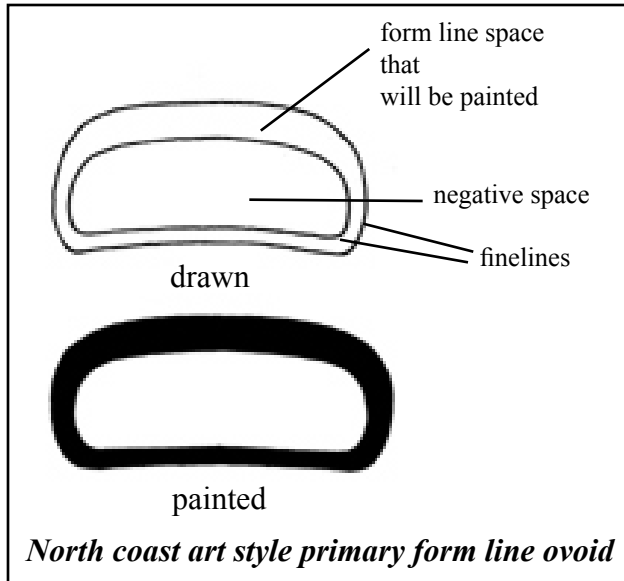
Formlines are swelling, curving lines which join over a given area to outline the main form intended to be represented. Our principle of Pacific Northwest Coast primary formlines is that they are continuous. One can follow all primary formlines from any point continuously throughout the whole artistic piece without interruptions, much as people do pencil puzzles and mazes where a two-dimensional path requires the pencil not to jump a gap or cross over a line but to go from start to finish without lifting the pencil from the paper. Secondary formlines also delineate design units such as ovoids, U shapes and S shapes, which are incorporated within the primary form line. We will illustrate this concept using the human body.



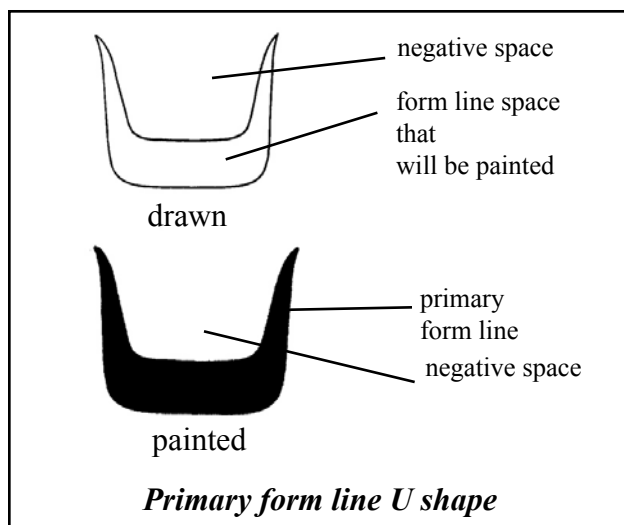
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# PACIFIC NORTHWEST INDIAN ART

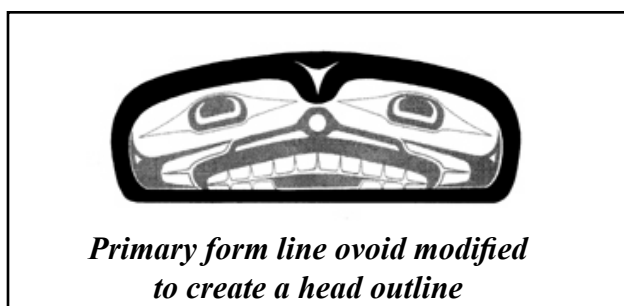
When drawing a design, formlines are made by drawing the outline of a unit with two finelines then filling in the space between the two lines with colour. There is no perspective or overlap in a traditional northwest coast design. Templates made of thin tree bark were used to trace ovoid and U shapes if they were going to be used repeatedly.



The ovoid is one of the basic building blocks of Northwest Coast Native Indian art. The background space in the interior of the form line ovoid is called *negative space*. In this case, the negative space is white, like the paper. If wood were the background, the negative space would be brown, like the wood. Ovoids often shape the primary form line, delineating main body and head parts.



Another basic building block is the U shape. These shapes can be inverted, rotated, lengthened, widened, or otherwise modified in a design to represent cheeks, joined to represent lips, and in other designs, to represent fins, feathers, relieving spaces, tail flukes, fingers, and tails. *Primary* form line U shapes are usually painted black and joined to the primary form line at its leg ends. When the U shape is *secondary* or inside another shape, it is usually painted red.



A primary form line ovoid can create the form or outline of a head design. Here, the ovoid has been modified at the top center to suggest eyebrows. The secondary design units are found within the negative space of the primary form line ovoid. These filler design units are painted black or red.

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# PACIFIC NORTHWEST INDIAN ART

S shapes are primary form line and secondary design units that are shaped like the letter “S”. S shapes can be found reversed or rotated as well as in a regular “S” shape. S shapes provide design variety and may be solid or textured.

*Realistic killer whale outline*



This diagram shows internal skull and skeletal make-up.



*S shape*

*Mid-coast art style killer whale*



In this design, using traditional aboriginal ‘x-ray vision technique’, the ribs of the whale are shown as reversed S shapes. The ribs are further defined by te repeated negative reversed S shapes between the form line S ribs.

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# Vincent Van Gogh

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Vincent Van Gogh was a painter who was born in 1853 in Holland, a country in Europe known for windmills and wooden shoes. He was the oldest child in his family of several brothers and sisters. His younger brother, Theo, was his closest friend and helped support Vincent when he finally decided to become an artist. Vincent had tried other jobs, but had not done very well. Theo encouraged him to be a painter fulltime and helped him by sending him money when he needed it so Vincent could concentrate on being a good artist. Vincent lived in France for much of his life because that is where many great artists worked. He was able to meet many famous artists and become their friend.

Vincent's style of painting was very brave. He not only used lots of paints, but he used colors that he imagined. He is also very famous for using lots of lines, almost as if he was drawing with his paint. Often these lines swirled around the painting. You could often tell if Vincent was happy or sad when he painted his pictures.

Vincent loved colors and his favorite color was yellow. He used it in warm landscapes and fiery flower paintings; he especially loved sunflowers and painted them many times. He would spread lots of paint, like he was frosting a cake, making thick lines with his paintbrush. Sometimes at night he would wear a hat that had candles attached to it, so he could see to paint in the dark.

Vincent made hundreds of paintings and drawings over the ten years that he worked as an artist, but he only sold one during his entire lifetime. Now he is very famous and his paintings sell for millions of dollars.

# Ray Troll

From his tree-top studio, high above the Tongass Narrows in rainswept Ketchikan Alaska, Ray Troll draws and paints fishy images that migrate into museums, books and magazines and onto t-shirts sold around the globe. Basing his quirky, aquatic images on the latest scientific discoveries, Ray brings a street-smart sensibility to the worlds of ichthyology and paleontology.

Born in Corning, New York in 1954 and raised in a family of six children, Ray grew up in 11 different locales around the states and overseas. Ever since he was knee high, Ray knew that being an artist was his life's goal. Ray moved to Alaska in 1983 to spend a summer helping his sister start a seafood retail store. The fish store is long gone but Ray is not. There's something about Alaska that has kept four of the Troll siblings anchored there for decades.

Ray earned a Bachelor of Arts degree from Bethany College in Lindsborg, Kansas in 1977 and an MFA in studio arts from Washington State University in 1981. He is proud to be an honorary member of the Gilbert Ichthyological Society, the Guild of Natural Science Illustrators and a lifetime member of S.P.O.O.F. (the Society for the Protection of Old Fish).

Troll's unique blend of art and science culminated in his traveling exhibit, "Dancing to the Fossil Record," a major show which opened at the California Academy of Sciences in San Francisco in 1995. The huge exhibit included Ray's original drawings, gigantic fossils, fish tanks, murals, an original sound track, a dance floor and an interactive computer installation. In 1997 the exhibit traveled to the Oregon Coast Aquarium in Newport. In 1998 it travelled to Philadelphia at the Academy of Natural Sciences. The tour ended in 1999 at the Denver Museum of Nature and Science.

Ray has illustrated several children's books including, "Sharkabet, a Sea of Sharks from A to Z". The original artwork was displayed at the Science Museum of Minnesota, the Anchorage Museum of History and Art, and the Carnegie Museum of Natural History in Pittsburgh, among others.

Ray and his wife, Michelle, own and operate the SOHO COHO Contemporary Art and Craft Gallery, located in Ketchikan, Alaska. They have two children, and Ray is an avid fossil collector.

# Melvin Olanna

---

Melvin Olanna was born in Shishmaref, Alaska, an Inupiaq Eskimo village on the treeless windswept Bering Sea coast. Shishmaref has a rich artistic tradition. Melvin Olanna was born in 1941 and died in 1991. He was raised partly at his family's settlement at Ikpik. They hunted, fished, and learned traditional skills from their elders in the old way. Melvin learned to carve with father's tools. He also learned graphic techniques in the village. His skill and artistic development led to a fellowship at the Institute of American Indian Arts in Sante Fe, New Mexico. While there, he studied sculpture.

Upon returning to Alaska in 1966, Melvin Olanna studied design and silversmithing with Ron Senungetuk at the University of Alaska Fairbanks. By the early 70s, Olanna was teaching design and production workshops in villages across the State of Alaska. In addition to working in silver, ivory and stone, he was also a printmaker.

Melvin Olanna met and married artist Karen Jenkins in the 1970's and had three children. The family divided their time between their home and art workshops in Shishmaref, Alaska and the Suquamish Indian Reservation, across from Puget Sound from Seattle.

Melvin Olanna once stated:

*"I tend to feel personal satisfaction when I have improved an old design or come out with a new one. I have been working with my hands all my life, and I still have hopes that something new will come out of me. I work with many different materials, but I do enjoy working with marble as it is hard and that slows me down and gives me more time to think about what I'm going to do next. I grew up with sayings that if you are going to do something, do it well. I try to live up to it. I guess my reason for trying to succeed in what I do is to be an example for the young people that they can succeed in whatever their interest is in. With modern tools and materials of today the opportunity is there; it's just a matter of learning how to use it. I think we Alaskans have a very rich culture that's worth preserving and that can be used in the way we live and do things."*

# Faith Ringgold

Faith Ringgold is an African-American artist and author who was born in Harlem, New York City in 1930. She began her artistic career as a painter. She is best known for her large painted story quilts. When she was a child, Faith learned how to sew fabric in a creative way by her mother, a fashion designer. Faith's great-great-mother taught her how to make quilts. Faith's great-great-great grandmother was a slave who also quilted. The African-American quilt-making was influenced by weaving produced by men in Africa, which were brought to America by the slaves. Quilting served different purposes in the African-American community, including preserving memories, events, and even as a way for the slaves to find freedom. They would use the quilt as a "message board" for the Underground Railroad.

Ringgold was educated at City College in New York, earning a B.S. and an M.A., both in fine art, focusing on painting. She traveled to Europe and studied the artwork of Matisse, Picasso, Monet, amongst others. Upon her return from Europe, she began painting seriously, and at that time (later '60's), her art work reflected the social changes for women and African-Americans. Ringgold's artwork focused on political issues. She produced large paintings in acrylic that were powerful statements on the complex issues of racial and gender inequality.

She explored sculpture, creating large, soft sculpture figures. In 1980, Ringgold collaborated with her mother and made a story quilt, which is the primary vehicle for her expression today. She paints on canvas and pieces the fabric borders, incorporating written narrative. Ringgold's quilts tell stories of African American slave life, imaginary stories of freedom or commemorates special events. Her art combines painting, quilted fabric and storytelling.

Faith married and had two daughters. She has made a successful career as an artist, teaching (New York City public schools and professor of art at the University of California, San Diego), and illustrating numerous children's books. In addition, she has exhibited her artwork in major museums throughout the USA, Europe, South America, Asia, Africa, and the Middle East.

# Eric Carle

---

Eric Carle is well known for his wonderful children's book illustrations. Eric was born in New York in 1929 and moved with his parents to Germany when he was 6 years old. He went to a special school there where he studied art. His dream was always to return to America, where his happiest childhood memories were. So he came back to New York with some of his best artwork and \$40 and got a job right away for a magazine. He also worked making advertisements.

One day, children's book author Bill Martin, Jr. saw a red lobster that Eric Carle had done for an advertisement and called him to ask if he would do the pictures for a book he had written, *Brown Bear, Brown Bear, What Do You See?* This was the beginning of Eric's true career. Soon he was illustrating many children's books, most of which he wrote himself. His best-known work is *The Hungry Caterpillar*.

Eric Carle's artwork is easy to recognize. It is created as a collage, using hand-painted papers, which he cuts and layers to form bright and cheerful pictures, usually of animals. Eric thinks a lot about children when he writes his stories and does his illustrations. He knows that children love animals and nature and he writes stories with a positive message to help children feel comfortable and safe. Eric Carle is still creating his wonderful artwork and stories.

Eric Carle is well known for his wonderful children's book illustrations. Eric Carle's artwork is easy to recognize. It is created as a collage, using hand-painted papers, which he cuts and layers to form bright and cheerful pictures, usually of animals. Eric knows that children love animals and nature and he writes stories with a positive message to help children feel comfortable and safe.

# Nathan Jackson

Nathan Jackson is a master wood carver incorporating traditional Northwest Coast stylistic elements. Born in Tenakee Springs, Alaska, Jackson spent his teenage years in Haines, Alaska where he was taught the traditions of his Tlingit clan. At that time, he was much more interested in fishing, rather than carving. Circumstances lead Jackson down a different path. While getting the boat ready for fishing, he became sick with pneumonia caused by sanding dust (a combination of copper bottom paint and dried jellyfish). While in the hospital recovering, he practiced carving scraps of yellow cedar with an X-acto knife and produced small totem poles. This experience led Jackson towards a career and passion for art.

Jackson attended and studied graphic art at the Institute of American Indian Arts in Sante Fe, New Mexico. Later, he worked with the Alaska Indian Arts Inc. in Haines and taught block printing and silk-screening. He met Duane Pasco, a noted carver from Washington while Jackson was teaching a class on Native dance. He was inspired by Pasco's carvings, and from there, decided to learn how to carve with an adz (used for large areas). Jackson moved to Ketchikan and with a good supply of cedar, began carving.

Jackson worked on large totem poles as one of the carvers at the World's Fair in New York. After the fair, he met Bill Holms who helped to revitalize the Northwest Coast art form. Nathan Jackson has become one of the world's master carvers using the traditional Northwest Coast design elements.

In addition to carving, Nathan has also taught carving at Sheldon Jackson College in Sitka, as well as other places within the state of Alaska. His work is on display in different parts of the world, including a bear totem pole in Japan, carvings at the Sheldon Jackson Museum, Anchorage Historical and Fine Arts Museum, the Peabody Museum in Cambridge, the airport in Ketchikan, Alaska, and the Sealaska Corporation in Juneau, Alaska.

Nathan Jackson is married to Dorica, an artist specializing in weaving, and their son is also a carver.

# Alexander Calder

---

Alexander Calder was born in America in 1898 to artist parents, his father was a sculptor and his mother was a painter. The family traveled around the country when Alexander was a little boy while his dad made sculptures for different people. Alexander was encouraged to make things himself and had his own little workshop wherever the family lived. When he was 11 he made his first two sculptures for his parents as a Christmas present, a tiny dog and a duck made out of metal, they were very impressed because the duck moved when it was tapped.

When Alexander became an adult he was an engineer, but changed his mind and decided to work as an artist. One of his first jobs as an artist was for a magazine that sent him to do drawings of the Ringling Brother's Circus as they performed. Alexander loved the circus and later his first famous creation was a tiny version of a circus, made out of wire, metals and leather. There were tiny clowns and animals, and he did a two hour performance for people, moving these little sculptures around to "perform" a circus. Alexander realized he enjoyed working with wire and began doing portraits of people using wire.

Word traveled about this inventive artist and he began to do art shows, some in America and some in Paris and other European cities. This meant that he went back and forth across the Atlantic Ocean by boat a number of times, since people were not traveling by airplane then, and on one of the boats he met a woman named Louisa who became his wife. They had two daughters.

Alexander Calder became famous for creating sculptures that moved, they were named "mobiles," and sometimes were moved by cranks and motors. Many times he was paid to make a special sculpture for in front of a certain building or in a special area. His largest piece was sixty-seven feet high, a sculpture called El Sol Rojo, made for outside the Aztec Stadium for the Olympic Games in Mexico City. Alexander Calder is known as a very inventive and creative artist.

# Rie Muñoz

Rie Muñoz (re moo nyos), a Dutch-American, was born and raised in California. She has lived in Alaska since 1951, when she traveled up the Inside Passage by steamship, fell in love with Juneau, and gave herself until the boat left the next day to find a job and a place to live. Since then Juneau has been home to Munoz.

Of the many jobs she has held—journalist, teacher, museum curator, artist, mother— one of her most memorable was as a teacher on King Island in 1951, where she taught 25 Eskimo children. The island was a 13-hour umiak (a walrus skin boat) voyage from Nome, an experience she remembers vividly.

During her years in Alaska, Munoz has lived in a variety of small Alaskan communities, including prospecting and mining camps.

Her paintings reflect an interest in the day-to-day activities of village life such as fishing, berry picking, children at play, as well as her love of folklore and legends.

Munoz studied art at Washington and Lee University in Virginia, and at the University of Alaska-Juneau. Rie received the University of Alaska's Honorary Doctorate of Humanities Degree in May of 1999. Her reproductions and original prints are carried by galleries throughout the U.S. and Canada, as well as in Norway, Japan, England, and Holland. She has had many solo water-color exhibits in Alaska, Oregon, and Washington State.

# Diego Rivera

---

Diego Rivera was born in Guanajuato, Mexico in 1886 and died in 1957. He began studying painting at an early age. He began to study at the San Carlos Academy in Mexico City while still in school. He was awarded a scholarship and went to Spain in 1907, studying art in Madrid. In 1909, he visited Paris, and settled there from 1911-20. He was influenced by the works of Cezanne, Gauguin, Renoir, Matisse, and Picasso. From 1913-17, he worked in a Cubist style.

Diego Rivera travelled to Italy in 1920 to study the Renaissance frescos, and to learn more about mural techniques of Italian Renaissance painter Giotto. Rivera worked on hundreds of sketches that he eventually completed upon his return to Mexico. He developed a narrative and lineal style using flat colors. He is credited with the reintroduction of fresco painting into modern art and architecture.

Diego Rivera was a revolutionary painter who wanted to display his artwork to a broader audience which included murals on city buildings. These murals included narratives of the history of and life within Mexico. The murals are realistic in style, and full of social meaning. He also painted similar murals in the United States with social messages. His artwork was inspired and included aspects of Aztec and Byzantine symbols.

Diego Rivera remained a central force in the development of a national art in Mexico throughout his life. His painting style and social ideas portrayed remain a major influence upon artists worldwide.

# Jennie Thlunaut

Jennie Thlunaut was born during the spring run of the eulachon (fish) in 1892 in the Chilkat Territory of Alaska. Her mother belonged to the Eagle clan, and her father to the Raven clan. She grew up in a subsistence lifestyle, helping her family by picking berries, and gathering wild celery. She traveled with her family in the Tlingit canoes to visit families in other communities, or to attend potlatches. It was at the potlatches that she listened and learned of Tlingit history through storytelling.

As a young child, Jennie's mother gave her a box of mountain goat yarn which is used to make Chilkat blankets, a Tlingit ceremonial robe. Jennie's mother began teaching her how to weave blankets, baskets and sew moccasins (along with beading) at age ten. Jennie learned how to collect and prepare spruce roots for the baskets. She wove baskets and in the springtime, and her father would travel to Skagway by canoe to sell her baskets along with his totems poles.

As a young girl, Jennie wove a rug for her doll. Her mother then taught her the proper way to weave. She helped her mother by making the black and yellow border on the Chilkat blanket. In 1902, she was shown how to weave her first design; a frog. Her aunt showed her how to count the yarn strands for the designs and how to use the design board for weaving.

Jennie devoted 75 years to this art form and wove more than 50 Chilkat blankets, and 25 tunics. Some of these blankets were sold, while others were given as gifts to relatives. The blanket is used for ceremonial display. It is edged with long fringes that move as the dancer wearing it moves. The designs on the blankets visually inform others which clan they represent. The Chilkat blanket is woven from mountain goat wool, red cedar bark, with natural dyes used.

Jennie married John James and they had three daughters. In 1920, her husband became sick and died. She later married John Mark Thlunaut. They had two daughters, one died as an infant. She was an accomplished artist with her work on display at various museums. She also shared and taught the younger generation her knowledge of weaving.

# Maria Martinez

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Maria Martinez is a Spanish name, although she was a Pueblo Indian. She became one of the world's best-known and most influential potters. She and her husband revived the old ways of pottery making when there was little being done. They were so successful and so willing to share their knowledge that many other potters followed in their footsteps. Maria made the pots and Julian decorated and fired them. From 1908 until 1915, all of their work was very small with simple geometric designs and always with only three colors, black or red on cream. In 1915 they started making blackware and larger pots, but it was not until 1919 that Maria and Julian made a true discovery with the development of black designs on the black pottery ("black on blackware"). This was the form of pottery that made the couple famous all over the world, and influenced the pottery work done at all the pueblos.

Maria set another example. Never before had pottery been signed by Pueblo potters because it was made for use in the village. But since they were selling their art, Maria signed the pots they made. Within two years all regional potters signed their pots. Her signature changed over the years and from 1925 until her husband Julian died, she signed the pots "Maria & Julian."

Maria and Julian had four boys, and one of them became a successful potter, Popovi Da (his name means "Red Fox"). "Po" and Maria became partners and made pots together as she had done with Julian. Po's son, Tony Da, was artistic and followed in his father and grandmother's footsteps to become a great potter as well. In 1967 all three potters from this family went to Washington D.C. for a special art show of their work. Maria died in 1980, but the legacy of Pueblo pottery is strong and continues.

# Leonardo da Vinci

Leonardo was a painter, sculptor, philosopher, inventor, writer, architect, botanist, biologist, city-planner, engineer, musician, and mathematician! Leonardo da Vinci was born in Vinci, a mountain village in Italy in 1452. “Da Vinci” means “from Vinci.” Growing up in his father’s home, Leonardo read many books owned by family and friends, and saw many paintings around Vinci.

Legend has it that young Leonardo was asked by his father to paint a round shield. Like many teenagers, he thought it would be cool to paint a really creepy head, so he brought in all sorts of vermin -- lizards, bats, maggots, etc. and painted a disgusting monster exhaling smoke and poison gas. He was so engrossed in his painting that he failed to notice that his animal specimens had begun to rot, and when he finally allowed his father to see it the man was so startled by its realism that he knew his son could only be an artist. When he was about 15 his father apprenticed him to the well-known workshop of Andrea del Verrochio in Florence. Even as an apprentice, Leonardo demonstrated his amazing talent. Leonardo’s big moment was painting a kneeling angel in the corner of one of his master’s paintings. It really stood out in the painting, it was painted so well! They say that Leonardo’s painting was so much better than his master’s that after a while Verrochio resolved never to paint again. Leonardo stayed in the Verrocchio workshop until 1477 when he began to work on his own.

In search of new challenges and making money, he went to work for the Duke of Milan in 1482. The Duke kept Leonardo busy painting and sculpting and designing elaborate court festivals, but he also put Leonardo to work designing weapons, buildings, and machinery.

Alas, Leonardo was interested in so many things, and he so often started new projects, that he usually failed to finish what he started. This lack of “stick-to-it-ness” resulted in his finishing only about six works in these 17 years, including “The Last Supper” and “The Virgin on the Rocks,” and he left dozens of paintings and projects unfinished. He spent most of his time studying science, either by going out into nature and observing things.

Between 1490 and 1495 he developed his habit of recording his studies in meticulously illustrated notebooks, which are now hungrily collected by museums and individuals (Bill Gates recently plunked down \$30 million for a collection of Leonardo’s notebooks!) Leonardo was left-handed. He even wrote backwards, and his writings are easily deciphered only with a mirror.

About 1503, Leonardo reportedly began work on the “Mona Lisa,” possibly the most famous painting in the world. He produced studies for the Virgin Mary from “The Virgin and Child with St. Anne,” studies of cats, horses, dragons, St. George, anatomical studies, studies on the nature of water, and drawings of various machines.

Leonardo died on May 2, 1519 in Cloux, France. Legend has it that King Francis was at his side when he died, cradling Leonardo’s head in his arms.

# Gertrude Svarny

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Gertrude Svarny was raised in Unalaska, Alaska until 1942 when the village was bombed by the Japanese during WWII. All the residents, including Gertrude were evacuated to southeast Alaska until 1945. Gertrude spent one year at home in Unalaska prior to returning to southeast Alaska to attend a boarding school (Mt. Edgumbe High School) in Sitka, Alaska. She graduated salutatorian of her class. She married Samuel Svarny in 1950, and they have 4 daughters, 11 grandchildren, and 1 great grandchild.

Gertrude Svarny became interested in art relatively late. Svarny's daughters had encouraged her to try basket weaving, and she began to weave when she was 48 years old. Several years later, at the age of 51, she learned how to sculpt. She experimented with bone, ivory, wood, baleen and soapstone. She enjoys sculpting with soapstone, alabaster and wood best.

Svarny's art work often reflects her Alaskan environment and culture. She portrays traditional scenes of people working, dancing and hunting. She sometimes combines her weaving and sculpture to make unique pieces of art. She also has worked with bending wood, producing beautiful traditional bentwood hats.

Svarny's art work has been featured in the International Arts Arctic travelling exhibition, the Bending traditions show, a solo exhibition at the Southern Plains Indian Museum, the Smithsonian Institution, amongst many other public and private collections. She has received numerous awards for her achievements.

Gertrude Svarny writes that her autonym is Unangan, though most people call them Aleut, which is a name that the Russians gave to them for some unknown reason. She would like to be referred to as Unangan, which is where she gets the inspiration for her work. She says that the Unangan culture is great to work with and the past artists were so wonderful.

# Nicholas Charles, Sr.

Nicholas Charles, Sr. (Nick) was born in Alaska on the north shore of Nanvaruk (Baird Inlet) while his parents were hunting ducks. During this time, much of the area was untouched by the Western society. Nicholas was raised in a traditional Yup'ik Eskimo family which consisted of a subsistence lifestyle. His family would hunt and gather food, which meant going to summer camp to fish and spring camp to hunt for seals, muskrat and loche fish. The families would travel by dogsled or kayak. As a child, Nicholas learned many stories from the elderly men. These stories taught him about the natural history of the Yup'ik Eskimo people, and they explained the rules of behavior for people and animals. He would later use these stories and images in his artwork.

Nicholas' father taught him the skills needed to shape wood. He learned by watching his father, along with other men making items from driftwood such as fish traps, houses, sleds, and kayaks. The Yup'ik people needed to learn how to make items based on what was available in their environment. The men needed to be good carvers to contribute to the families lifestyle. They made bentwood bowls for serving food, dippers and ladles, bird spears, arrows, bows, fish traps, and hunting tools.

Nicholas learned from his father how to make and use traditional carving tools, which included an adze and a small knife with a curved blade (usually called a crooked knife). It was no easy task to learn how to carve with such simple tools. Nicholas recalls that it took much practice. If a man was surrounded by a lot of wood chips, it was a visual sign on the amount of effort that was put forth.

Nicholas married Elena and they had many children together. They lived in various regions of Southwestern Alaska and in addition to living a subsistence lifestyle, Nicholas was a carpenter in Bethel. Later, he started to concentrate more on carving masks.

Each of his masks are unique and portray the Yup'ik way of life. Many of the masks represent birds (owl, seagull, raven), and the wood rings that are sometimes put around the mask represent the traditional multi-tiered universe. The appendages on masks represent some aspect of the whole object, such as animals parts (wings, feathers, etc.).

Nicholas was a master carver who kept the art form vibrant. His masks have been displayed in museums.

# Katsushika Hokusai

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Hokusai was a Japanese artist who lived in the 1700's. He is known for his woodblock prints and his landscape drawings. He was an interesting character who lived many different places and changed his name many times. Hokusai's father was a craftsman and Hokusai was trained to cut woodblocks for printing pictures in books.

Hokusai developed his own special style. He loved to paint in public and make a performance of it. He would paint huge paintings to entertain and once rolled out a long piece of paper, put a blue wash of painted waves on it, then took a rooster, dipped its feet in red paint and let it run across the paper. He called the finished painting Red Maple Leaves Floating Down a River. Hokusai created his most famous work beginning at the age of 68. He painted a series of prints called The Thirty-Six Views of Mount Fuji. Each one shows the mountain from an unusual view and in different weather, sometimes with figures.

Hokusai had an interesting personal life. He was married three times and had many children. He apparently had a hard time keeping jobs because he argued a lot with people, so he kept getting fired. Because of this, even though he became a well-known artist, he never had much money, but managed to support his children and lived a long life. When he was 75 years old he said, "I have drawn things since I was six. . . at 73 I began to understand the true construction of the animals, plants, trees, birds, fishes. At 90 I will enter into the secret of things. At 100 I shall have reached a magnificent level, and when I am 110, every dot and dash will live." Hokusai did not make it to 110; he died at 89, still doing his artwork even though he was an old man.

# Claude Monet

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When Monet was a boy in France he could not sit still in school. He drew pictures and cartoons all over his schoolwork. During school he took drawing lessons. Monet's parents wanted him to help in the family business, but he knew from a young age that he wanted to become a painter.

His aunt who was also a painter gave him money to go to Paris to study painting. There he became friends with many other young painters. Most of the paintings being done at that time used dark colors and very careful details. Monet and his friends wanted to try new things; they moved their painting outside in the fresh air and painted landscapes with light and colors. They became known as the French Impressionist painters. One painting made by Monet is called Impression-Sunrise which is why they began calling them "impressionists." They weren't allowed to put their paintings in the big art shows at first, so they had to hold art shows of their own. At first Monet was very poor, but over time people began to love his painting and for the second half of his life he lived comfortably with his big family out in the country near Paris.

Monet developed a loose brushy style of working that makes his paintings hard to figure out from up close, but from some distance his beautifully colored paintings with their layers of strokes jump into focus. He would paint the same subject many times to capture what it looked like in different light. His favorite place to paint was in his own garden, he would float around in a little boat on his ponds and paint the bridges and the water lilies. Monet worked hard and lived a long life, enjoying fame and success.

# Pablo Picasso

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Pablo Picasso was born in Spain in 1881. Picasso said, “When I was a child my mother said to me, ‘If you become a soldier you’ll be a general. If you become a monk, you’ll end up as the Pope,’ instead I became a painter and I wound up as Picasso.”

Picasso did his first oil painting when he was eight years old. It was of a matador, a Spanish bull-fighter. Pablo Picasso’s family moved several times so that he could study art at different schools. His father was an art teacher and his father would teach art while Picasso studied. By the age of 16, he was painting better than his teachers and his father, and he was sent to the Royal Academy at Madrid. Studying there was unsatisfying to the young artist because at that time to learn art was to simply copy the paintings of master artists. When he moved to Paris at 19 years old he began to develop his own styles. At first he worked for a magazine drawing cartoons or caricatures.

He made friendships with young artists poets and authors, all of whom were young and searching for something new. His art was influenced by the ideas and art of his friends. They were very poor. Picasso lived with a friend in one room where they worked, ate, and slept. Picasso saw the hard lives of poor people in the city and they became the subjects for his paintings. These paintings were called his “Blue Period.” He also had a “Rose Period” when his paintings were mostly about love.

Picasso’s art had many different styles. Picasso was influenced by African art, especially masks. His work became stylized and angular and became a style known as “cubism.” He painted many, many paintings in his life. People were very interested in his work. He became famous and there were many exhibitions or shows of his artwork while he was still alive. Picasso is well known for his interesting abstracted paintings and drawings of people and animals, but did you know he also did sculptures, pottery, and wrote poetry?

Pablo Picasso was born in Spain in 1881 and he used the name “Picasso” as his artist signature. All through Picasso’s life he had many artist friends and together they developed new styles of art, one of which was called “cubism”. He became famous and there were many exhibitions or shows of his artwork while he was still alive. Picasso is well known for his interesting abstracted paintings and drawings of people and animals, but did you know he also did sculptures and wrote poetry?

# Robert James Schoppert

Robert James Schoppert (Jim) was born in Juneau, Alaska in 1947 and died in 1992. The following information provided by Steve Henrikson (Alaska State Museum) portrays Schoppert's artwork:

Jim Schoppert is remembered as an innovator. Inspired by Eskimo and Northwest Coast artistic traditions, he went beyond a replication of rules and conventions to produce work that was simultaneously traditional and contemporary. With an MFA in sculpture from the University of Washington, he was also well versed in Western artistic traditions, which he often combined with Native styles. As a result, his work shows a new freedom of color, fragmentation, abstraction, minimization, and humor. He recognized that for a variety of reasons, many Native artists were confined to previously defined ways and styles of artistic expression. In time, he felt they would exercise more of their own creativity and innovations. In 1987, Schoppert stated, *"I often wonder how Tlingit art would look today if left unscathed from contact with the Western world. The question can't be answered, however, it can, is and will continuously be pondered. In my work it serves as a departure point."*

Though he completed many traditional Tlingit and Eskimo pieces, Jim is best remembered for his sculptural panels based on Northwest Coast formline design, which are reordered fragments of traditional formline shapes and rendered them in vivid colors. He explained that *"looking at the formline as an artistic process rather than a means of expressing an object or a social comment opened for me tremendous space for artistic expression. I determined that the formline, with its intrinsic qualities of power and movement could be a statement in itself, a strong calligraphic gesture with no cultural meaning or intent. The sole purpose of the formline, in the most direct sense, addresses the developed and established art conventions of Tlingit people and offers a different approach to understanding culture, continuance and art."*

# Andy Warhol

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Andy Warhol was born near Pittsburgh, Pennsylvania to immigrant parents between 1925 and 1930. His birth date is not known for sure because after he became famous he made a game of the facts of his life as a way of making himself and his art mysterious and more intriguing. His father mined coal and died from drinking poisonous water. Andy had to sell apples to help out his mother and two brothers.

Even though his family was very poor, Andy went to a famous art school, the Carnegie Institute in Pennsylvania and worked summers selling shoes in a local store. In the store he came in contact with what was to become his world of art: the world of consumer advertising. He earned his degree and went to New York City to work as a commercial artist. He did advertisement drawings for a shoe seller. One day he came to work with 50 shoe drawings in a brown paper bag. His employer turned them down, but he went home and used them to produce the first art for which he was noticed, a series of decorative boots and shoes designed for, and titled after, movie stars.

Andy Warhol's success came quickly because in the 1960's abstract art was the accepted style. People were shocked, however, that he used such common things as a Campbell Soup can, or a soap package, lifted the photo right out of a magazine, made it huge, changed the colors, and called it art, HIS art! A lot of young artists liked his style and it became known as Pop Art. Andy Warhol is especially known for his soup cans, brillo soap boxes, and movie star artwork, and is hailed as the father of the Pop Art Movement.

# Georgia O’Keeffe

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Georgia O’Keeffe was born into a large family on a farm in Wisconsin in the 1800’s. Growing up on a farm in the open countryside gave Georgia O’Keeffe a love for landscape that would draw her later to the landscape in her art. She and her sisters were given painting lessons when she was 10 years old and from that time on, O’Keeffe knew she would be a painter.

This was not an easy dream for a young woman at that time. She was often the only woman in her painting classes, was taught to paint in a style that was not her own, and had to interrupt her years studying painting to take teaching jobs to support herself. She studied abstract design and worked as a commercial artist.

In 1912 she began to teach in Amarillo, Texas. It was then that she dedicated herself to paint in her own way—the way she saw and felt the world. She loved the open landscape of Texas with its dry beauty, the rocks, mountains, and emptiness. Her paintings and drawings became powerful, original and imaginative. Her paintings show us natural beauty from unusual perspectives, often from very close up! Her paintings of flowers, bones and landscapes are large, sometimes monumental in size!

In 1915 Georgia O’Keeffe’s work came to the attention of a photographer who owned an art gallery in New York City. He gave an art show of O’Keeffe’s paintings in his gallery and she became a success from the very first show. She and the photographer got married and traveled around, often living in the desert, which is where they finally settled. Georgia teaches us that it is important to do artwork from your own perspective and in your own style, and in this way, you show people another way to see things.



**JUNEAU SCHOOL DISTRICT**

**VISUAL ARTS CURRICULUM**

**MIDDLE SCHOOL**



The middle-school art curriculum is part of an educational continuum throughout the elementary grades and into high school that provides diverse art experiences as an integral part of learning. Students grow in their knowledge of the elements and principles of art by exploring (and refining) media and techniques. They develop (and expand) their art vocabulary by looking at and talking about their art and the art of others, recognizing differences, and developing a sense of respect for diverse expression. Students consider roles and purposes of art and artists of the present day, in other places, and at other times. Students learn to cultivate individual creativity and problem-solving skills as they produce, perceive and reflect on art.

The three art courses at the middle-school level are:

## **Exploring Art**

Exploring Art is a survey of art experiences designed for entry-level students (sixth graders). Students experiment with a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving and pottery. They also study artists and their work, learn to make judgments about art, consider different theories and purposes of art and begin to learn the language of art (including vocabulary).

## **The World of Art**

The World of Art is an in-depth study of the elements and principles of art learned through experience in a variety of methods and media. The course is designed for mid-level students (seventh and/or eighth graders) who have successfully completed Exploring Art. Students will engage in a variety of experiences that may include drawing, painting, printmaking, sculpture, pottery or other art forms. Students also study artists and their work, learn to make judgments about art, consider different theories and purposes of art, and continue to expand their understanding of the language of art.

## **Studio Art/Special Topics**

Studio Art/Special Topics is a continuation of The World of Art wherein the elements and principles of art are applied and emphasized. Topics and media may vary by semester according to the school and the instructor. Students also study artists and their work, learn to make judgments about art, and consider different theories and purposes of art.

The Middle-School Core indicates those essential learnings all students should know and be able to do upon successful completion of the Juneau School District's Visual Arts Curriculum. The Core directly aligns with the Alaska Art Content Standards. Art courses directly align with the Core, so there is inherent connection between course content and the Alaska Art Content Standards.

The following chart divides the Core into four categories: Work Habits, Producing Art, Reflecting on Art Critically, and Perceiving Art Historically and Aesthetically.

	<b>Exploring Art</b>	<b>World of Art</b>	<b>Studio Art/Special Topics</b>
<b>Work Habits</b>	<p>Demonstrate personal responsibility through:</p> <ul style="list-style-type: none"> <li>• quality craftsmanship in all work.</li> <li>• care, safe use, and cleanup of tools, materials, and equipment.</li> <li>• efficient use of class time.</li> <li>• respectful interaction with peers and adults.</li> <li>• self-motivation, developing ability to meet own learning needs.</li> </ul> <p>Demonstrate the use of the elements and principles in creating artworks.</p>	<p>Demonstrate increased personal responsibility through:</p> <ul style="list-style-type: none"> <li>• quality craftsmanship in all work.</li> <li>• care, safe use, and cleanup of tools, materials, and equipment.</li> <li>• efficient use of class time.</li> <li>• respectful interaction with peers and adults.</li> <li>• increasing self-motivation and self-direction, developing ability to meet own learning needs.</li> </ul>	<p>Demonstrate personal responsibility through:</p> <ul style="list-style-type: none"> <li>• quality craftsmanship in all work.</li> <li>• care, safe use, and cleanup of tools, materials and equipment.</li> <li>• efficient use of class time.</li> <li>• respectful interaction with peers and adults.</li> <li>• increasing self-motivation and self-direction, developing ability to meet own learning needs.</li> <li>• well-developed ability to meet own learning and self-expressive needs.</li> </ul> <p>Self-motivated, self-directed.</p>
<b>Producing Art</b>	<p>Develop artistic skills and self-discipline through practice and revision.</p> <p>Use new and traditional materials, tools, techniques, and processes appropriately.</p> <p>Demonstrate the creativity and imagination thinking and problem solving.</p> <p>Collaborate with others to create works of art.</p>	<p>Demonstrate increasingly sophisticated use of the elements and principles in creating artworks.</p> <p>Refine artistic skills and self-discipline through practice and revision.</p> <p>Skillfully use new and traditional materials, tools, techniques, and processes.</p> <p>Expand creativity and imagination necessary for innovative thinking and problem solving.</p> <p>Collaborate with others to create works of art.</p>	<p>Demonstrate purposeful use of elements and principles in creating artworks.</p> <p>Refine artistic skills and self-discipline through practice and revision.</p> <p>Skillfully use new and traditional materials, tools, techniques, and processes.</p> <p>Expand creativity and imagination necessary for innovative thinking and problem solving.</p> <p>Collaborate with others to create works of art.</p> <p>Develop an integrated body of artwork that expresses personal vision.</p>

	<b>Exploring Art</b>	<b>World of Art</b>	<b>Studio Art/Special Topics</b>
<b>Reflecting on Art Critically</b>	<p>Learn critiquing skills: Identify the piece.</p> <p>Describe the use of basic elements.</p> <p>Analyze the use of basic principles.</p> <p>Interpret meaning and the artist's intent.</p> <p>Express and defend an informed opinion.</p> <p>Begin to use art-reflected vocabulary in describing artworks.</p>	<p>Develop critical reflection skills:</p> <p>Learn the criteria used to evaluate art.</p> <p>Examine historical and contemporary works of art, the works of others and student's own art.</p> <p>Accept and offer constructive criticism.</p> <p>Recognize and consider artistic expression.</p> <p>Exhibit appropriate audience skills.</p> <p>Develop and use art-related vocabulary to discuss artworks.</p>	<p>Use established criteria to evaluate art both orally and in written form.</p> <p>Examine historical and contemporary works of art, the works of others and student's own art.</p> <p>Accept and offer constructive criticism.</p> <p>Recognize and consider artistic expression.</p> <p>Exhibit appropriate audience skills.</p> <p>Consider constructive criticism when refining own work.</p> <p>Recognize and consider artistic expression of self and others.</p> <p>Develop and use art related vocabulary to discuss artworks.</p>
<b>Perceiving Art Historically &amp; Aesthetically</b>	<p>Demonstrate an awareness of historical and multicultural influences in art:</p> <p>View, describe and compare the work of various artists past and present.</p> <p>Recognize Alaska Native cultures and their art.</p> <p>Recognize the role of tradition and ritual in art.</p> <p>Investigate the relationship of art to the individual, society and the environment.</p>	<p>Demonstrate an increased awareness of historical and multicultural influences in art:</p> <p>Recognize specific works of art created by artists from diverse backgrounds.</p> <p>Explore similarities and differences in the art of world cultures.</p> <p>Recognize universal themes in art such as love, war, childhood and community.</p> <p>Respect differences in personal and cultural perspectives.</p>	<p>Demonstrate an increased awareness of historical and multicultural influences in art:</p> <p>Recognize major art movements.</p> <p>Recognize/identify art from a variety of world cultures.</p> <p>Identify/recognize influences in artworks of individual artists.</p> <p>Investigate careers in the arts.</p> <p>Make artistic choices in everyday living.</p>

# Art Movements

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## Chronologically or Thematically: Expressionist/Realistic/Symbolic

### Prehistory

- Cave art
- Greco-Roman
- Egyptian
- Persian

### Pre-Renaissance

- Middle Ages

### Renaissance

### Post Renaissance

- Mannerism
- Impressionism
- Post Impressionism

### Modernism

### Contemporary

### Cultures (suggested)

- Alaska Native
  - Athabascan
  - Aleut
  - Inupiat Eskimo
  - Yup'ik Eskimo
  - Tlingit
  - Haida
  - Inuit
  - Tsimshian
- Pacific Rim/Asian
- American Indian (the Americas)
- Central/South American
- American Cultures/Folk
- African
- Middle Eastern
- European

**JUNEAU SCHOOL DISTRICT**

**VISUAL ARTS CURRICULUM**

**HIGH SCHOOL**



The Juneau School District High School Art Curriculum is part of an artistic educational continuum. Students enter high school courses at various levels of experience and expertise and are expected to continue to grow in their knowledge and skills in art. Students are expected to refine their artistic abilities while challenging their expressive tendencies. They will further develop their ability to examine and critique art, recognizing differences and developing a sense of respect for diversity. They will study and learn from historical, cultural and contemporary resources while using them as inspiration for personal expression.

### Basic Curriculum

- To develop and expand visual arts knowledge and skills in order to express ideas creatively.
- Begin to develop a visual art vocabulary.
- Demonstrate a control of art techniques that add craftsmanship to the personal statement.
- Demonstrate an ability to design using elements and principles of design in creative ways.
- Acquire artistic skills to express and communicate responses to experiences.
- Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the artwork of others.

Continue to apply the principles of art:	Learn to use the elements of art:
<ul style="list-style-type: none"> <li>Pattern</li> <li>Rhythm/movement</li> <li>Proportion/scale</li> <li>Balance</li> <li>Unity</li> <li>Emphasis</li> </ul>	<ul style="list-style-type: none"> <li>Line</li> <li>Shape/form</li> <li>Color</li> <li>Texture</li> <li>Space</li> <li>Value</li> </ul>

### Art Production:

- Produce original art. Exhibit and display student art work within the school facility (i.e. high school commons, district board room, state capitol, city and state museum, etc.).
- Begin to understand and apply the creative process:
- Develop an integrated body of artwork that expresses personal vision.
- Demonstrate purposeful use of elements and principles in creating artworks.
- Refine artistic skills and self discipline through practice and revision.
- Skillfully use new and traditional materials, tools, techniques and processes.
- Expand creativity and imagination necessary for innovative thinking and problem solving.
- Collaborate with others to create works of art.

**Art Criticism/Analysis**

Learn critiquing skills:

- Identify the piece.
- Describe and analyze the use of basic elements.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

**Art History**

- Demonstrate an increased awareness of historical and multicultural influences in art.
- View, describe, and compare the work of various artists (contemporary and historical) to better understand and appreciate the value of world cultures, art expression, and aesthetics.

**Craftsmanship**

Demonstrate personal responsibility through:

- Quality craftsmanship in all work.
- Care, safe use, and cleanup of tools, materials, and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation in developing ability to meet own learning needs.

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# Advanced Studio/GT/AP/Special Topics

Special Topics in Art provides serious art students an opportunity to investigate specific areas in the visual arts through supervised study. The Extended Learning (Gifted and Talented) Art Program offers students identified as Gifted Artists an opportunity to participate in an accelerated challenge program in art. Students selected for the Gifted & Talented Art Program, Advanced Placement Art Courses or Special Topics Art courses may take advanced studio. Self-discipline and a willingness to seek new challenges are expected. Students continue to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. Students are expected to investigate the historical and contemporary role of art throughout the world.

## Students will:

### Continue to develop a visual arts vocabulary.

- Prepare art for exhibit/display.
- Demonstrate increased skills of observation and image making.
- Demonstrate exceptional interest and competence in at least one art expression, exploring it in several ways and working toward a more personal style.

### Develop a plan of study in collaboration with the teacher:

- Set goals and objectives and record progress.
- Research topic(s).
- Seek and accept input from teacher, peers and artists in the community.
- Use a sketchbook/journal to gather and develop ideas, set goals, and record results.

### Employ original thought in art production:

- Avoid stereotyped and copied art.
- Discover a variety of inspirational sources.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.

### Understand and apply the creative process when developing a work of art:

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

### Continue practicing critiquing skills and develop skills of critiquing a work in progress:

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion (judge last).

### Demonstrate an increased awareness of historical and multicultural influences in art. Demonstrate personal responsibility through:

- Quality craftsmanship in all work
- Care, safe use, and cleanup of tools, materials, and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and refining ability to meet own learning needs.

Alaska Native Arts is designed to introduce students to the arts, histories, and cultures of the indigenous people of Alaska. A balance of studio experiences, technologies and academic explorations based upon traditional and contemporary art forms make up the central core of this class. Various media, techniques and processes are explored. Students learn to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. They are exposed to the historical and contemporary role of Native art forms in Alaska.

Tools can be hazardous if used improperly; self-discipline is a must. A safety test must be passed before hazardous tools or materials can be used. Portfolio development may be required.

**Students will:**

**Begin to develop intellectual, technical and expressive competency in Alaska Native arts:**

- Identify the major Alaska Native cultures and their regions.
- Begin to understand the relationship between cultures, environment and the arts.
- Use a variety of traditional Alaskan materials and processes.
- Use tools safely.

**Demonstrate an increased awareness of Alaska Native influences in art:**

- View, describe and compare the work of various artists past and present.
- Create a piece of art in the style of a specific Alaska Native culture.
- Identify art from various Alaska Native cultures.
- Demonstrate a basic understanding of the histories, environments and values of Alaska Native cultures.
- Develop an Alaska Native art vocabulary.
- Demonstrate a basic understanding of color theory, design and application.
- Demonstrate traditional use of color by Alaska Native cultures.

# Art Drawing Portfolio (Advanced)

Advanced Placement Art Drawing Portfolio is designed for students who want to pursue college-level art studies in high school. Students focus on the development of a portfolio of their drawing portfolios. Specific requirements set forth by the College Board are followed. Students are expected to be productive outside the classroom environment.

## Students will:

### **Understand and use a visual arts vocabulary. Create an AP portfolio according to the regulations of the National College Board and show evidence of variety and development:**

- Create works that excel in concept, composition, and execution.
- Create a series of works organized around a compelling visual concept.
- Create works that demonstrate broad experience and accomplishment.
- Evaluate works of art in written and verbal form.

### **Prepare art for exhibit/display and final portfolio submission:**

- Mat and shrink-wrap 2-D works of art.
- Assist in photodocumenting art when required.
- Create a portfolio of slides.

### **Develop skills of observation and image-making. Continue to develop original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone .
- Demonstrate an open-minded approach to diversity of ideas and artistic style.
- Use a sketchbook/journal to gather and develop ideas, set goals, and record results.

### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

### **Practice critiquing skills and develop skills of critiquing a work in progress:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.
- Demonstrate an increased awareness of historical and multicultural influences in art.

### **Demonstrate personal responsibility through:**

- quality craftsmanship in all work.
- care, safe use, and cleanup of tools, materials, and equipment.
- efficient use of class time.
- respectful interaction with peers and adults.
- self-motivation and refining ability to meet own learning need.

Advanced Placement Art Drawing Portfolio 2-D is designed for students who want to pursue college-level art studies in high school. Students focus on the development of a portfolio of their two-dimensional portfolios. Specific requirements set forth by the College Board are followed. Students are expected to be productive outside the classroom environment.

## Students will:

### **Understand and use a visual arts vocabulary. Create an AP portfolio according to the regulations of the National College Board and show evidence of variety and development:**

- Create works that excel in concept, composition, and execution.
- Create a series of works organized around a compelling visual concept
- Create works that demonstrate broad experience and accomplishment.
- Evaluate works of art in written and verbal form.

### **Prepare art for exhibit/display and final portfolio submission:**

- Mat and shrink-wrap 2-D works of art.
- Assist in photodocumenting art when required.
- Create a portfolio of slides.

### **Develop skills of observation and image-making. Continue to develop original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic style.
- Use a sketchbook/journal to gather and develop ideas, set goals, and record results.

### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

### **Practice critiquing skills and develop skills of critiquing a work in progress:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.
- Demonstrate an increased awareness of historical and multicultural influences in art.

### **Demonstrate personal responsibility through:**

- quality craftsmanship in all work.
- care, safe use, and cleanup of tools, materials, and equipment.
- efficient use of class time.
- respectful interaction with peers and adults.
- self-motivation and refining ability to meet own learning need.

# Art Drawing Portfolio 3-D

Advanced Placement Art Portfolio 3-D is designed for students who want to pursue college-level art studies in high school. Students focus on the development of portfolios of their 3-D artwork. Specific requirements set forth by the National College Board are followed. Students are expected to be productive outside the classroom environment.

## Students will:

### **Understand and use a visual arts vocabulary. Create an AP portfolio according to the regulations of the National College Board and show evidence of variety and development:**

- Create works that excel in concept, composition, and execution.
- Create a series of works organized around a compelling visual concept.
- Create works that demonstrate broad experience and accomplishment.
- Evaluate works of art in written and verbal form.

### **Prepare art for exhibit/display and final portfolio submission:**

- Assist in photodocumenting art when required.
- Create a portfolio of slides.

### **Develop skills of observation and image-making Continue to develop original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic style.
- Use a sketchbook/journal to gather and develop ideas, set goals, and record results.

### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

### **Practice critiquing skills and develop skills of critiquing a work in progress:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.
- Demonstrate an increased awareness of historical and multicultural influences in art.

### **Demonstrate personal responsibility through:**

- Quality craftsmanship in all work.
- Care, safe use, and cleanup of tools, materials, and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and refining ability to meet own learning need.

Art Glass is a survey of techniques using glass in various art forms. Students will learn the fundamentals of design, technique and craftsmanship through projects in stained glass, slumped glass, fused glass, and enamels. Special emphasis will be placed on the concept of fine craftsmanship as demonstrated in a variety of art expressions. This course stresses the use of the elements and principles of art, the study of artists, the improvement of creative thinking skills and the process of making informed judgments about art. Students are exposed to the historical and contemporary role of the arts in Alaska, the nation, and the world.

## Students will:

### Understand art glass:

- How it is made (mouth-blown antiques, drawn, rolled glass)
- Types of glass (cathedrals and opalescence)
- Understand the cost of glass and how to select glass.
- Apply safety guidelines.
- Develop an understanding of and respect for materials and supplies.
- Develop an understanding of and respect for tools and equipment.
- Use scoring and breaking techniques to prepare glass.
- Prepare patterns and templates.
- Work with copper foil.
- Begin to develop an art glass vocabulary.
- Develop skills in fusing techniques.
- Develop skills in enamels.

### Use the elements of art purposely:

- Line, shape/form, color, texture, space, value

### Apply the principles of art purposely:

- Pattern, rhythm/movement, proportion/scale, balance, unity, emphasis.
- Prepare art for exhibit/display.
- Develop skills of observation and image making.

### Begin to understand and apply the creative process:

- Choose topic or an idea, brainstorm, identify focus, adapt, reflect, refine.

### Learn critiquing skills and develop skills of critiquing a work in progress:

- Identify the piece, share first impressions, and describe the use of basic elements,
- Analyze the use of basic principles, interpret meaning and the artist's intent, express and defend an informed opinion.

### Demonstrate personal responsibility through:

- Quality craftsmanship in all work, care, use and cleanup of tools, materials, and equipment, efficient use of class time, respectful interaction with peers and adults, self-motivation, developing ability to meet own learning needs.

**Ceramics:**

Ceramics covers the fundamental skills, knowledge, attitudes, and techniques necessary to begin understanding ceramics. Students learn a variety of hand-building techniques while working with clay and will be introduced to the potter's wheel. They begin to apply design elements and the principles of art. Students learn to critique their own art and the art of others, and are encouraged to relate the beauty and meaning of art to their lives. Students are exposed to the historical and contemporary role of ceramics from various cultures throughout the world.

**Students will:****Use a variety of techniques and tools to gain skill in pottery:**

- Demonstrate wedging and proper care of clay.
- Develop skill in the basic hand-building techniques-pinch, coil, slab, and mold.
- Begin to develop skills on the potter's wheel.
- Experiment with multiple surface textures and decorating techniques.
- Solve a variety of 3-D design problems: conceive an idea; consider form and list function when planning.
- Select appropriate pottery technique(s); construct the design in 3-D form; and decorate the glaze surface to enhance the form.
- Begin to understand glazing, firing techniques, and their relationship to clay bodies.

**Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe, and compare the work of various artists past and present.
- Understand the history of ceramics as related to cultures throughout the world.

**Advanced Ceramics:**

Advanced ceramics is for students seeking a higher level of independence, skill, and knowledge in the field. Self-discipline and a willingness to seek new challenges are expected. Students continue to make critical judgments about their own art and the art of others. They are exposed to the historical and contemporary role of pottery from various cultures throughout the world and are encouraged to relate the beauty and meaning of art to their lives.

**Students will:****Continue to strive towards mastery in technical and expressive competency:**

- Set goals and objectives and record progress toward meeting them.
- Use a sketchbook/journal regularly to gather and develop ideas and record results.
- Solve challenging problems, take risks, and try a variety of ways to work.
- Use the elements and principles of art to create aesthetic forms.
- Continue to study the chemistry of clay bodies, glazes, and firing.

**Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe, and compare the work of various artists past and present.
- Understand the history of ceramics as related to cultures throughout the world.

**Demonstrate an awareness of contemporary ceramics:**

- View, describe, and compare the work of various artists past and present.

Students will develop the fundamental skills and techniques necessary for image capture and development in both film and digital photography. Emphasis of this course is on the process of digital photography and image manipulation in Photoshop with a foundation in SLR 35-mm photography and processing through print negative and positives.

## Students will:

### **Develop a photography and digital imaging vocabulary:**

- Use a variety of techniques and tools to gain skill in photography and digital imaging.
- Demonstrate proper use and care of the camera and photography lab equipment.
- Follow the procedures in handling, processing, and printing black and white film and digital images.
- Troubleshoot negatives and prints.
- Take pictures outside of class time.
- Learn advanced techniques of exposure.
- Learn basics of digital imaging and photo digitizing.
- Learn basic digital image processing through Photoshop.
- Prepare photographs for exhibit/display.
- Begin to develop skills of operation as related to photographic image making.

### **Employ original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of inspiration sources.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.

### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

### **Practice critiquing skills:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

### **Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe and compare the work of various artists past and present.
- Begin to understand the history of photography.

### **Demonstrate personal responsibility through:**

- Quality craftsmanship in all work.
- Care, safe use, and cleanup of tools, materials and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and developing ability to meet own learning needs.

# Digital Imaging/Photography 2 & 3

Students will further develop their skills and techniques in digital photography and image development. Emphasis of this course is on the advanced process of digital photography and image manipulation in Photoshop, directed towards fine quality print and digital publication.

## Students will:

### Further develop technique and skill in digital imaging and computer art programs:

- Learn to control the printing process and color management techniques.
- Experiment with animation software and technique.
- Publish images in various formats including paper and electronically.

### Employ original thought in art production:

- Avoid stereotyped and copied art.
- Discover a variety of inspiration sources.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.

### Understand and apply the creative process when developing a work of art:

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt, reflect, refine.

### Practice critiquing skills:

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

### Demonstrate an increased awareness of historical and multicultural influences in art:

- View, describe and compare the work of various artists past and present.
- Begin to understand the history of photography.

### Demonstrate personal responsibility through:

- Quality craftsmanship in all work.
- Care, safe use, and cleanup of tools, materials and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and developing ability to meet own learning needs.

### Use a variety of techniques and tools to gain skill in photography and digital imaging:

- Demonstrate proper use and care of the camera and photography lab equipment.
- Follow the procedures in handling, processing, and printing black and white film and digital images.
- Troubleshoot negatives and prints.
- Take pictures outside of class time.
- Learn advanced techniques of exposure.
- Learn basics of digital imaging and photo digitizing.
- Learn basic digital image processing through Photoshop.
- Learn advanced digital image process techniques through Photoshop.
- Prepare photographs for exhibit/display
- Begin to develop skills of operation as related to photographic image making.

In this course students will develop fundamental skills and techniques, including: drawing from close observation and from one's imagination, rendering in contour line and gesture shape, linear and atmospheric perspective, artist's scale, and the graphite, charcoal, pastel and watercolor techniques used to render line, value, color and texture. Emphasis of this course is on the process of drawing from close observation of still life and the environment.

## Students will:

### **Demonstrate increased skills of observation and image making.**

#### **Develop technical and expressive competency in drawing:**

- Use the elements and principles of art to create an aesthetic composition.
- Draw expressively and communicate emotions and ideas.
- Use a sketchbook/journal to gather and develop ideas, set goals and record results.
- Demonstrate effort towards the development of personal expression, sensitivity and style
- Select appropriate media and techniques to best communicate their ideas.

#### **Employ original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of inspiration sources.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.

#### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

#### **Practice critiquing skills:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

#### **Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe, and compare the work of various artists past and present.
- Begin to understand the history of photography.

#### **Demonstrate personal responsibility through:**

- Quality craftsmanship in all work.
- Care, safe use, and cleanup of tools, materials, and equipment.
- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and developing ability to meet own learning needs.

# Drawing 2, 3

In this course students will further develop their perception and drawing skills with an emphasis on drawing and sculpting from close observation. Emphasis of this course is on the drawing and sculpting of the human and natural forms.

**Students will:**

- Demonstrate intermediate to advanced skills in the rendering of human and natural forms through line, value, texture and shape in both two and three-dimensional mediums; including 2-D drawing and 3-D sculpting techniques in graphite, charcoal, pastel and clay.
- Refine spatial and perspective rendering skills with an emphasis on foreshortening and scaling techniques.
- Develop compositional skills and experiment in visual composition.

**Continue to employ original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.
- Use a sketchbook/journal to gather and develop ideas and record results.

**Continue practicing critiquing skills:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

**Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe and compare the work of various artists past and present.
- Identify art from various Alaska Native cultures.
- Work in a variety of historical and contemporary painting styles.

Arts and crafts is a survey of fine craftsmanship experiences designed for beginners. Students experiment with a variety of techniques and materials that may include textiles, fiber arts, carving, leather crafts, calligraphy, decorative painting, batik, aquatic sports crafts, glassworks, ceramics, jewelry, metal fabrication and finishing, book arts, Alaska crafts, candle making, printmaking and color theory. Students learn to create and critique their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. Special emphasis will be placed on the concept of fine craftsmanship as demonstrated in a variety of art expressions. The course stresses the use of the elements and principles of art, the study of artists, the improvement of creative thinking skills and the process of making informed judgments about art. Students are exposed to the historical and contemporary role of the arts in Alaska, the nation, and the world.

## Students will:

### Use the elements of art purposely:

- Line, shape/form, color, texture, space, value

### Apply the principles of art purposely:

- Pattern, rhythm/movement, proportion/scale, balance, unity, emphasis
- Begin to develop a craft vocabulary.
- Develop skills in textiles, fiber arts, carving, leather crafts, calligraphy, decorative painting, batik, aquatic sports crafts, glassworks, ceramics, jewelry, metal fabrication and finishing, book arts, Alaska crafts, candle making, printmaking and color theory.
- Identify art from Alaska Native cultures.
- Create a piece of art in the style of an influential artist.
- Prepare art for exhibit/display. Develop skills of observation and image making.
- Begin to understand and apply the creative process:
- Choose a topic or an idea, brainstorm, identify focus, adapt, reflect, refine.

### Learn critiquing skills and develop skills of critiquing a work in progress:

- Identify the piece, share first impressions, describe the use of basic elements, analyze the use of basic principles, interpret meaning and the artist's intent, express and defend an informed opinion.

### Demonstrate personal responsibility through:

- Quality craftsmanship in all work, care, safe use and cleanup of tools, materials and equipment, efficient use of class time, respectful interaction with peers and adults, self-motivation, developing ability to meet own learning needs.

# Fine Crafts 2

Advanced crafts provides serious arts and crafts students an opportunity to investigate specific areas of craftsmanship through supervised study. Self-discipline and a willingness to seek new challenges are expected. Students develop a plan of study in collaboration with the teacher to develop one or more crafts. They may choose from the following: textiles, fiber arts, carving, leather crafts, calligraphy, decorative painting, batik, glassworks, ceramics, jewelry, mosaic, metal fabrication and finishing, book arts, Alaska crafts, aquatic sports crafts, candle making, casting, printmaking and color theory. This course provides serious art students an opportunity to investigate specific areas in the visual arts through supervised study. Self-discipline and a willingness to seek new challenges are expected. Students continue to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. Students are expected to investigate the historical and contemporary role of art throughout the world.

## Students will:

### Use the elements of art purposely:

- Line, shape/form, color, texture, space, value

### Apply the principles of art purposely:

- Pattern, rhythm/movement, proportion/scale, balance, unity, emphasis
- Expand their craft vocabulary.
- Advance skills in textiles, fiber arts, carving, leather crafts, calligraphy, decorative painting, batik, aquatic sports crafts, glassworks, ceramics, jewelry, metal fabrication and finishing, book arts, Alaska crafts, candle making, printmaking and/or color theory.
- Identify art from Alaska Native cultures.
- Create a piece of art in the style of an influential artist.
- Prepare art for exhibit/display.
- Develop skills of observation and image making.

### Understand and apply the creative process:

- Choose a topic or an idea, brainstorm, identify focus, adapt, reflect, refine.
- Learn critiquing skills and develop skills of critiquing a work in progress:
- Identify the piece, share first impressions, describe the use of basic elements, analyze the use of basic principles, interpret meaning and the artist's intent, express and defend an informed opinion.

### Demonstrate personal responsibility through:

- Quality craftsmanship in all work, care, safe use and cleanup of tools, materials and equipment, efficient use of class time, respectful interaction with peers and adults, self-motivation, developing ability to meet own learning needs.

Students are guided through graphic design principles and concepts. Emphasis in this course will be on the designing of publications, brochures, logos, posters, advertisements, web page design, and 3-D package design.

## Students will:

- Use the computer to create page layouts, pictorial images and designs.
- Design and produce products for local businesses.

### **Begin to develop intellectual and expressive competency in expressive design:**

- Understand that graphics arts is a form of visual communication.
- Learn that what the client wants is paramount.
- Learn that the client hires a graphic designer based on their creative ideas.
- Learn about and apply copyright laws

### **Learn to use a variety of tools and techniques to gain skills in graphic design:**

- Use traditional art materials to produce designs.
- Use technological tools to produce designs including computers, scanners, printers, digital and traditional still cameras, and video cameras.
- Become familiar with various art software, including Photoshop, Illustrator, amongst other art programs.
- Understand that product development includes many stages requiring client conferencing and modification.

### **Demonstrate an increased awareness of:**

- Color theory as used in design.
- The role of the designer as a career artist including consideration of the needs of the client, time-management, budgets, and communication skills.

# Painting I

This course develops students' understanding of color theory and painting skills. Students explore a variety of painting media, approaches, techniques, surfaces, and technologies. They continue to critique their own art and the art of others. They are encouraged to relate beauty and meaning of art to their lives.

## Students will:

### **Develop a painting vocabulary. Begin to understand color theory and its application:**

- primary/secondary/tertiary
- complementary/split complementary
- analogous
- hue, value, intensity

### **Use a variety of media and techniques to acquire skill in painting:**

- Understand and apply color theory.
- Experiment with wet-on-wet, dry-brush, scumbling, impasto, glazing, and mixed media techniques.
- Paint on various painting surfaces.
- Use the elements and principles of art to create aesthetic compositions.
- Paint expressively and communicate emotions and ideas.

### **Prepare art for exhibit/display Demonstrate increased skills of observation and image-making.**

#### **Continue to employ original thought in art production:**

- Avoid stereotyped or copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.
- Use a sketchbook/journal to gather and develop ideas and record results.

#### **Understand and apply the creative process when developing a work of art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus.
- Adapt.
- Reflect.
- Refine.

#### **Continue practicing critiquing skills:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

#### **Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe, and compare the work of various artists past and present.
- Identify art from various Alaska Native cultures.
- Work in a variety of historical and contemporary painting styles.

This course develops students' understanding of color theory and painting skills. Students explore a variety of painting media, approaches, techniques, surfaces, and technologies. They continue to critique their own art and the art of others. They are encouraged to relate beauty and meaning of art to their lives.

### Students will:

- Continue to develop a visual arts vocabulary.
- Prepare art for exhibit/display.
- Demonstrate increased skills of observation and image-making.
- Work with transparent and opaque media.
- Practice basic and intermediate skills in acrylic, watercolor and oil painting techniques.
- Research, interpret, and practice classical painting styles and traditional techniques.
- Continue the process of developing a personal style.
- Continue the exploration and practice of a wide range of painting techniques.

**Demonstrate exceptional interest and competence in at least one art expression, exploring it in several ways and working toward a more personal style. Develop a plan of study in collaboration with the teacher:**

- Set goals and objectives and record progress.
- Research topic(s).
- Seek and accept input from teacher and peers.

**Continue to employ original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of sources of inspiration.
- Take risks, pushing beyond comfort zone.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.
- Use a sketchbook/journal to gather and develop ideas and record results.

**Understand and apply the creative process when developing a work or art:**

- Choose a topic or an idea.
- Brainstorm.
- Identify focus
- Adapt.
- Reflect.
- Refine.

**Continue practicing critiquing skills:**

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

**Demonstrate an increased awareness of historical and multicultural influences in art:**

- View, describe, and compare the work of various artists past and present.
- Identify art from various Alaska Native cultures.
- Work in a variety of historical and contemporary painting styles.

# Printmaking 1, 2

Printmaking is designed for students interested in making more than one copy of their artwork. Various printmaking processes are explored such as silk screening, monoprinting, etching, and woodcuts. Computer-assisted technologies will be incorporated. This course stresses the use of the elements and principles of art and the improvement of creative thinking skills. Students continue to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. They gain an understanding of values, beliefs, ideas, and traditions through the study of printmaking.

A safety test must be passed before students are allowed to use potentially harmful tools, chemicals, materials, or machinery.

## Printmaking 2, 3

Printmaking 2 requires a greater degree of proficiency and higher expectations from students and teacher. Printmaking 1 must be successfully completed before enrolling in Printmaking 2.

### Students will:

#### **Experiment with various ways to create prints while exploring the potential and limits of different printmaking processes:**

- Use silkscreen, relief (embossing), and intaglio processes, monoprints, and homemade paper and paper art (i.e. cards, books, frames, journals).
- Create single and multiple color prints long with multimedia techniques.
- Experiment by printing on various papers and surfaces (clay, copper, leather).
- Demonstrate an understanding of the impact of computer technology on printmaking.
- Design a computer-generated print.

#### **Employ original thought in art production:**

- Avoid stereotyped and copied art.
- Discover a variety of inspirational sources.
- Demonstrate an increased awareness of historical and multicultural influences in art by studying printmakers' past and present.

In this course students will develop the fundamental skills and techniques used in the production of three-dimensional art through modeling, scaling and surface texturing techniques in clay. Emphasis of this course is on the process of sculpting from close observation of the human form. This course covers the fundamental skills, knowledge, attitudes, and technology necessary to begin to understand sculpture. Various sculptural processes are explored, and students work with a variety of materials and tools. Students learn to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. They are exposed to the historical and contemporary role of sculpture throughout the world.

Tools can be hazardous if used improperly; self-discipline is a must. A safety test must be passed before hazardous tools or materials can be used.

### **Students will:**

- Develop a sculpture vocabulary.
- Demonstrate three-dimensional design skills through the use of various materials and processes.
- Create sculpture using modeling, carving and assemblage techniques.
- Work in various media such as paper, plaster, wood, wire, clay, soapstone and found objects.
- Create figurative, abstract and nonobjective art.
- Use a sketchbook/journal to gather and develop ideas and record results.
- Prepare art for exhibit/display.
- Continue to develop skills of observation and image-making.
- Employ original thought in art production.
- Avoid stereotyped and copied art.
- Discover a variety of inspirational sources.
- Take risks, pushing beyond comfort zones.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.
- Experiment with various 3-D techniques and forms.

# Sculpture 2, 3, 4

In this course students will further develop their skills in the production of 3-D art through both clay modeling and relief carving techniques. Emphasis of this course is on the process of subtractive sculpture in various mediums, including wood, soapstone, plaster and foam. Projects will include both high and low relief and sculpture in the round.

## Students will:

### **Develop a sculpture vocabulary. Demonstrate 3-D design skills through the use of various materials and processes:**

- Create sculpture using modeling, carving and assemblage techniques.
- Work in various media such as paper, plaster, wood, wire, clay, soapstone and found objects.
- Create figurative, abstract and nonobjective art.
- Use a sketchbook/journal to gather and develop ideas and record results.
- Prepare art for exhibit/display.
- Continue to develop skills of observation and image making.
- Employ original thought in art production.
- Avoid stereotyped and copied art.
- Discover a variety of inspirational sources.
- Take risks, pushing beyond comfort zones.
- Demonstrate an open-minded approach to diversity of ideas and artistic styles.
- Experiment with various 3-D techniques and forms.

# World Art History (Advanced)

9-12

HIGH SCHOOL

Advanced Placement (AP) World Art History gives students the opportunity to pursue college-level world art history studies while still in high school. Students study history by examining the major forms of artistic expression from prehistoric to contemporary times. This examination of the role of visual art is not taught in a vacuum but within the essential contexts of history, geography, politics, religion and culture. They consider the development of civilization by studying individual cultures as they are reflected in art history. Students learn to look at works of art critically, with intelligence and sensitivity, and to articulate what they see or experience. The class follows the advanced placement course description for art history as set forth by the College Board. (AP exam is required.)

Students must exhibit a willingness to work and to experiment as would be required in a similar college level course.

## Mastery Core Objectives:

Learn and be able to discuss art in terms of the elements and principles of art. Develop and use a visual art vocabulary. Develop skills of observation. Develop a critical attitude toward all forms of visual experience:

- Skillfully use the principles of aesthetics (elements and principles of art).
- Skillfully use comparative criticism.
- Understand the relationships of form and function.

Use critiquing skills completely in verbal and written form. Become knowledgeable about art from prehistoric through contemporary times within the contexts of history, geography, politics, religion and culture. Includes all major civilizations worldwide as defined by the College Board requirements. Identify characteristics particular to periods, schools and artists. Develop an awareness of the relationship between art and the development of civilizations. Demonstrate personal responsibility through:

- Efficient use of class time.
- Respectful interaction with peers and adults.
- Self-motivation and developing (refining) ability to meet own learning needs.

## Learner Goals:

Reflecting on and perceiving the historical and contemporary role of the arts. Recognize U.S. and world cultures and their art. Recognize the role of tradition and ritual in art. Investigate the relationship of art to the individual, society and the environment. Recognize universal themes in the arts such as love, war, childhood and community. Recognize specific works of art created by artists from diverse backgrounds. Explore similarities and differences in the art of world cultures. Respect differences in personal and cultural perspectives. Investigate careers in art/art-related fields.

Reflecting on art critically. Learn and apply the criteria used to evaluate art. Examine historical and contemporary works of art. Recognize and consider artistic expression. Exhibit appropriate audience skills.

Perceiving beauty and meaning through art. Make statements about the significance of the arts and beauty in the student's life. Discuss what makes an object a work of art. Recognize people tend to devalue what they do not understand. Listen to another individual's beliefs about a work of art and consider the individual's reason for holding those beliefs. Consider another culture's beliefs about works of art. Recognize that people connect many aspects of life through the arts. Make artistic choices in everyday living.



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**A**

**Abstract art.** Art which stresses elements of composition, rather than subject. The subject usually is unidentifiable or, if identifiable has been simplified or rearranged.

**Acrylic.** Paint composed of pigments bound by acrylic resin, a type of plastic. Acrylic paints are water soluble before they dry.

**Actual texture.** A texture that can be perceived through the sense of touch.

**Additive sculpture.** Process of creating a three-dimensional artwork by adding separate parts to create a whole. Materials could include paper, wood, clay, found objects, metal, etc.

**Amorphous.** Without definite form.

**Analogous colors.** Colors that are next to each other on the color wheel (for example, yellow, yellow-orange, and orange). Also called related colors; similar or alike.

**Architect.** Structural design professional who designs buildings and supervises their construction.

**Architecture.** The art and science of designing buildings and other large-scale, aesthetically pleasing, functional structures.

**Armature.** A frame made of wire or other materials and used to hold up a sculpture.

**Art criticism.** Process of thinking and learning (making discriminating judgements) about a work of art in order to be able to draw informed conclusions about its quality or meaning.

**Art history.** Study of the historical and cultural contexts of art.

**Artifact.** An object created by human beings, but not generally regarded as art. Most artifacts are originally produced to serve a function. They acquire aesthetic value over time.

**Artistic perception.** Using awareness, sensitivity, and intuition to gain insight and knowledge regarding natural and human-made environments.

**Artist's intention.** An artist's purpose or reason for creating a particular artwork; often difficult to know.

**Artwork.** An object or image resulting from imaginative conception and creation that invokes a feeling of pleasure or another emotional response in the viewer and that may convey meaning.

**Assemblage.** Type of three-dimensional art built by combining and connecting a variety of objects and found materials to create a unified whole.

**Asymmetrical balance.** Type of balance in which two sides of an artwork are not alike, but carry equal or nearly equal visual weight. Also known as informal balance.

**B**

- Background.** Part of an artwork that appears to be farthest from the viewer, or in the distance of the scene.
- Balance.** The impression of equilibrium in a pictorial or sculptural composition. Balance can be symmetrical, asymmetrical, or radial. Balance is a principle of design.
- Bird's-eye view.** View from above or from a high vantage point.
- Bisque.** Unglazed fired ceramic clay.
- Block printing.** Method of printing in which a raised design or image is created on a flat surface. The design is covered with ink or color and then paper is pressed onto it.
- Book designer.** An artist who designs and creates the layout of a book's cover and its pages.
- Brayer.** In printing, a hand-held rubber roller used to spread ink over a surface. A small hand roller used to spread printmaking ink thinly and evenly.

**C**

- Calligraphy.** The art of beautiful handwriting, often for decorative purposes.
- Cartoon.** The term has two well-defined meanings. Originally a cartoon was a full-scale and detailed preparatory rendering for a painting, tapestry, or fresco. Now a cartoon is a drawing that shows people or things in a humorous situation and that is often accompanied by a caption.
- Carving.** Creation of a three-dimensional artwork by cutting away unwanted parts of a block of hard material, such as wood or stone. This is the subtractive method.
- Center of interest.** Part of an artwork the viewer notices first; most important part of an artwork.
- Classical.** Term applied to an artwork that exhibits the characteristics of ancient Greek and Roman art, such as proportion, balance, and idealized forms and themes.
- Clay.** Substance found in the earth that is pliable when moist and hardens when baked. Clay is used to create artworks such as sculpture and pottery.
- Close-up.** Point of view in which objects in an artwork appear to be very near the viewer.
- Collage.** A two-dimensional artwork created by arranging and gluing pictures or photographs, or pieces of paper, fabric, or other materials onto a flat surface.
- Collograph.** A print reflecting collage assembly. Varied papers, string, cardboard; limitless multi-media items can be glued to a plate (often a base of cardboard). This layered assemblage is inked with a brayer, or a pounce. Paper is laid over it and it is burnished with a baren or run through a press. The paper is removed and carries the finished print, called a collograph.
- Color.** Also referred to as hue, color is the appearance of an object created by the quality of light it reflects or emits. Colors all come from the three primaries and black and white. Color has three properties — hue, value, and intensity. The term color also can refer to a paint, dye, pigment, or other substance that imparts color. Color is an element of art.

**Color family.** A group of related colors. For example, warm colors and cool colors are color families.

**Color scheme.** A plan for combining colors in a work of art.

**Color wheel.** Circular chart that shows primary, secondary, and intermediate colors in an order that illustrates progression through the spectrum and relationships among colors.

**Complementary color scheme.** Color scheme made from colors that are directly across from one another on the color wheel.

**Complementary colors.** Colors that are directly across from one another on the color wheel. These colors contrast strongly with one another.

**Compose.** To plan or create an artwork so all parts are arranged to make a unified whole.

**Composition.** The arrangement of the elements of art. Composition may also refer to any work of art using the principles of art to create a unified artwork.

**Computer-assisted art.** Artworks created with the help of computer software.

**Construct.** To build or make something by putting materials together; additive art.

**Contour.** Outline of a shape or the surface of a form. A line that represents such an outline.

**Contour line.** Lines that represent the outer edge and undulating surfaces within a form, such as shapes or wrinkles and folds.

**Contrast.** Difference between two unlike things, such as a dark color and a light color.

**Converging lines.** Actual or implied lines that move toward one another and conjoin at a point in space.

**Cool colors.** Greens, blues, purples, and related colors; cool colors suggest cold and seem to move away from the viewer. Cool colors suggest cool objects, places, and feelings.

**Credit line.** Information that accompanies a reproduction of a piece of fine art. It usually includes the artist's name, title of the artwork, date the artwork was completed, medium used, and the artwork's current owner or location.

**Critique.** A close examination; a critical review.

**Culture.** Customs, beliefs, arts, and way of life of a community or a population.

**Curator.** Administrative director of a museum. A person who conducts research for a museum. Curators select artworks among a museum's permanent collection for display and recommend additional artworks for purchase by a museum.

## D

**Design.** The creative, organized, and methodical arrangement of lines, spaces, colors, shapes, textures, and other elements in an artwork. Also, the act of planning and arranging the parts of an artwork using the principles of design.

**Diorama.** A three-dimensional, often miniature scene. In a diorama, modeled figures are displayed against a realistic, painted background.

**Distance.** In art, the illusion of the third dimension (depth, or near to far) created in a two-dimensional artwork.

**Drawing.** An artwork consisting of lines and shapes sketched on paper with materials, such as pencils, pens, chalk, or pastels. Also, the process of creating a line or shape on paper using a drawing implement.

## E

**Earth art.** Type of art in which the completed artwork is made from and becomes an important part of the environment in which it was created. Also called earthwork.

**Elements of art.** Basic components of an artwork, including line, shape, form, color, value, texture, and space.

**Embossing.** A designed surface in which parts are raised.

**Emphasis.** Refers to the created center of interest, the place in an artwork where your eye first lands. Emphasis is a principle of design.

**Engrave.** To use a sharp tool to carve letters or pictures into hard materials, such as metal or wood. Also called etching.

**Etching.** Printmaking process in which a metal plate is coated with wax or a like substance, a design is cut into the coating, and the metal plate is submerged in acid. The acid burns the metal along the lines of the design, creating grooves that hold the ink for printing.

**Exaggeration.** Showing something in a way that enlarges or overemphasizes its importance.

**Express.** To communicate one's thoughts or feelings through words, gestures, or art.

## F

**Fantasy.** Art inspired by the creative imagination; unrestrained fancy.

**Femmage.** Type of collage that includes fabric art traditionally made by women.

**Fiber arts.** Artworks created out of yarn, thread, or cloth (for example, stitchery and weaving).

**Fired.** Hardened by great heat; usually refers to clay. For example, in ceramics clay objects are fired in a kiln.

**Firing.** Process of using extreme heat to harden objects made of clay.

**Foreground.** The part of an artwork that appears to be nearest the viewer, or in the front of the scene.

**Form.** Form has depth, length, and width, and resides in space. It is perceived as three-dimensional. Form is an element of art.

**Formal balance.** Type of balance in which the visual properties or features on both sides of a center line (vertical, horizontal, or diagonal) are similar or identical. Also known as symmetrical balance.

**Found object.** Any item that an artist finds and uses in an artwork. Found objects can be manufactured items, such as clock parts or natural objects, such as tree bark.

**Fresco.** Painting technique, often used for murals, in which water-based paint is applied to wet plaster. As it dries, the plaster absorbs the paint and the painting becomes part of the wall.

**Functional.** Something that is designed with a specific purpose in mind.

## G

**Galleries.** Buildings or areas devoted to the exhibition of artworks for viewing or for sale.

**Geometric.** Term used to describe shapes or forms that are mathematically defined or regular in appearance, such as circles, spheres, squares, or cubes (shapes that have names).

**Gesture drawing.** A drawing done quickly to show main action lines or paths of movement.

**Glaze.** Melted glass coating fired onto pottery; applied as liquid.

**Graphic art.** Design and production of commercial artworks, such as signs, posters, advertisements, book jackets, and computer software.

**Greenware.** Any clay form that has not been fired.

## H

**Handbuilding.** Working the clay with hands only; coiling, pinching, and slab building are three basic techniques.

**Heritage.** History, culture, and traditions of a group of people.

**Hieroglyphics.** System of writing, such as that of the ancient Egyptians, that uses pictures or symbols rather than words or letters.

**Horizon line.** The line created in an artwork by the meeting of sky and ground, usually on the viewer's eye level.

**Horizontal.** Moving straight across rather than up and down. For example, the top edge of a piece of paper is horizontal.

**Hue.** Another word for color.

## I

**Illusion.** An image that tricks the eye or seems to be something it is not.

**Illustrate.** To create or design pictures for books, magazines, or other printed works.

**Illustrator.** An artist who creates pictures for books, magazines, or other printed works.

**Imaginary.** Of or having to do with the imagination; not realistic.

**Imagination.** Power of the mind to form a mental image or concept of something that is not real or present.

**Implied.** Something that is suggested or inferred, rather than directly apparent.

**Impression.** Indentation in a material. A single copy of a print done in a set.

**Informal balance.** Type of balance in which two sides of an artwork are not alike but carry equal or nearly equal visual weight. Also known as asymmetrical balance.

**Intensity.** Brightness or dullness of a color. A color's intensity is highest, or most pure, when it is not mixed with another color. Colors that contain traces of other colors or of black or white have lower intensity.

**Intermediate colors.** Colors created when a primary color (red, yellow, or blue) is mixed with a secondary color (orange, green, or violet).

**Irregular.** Term used to describe shapes and forms that are not geometric. Also known as organic or amorphous (shapes that do not have a name).

## K

**Kiln.** In art, an oven which reaches very high temperatures used to harden clay.

## L

**Landscape.** An artwork depicting an outdoor scene or scenery.

**Line.** Line is the path of a point moving through space. Lines vary in width, length, direction, color, and degree of curve and can be two-dimensional or implied. Line is an element of art.

**Linear perspective.** Technique that makes use of line to create the illusion of depth on a two-dimensional surface. If the lines in an artwork created with this technique are extended, they converge at a point on an imaginary line that represents the eye level of the viewer. This point is called the vanishing point.

**Loom.** Tool or device used to create fabric by weaving fibers together.

## M

**Medium.** Material with which an artwork is created (for example, charcoal, pastels, oil paints, or clay). Medium also refers to the technique used to make an artwork, such as painting, sculpture, or etching. (plural – media or mediums)

**Middle ground.** The part of an artwork that appears to lie between objects in the foreground and background.

**Mixed media.** An artwork created by using more than one medium. For example, a collage mixing drawing and painting can be a mixed-media artwork.

**Model.** Someone or something that serves as a subject for an artist. Small replica of another larger object, usually built to scale. Also, to create an artwork by shaping a malleable substance such as clay.

**Modeling clay.** Plastic material used for making forms. It usually comes in a variety of colors and can be reused since it does not harden. It cannot be fired and should not be used for permanent artworks.

**Monochrome.** Color scheme limited to different values of one hue. Also, an artwork that is monochromatic.

**Monoprint.** A single printing made from a plate, after which the plate needs to be reworked in order to pull another monoprint.

**Mood.** The feeling or emotion created in a work of art.

**Mosaic.** An artwork created by setting tesserae (small pieces of glass, tile, stones, paper, or similar material) into mortar or onto another adhesive background to create a unified pattern or image.

**Motif.** An element that is repeated often enough to be an important feature of a design.

**Movement.** Refers to the suggestion of motion through use of various elements in an artwork.

**Mural.** A large artwork, usually a painting, applied directly to a wall or ceiling. Murals often appear on or in public buildings.

**Museum.** An institution designed for the acquisition, presentation, study, and exhibition of works of artistic, historical, and cultural value.

## N

**Negative space.** An enclosed empty space which helps define forms and makes an essential contribution to the composition.

**Neutrals.** Term used for black, white, tints, and shades of gray. Some designers also consider browns to be neutrals.

**Nonobjective.** Style of art that does not represent actual objects, scenes, or figures; non-representational.

**Nonrepresentational.** Term used to describe art in which the artist expresses ideas, thoughts, or feelings without depicting a realistic subject; nonobjective.

## O

**Objective art.** Representational; has recognizable subjects.

**Oil pastels.** Oil-based drawing crayon.

**Opaque.** Not allowing light to pass through; the opposite of transparent.

**Organic.** Term used to describe irregular shapes, particularly those resembling objects found in nature.

**Original.** An artwork that is singular and distinctive from other artworks. Also, the actual, authenticated artwork, rather than a reproduction or copy of it.

## P

- Painting.** An artwork created by using a brush or other tool to apply tempera, watercolor, oil, acrylic, or another kind of paint to a surface. Also, the process of creating an artwork with paint.
- Palette.** A flat board on which an artist mixes colors.
- Papier-mâché.** Process of creating forms by covering an armature or other base with strips of paper that have been soaked in watery paste, and then molding the strips. The form hardens as it dries.
- Pastel.** Drawing tool, similar in shape to a crayon, made from a paste of finely ground pigment. Also refers to a tint of a color.
- Pattern.** Refers to the repetition or recurrence of a design element, exact or varied, which establishes a visual beat. Pattern is a principle of design. Also, a plan or model to be followed when making something.
- Perspective.** Techniques for showing three-dimensional objects or scenes on a flat or nearly flat surface.
- Photograph.** An image recorded by a camera on film and then printed on photosensitive paper. An image recorded digitally, and read and printed by a computer.
- Pictograph.** A highly simplified symbol of an object or action, i.e., Egyptian hieroglyphics.
- Pigment.** Very fine, colored powder that is mixed with a liquid base such as oil or water to make paint.
- Pinch method.** Method of shaping clay into pottery by pinching, pressing, and pulling it with the fingers and hands.
- Plane.** A flat surface.
- Plate.** In printmaking a piece of flat material, such as metal, stone, clay or wood, with a design on its surface used to print an impression of the design.
- Portfolio.** Collection or sampling of an artist's artwork, arranged in a protective cover or folder for review or display.
- Portrait.** An artwork that features a person, an animal, or a group of people, usually placing emphasis on the face.
- Positive space.** The space that a form or shape occupies in an artwork.
- Pottery.** Functional objects such as vases, bowls, pots, and dishes that are modeled from wet clay. Pottery is usually fired in a kiln.
- Primary colors.** The three colors (blue, red, and yellow) from which other colors are made. The primary colors cannot be made from other colors.
- Principles of design.** Set of guidelines for the arrangement of the elements of art. Principles of design include unity, emphasis, balance, proportion/scale, pattern, and rhythm/movement.

**Print.** An artwork created by pressing a design onto paper or another flat surface using a block or other object coated with wet color. Multiple copies of a print can be made by reinking the block and repeating the process. See printmaking.

**Printing block.** In printing, a piece of material, such as clay or wood, into which a design has been carved. Ink or paint is applied to the surface of the block, paper is pressed onto the block, and an impression of the design is created. Also known as a plate.

**Printmaking.** Process of creating prints, or multiple copies of a single image, using one of several techniques or media, i.e., a woodcut, an engraving or etching, transfer paper, or a photographic negative.

**Proportion.** Relationship between the size of a part when compared to that of another part or of the whole. For example, an artist drawing a head will keep in mind the size relationship of the nose to the face, an architect the door to the building. Proportion is a principle of design.

## Q

**Quilt.** In art, a bedcover made from two layers of cloth which have been arranged and stitched together in a colorful design. Also, the process of creating a quilt.

**Quilt block.** A square, usually of fabric, that is decorated in some way and combined with other quiltblocks to create a quilt.

## R

**Radial balance.** A sense of balance created when lines or shapes spread out from a center point in a regular pattern.

**Radial design.** Circular design radiating from center.

**Raku.** A fast firing, spontaneous clay method derived from the Japanese Raku dynasties of potters (1500 to present).

**Realism.** Style of art that seeks to reproduce reality exactly, rather than to idealize or interpret them. Realism was a dominant artistic style in the second half of the 19th century.

**Realistic.** A word used to describe artworks that depicts the size, shape, color, texture, and proportion of objects or scenes as they are perceived by the senses.

**Related colors.** Colors that are next to each other on the color wheel (for example, yellow, yellow-orange, and orange). Also called analogous colors.

**Relief print.** A print made by covering a printing block with ink and then pressing paper onto the block.

**Representational.** Term used to describe art that depicts a subject as it appears.

**Reproduction.** Copy or replica of an original artwork; photograph or print of an artwork.

**Resist medium.** Material applied to a surface to protect it from liquids such as paint or dye.

**Rhythm.** Refers to the suggestion of motion or beat through use of the elements in an artwork. Rhythm is a principle of design.

**Rubbing.** Copy of a textured or raised surface made by placing paper over the surface and rubbing the paper with chalk, pencil, or crayon.

## S

**Scale.** Proportional relationship between an object represented in an artwork and the real object. Something drawn 1/3 scale means all parts are drawn 1/3 the size of the original.

**Score.** To use an instrument to roughen or scratch joints of a clay sculpture prior to joining them. To scratch a line in order to easily bend a paper.

**Scoring.** Inscribing or scratching with a tool in any medium.

**Sculptor.** An artist whose primary medium is three-dimensional art or sculpture.

**Sculpture.** An artwork made by modeling, carving, casting, or joining materials into a three-dimensional whole. Also, the process of making such an artwork. Clay, wood, stone, and metal are common materials used for sculpture.

**Seascape.** An artwork that represents the sea, ocean, or shore.

**Secondary color.** A color created by mixing two primary colors in equal proportions. The secondary colors are orange (made from red and yellow), green (made from blue and yellow), and violet (made from red and blue).

**Self-portrait.** An artwork showing a likeness of the artist who created it.

**Senses.** The faculties of hearing, sight, smell, touch, and taste. An artwork may appeal to one or more of the senses.

**Shade.** A dark value of a color created by adding black to the color.

**Shading.** A way of showing gradual changes in lightness or darkness in an artwork. Shading helps make an artwork appear more three-dimensional.

**Shape.** Implies spatial form and is usually perceived as two dimensional. It is distinguished from its surroundings by its outline. A shape encloses space and can be geometric (such as a circle or square) or organic (having an irregular outline). Shape is an element of art.

**Sketch.** A quick drawing that contains little detail but captures the main features of a subject. A sketch is often used to explore a theme or to plan another, more detailed artwork.

**Slip.** Creamlike mixture of clay and water that acts as glue to join scored pieces of clay.

**Space.** Refers to the area in which art is organized. Shapes and forms are defined by the empty space surrounding them (negative space) and by the space they occupy (positive space). Space is an element of art.

**Stencil.** Piece of paper, cardboard, plastic, or another material with a cutout design; an image is made when paint or ink is applied through the design to a surface underneath.

**Still life.** An artwork showing an arrangement of inanimate objects.

**Story quilt.** A quilt showing pictures that tell a story.

**Symmetrical balance.** Type of balance in which the visual properties or features on both sides of a center line (vertical, horizontal, or diagonal) are similar or identical and feels balanced. A human face, for example, is symmetrically balanced (although not identical) along a vertical line. Also known as formal balance.

**Style.** An artist's unique way of creating is referred to as his/her particular style. Style can also be characteristic of a group of artists, a culture, or a period in time. An artwork's style includes all the features that make it different from or similar to other works.

**Subject.** Person, object, or scene represented in an artwork; the recognizable topic of an artwork.

**Subtractive.** Removing material from the starting form to create a sculpture.

**Subtractive method.** Process of creating a three-dimensional artwork by removing, or subtracting material, as in carving a form from a plaster block.

## T

**Tempera.** Chalky, water-soluble paint, also known as poster paint.

**Tertiary Color.** Sometimes called "intermediates" are made by mixing primaries and secondaries, like "yellow-green," or "blue-green."

**Texture.** Refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied). Texture is an element of art.

**Theme.** The artist's particular interpretation of a broad or abstract topic such as nature, love, or beauty.

**Three-dimensional.** A form in space which can be measured in three directions; having height, width, and depth; not flat. Also, the illusion of depth.

**Tint.** A light value of a color created by adding the color to white.

**Tradition.** Knowledge, beliefs, or activities handed down from one generation to the next.

**Transparent.** Able to be seen through clearly; the opposite of opaque.

**Two-dimensional.** Flat, on one plane; can be measured in two directions.

## U

**Unity.** Appearance of oneness; it is the design continuity that eliminates confusion. Unity is a principle of design.

**Utilitarian art.** Art created primarily for a practical purpose. A quilt, for example, is a utilitarian artwork.

## V

**Value.** Relative lightness or darkness of a color and is perceived in terms of contrast. For example, pink is a light value of red, while navy is a dark value of blue. Value is an element of art.

**Vanishing point.** In an artwork using linear perspective, the point at which converging lines meet.

**Variety.** Use of different elements of art to add interest to an artwork. Variety is a principle of design.

**Vertical.** Upright, at right angles to the horizon.

**Viewpoint.** An angle or side from which an object can be seen or depicted in an artwork.

**Visual texture.** Texture that is perceived by sight rather than by touch, as in an artwork (implied texture).

## W

**Warm colors.** Reds, oranges, and yellows; warm colors suggest warmth and seem to move toward the viewer. Warm colors suggest warm objects, places, and feelings.

**Warp.** In weaving, fibers stretched vertically on a loom and across which the weft is woven.

**Watercolor.** Paint composed of a water soluble pigment. A painting with watercolors plays with levels of transparency.

**Weaving.** Process of interlacing strands of fiber, such as thread or yarn, on a loom to create a piece of fabric or an artwork.

**Weft.** In weaving, fibers woven from side to side and through the warp on a loom.

**Woodcut.** A print made by inking a carved block of wood and pressing it onto paper or another flat surface. Piece of wood into which a design is cut and from which prints are made.