



Blueprint

For Teaching and Learning in

Visual Arts



Grades PreK - 12



New York City Department of Education

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Letter from the Chancellor

Joel I. Klein, *Chancellor*
New York City Department of Education

The publication of the *Blueprint for Teaching and Learning in the Arts* defines a course of excellence in arts education that begins in early childhood and follows students up through the grades to a commencement level of achievement in art, music, dance and theater.

The *Blueprint* provides a standards-based, rigorous approach to teaching the arts. It gives New York City's students the opportunity to delve deeply into these subjects, while giving their teachers the latitude to create an instructional program that demonstrates student learning over time and in varied dimensions.

More importantly, the sequential study of art, music, dance, and theater will help students achieve both a vocation and an avocation. Their ongoing work will enable them to apply for advanced study or for jobs in the arts-related industries that are so important to the economy of New York City. It will also provide them with a source of lifelong enjoyment as they become the future audience for the arts.

The *Blueprint* is a result of an exceptional collaboration between educators from the school system and representatives from the arts and cultural community of New York City. It motivates students to go beyond the walls of the classroom, and encourages them to take advantage of the rich resources available across New York City in museums, concert venues, galleries, performance spaces, and theaters.

We are delighted to introduce the New York City schools to this powerful way of teaching and learning in the arts, and look forward to a future filled with artists, designers, musicians, dancers, actors, directors, and more—all New York City public school graduates.

Acknowledgments

We are pleased to present this stand-alone edition of the curriculum *Blueprint for Teaching and Learning in Visual Arts Pre K-12* which originally appeared in 2004 as a combined volume of music and visual arts.

This enhancement includes new sections that address students with special needs and English Language Learners. It includes a glossary of art terms, classroom supply lists, a discussion on planning and assessment, an annotated bibliography and webography, as well as suggestions for integrating the museum experience into classroom instruction. Foremost, the *Blueprint* reflects the continuing commitment of art educators in our schools, cultural institutions and universities to provide an excellent education for all public school students.

We extend our deepest gratitude to all who have contributed to this effort and have worked tirelessly to make this document rigorous and practical. First, thanks to Sharon Dunn, Senior Instructional Manager for Arts Education, for her leadership and guidance. We are also deeply grateful to Co-chair Tom Cahill, President and CEO of Studio in a School Association, Inc. for his dedication and creativity; and to Studio for its generosity and support of this endeavor.

We thank Pam Pollack, our graphic designer for her beautiful work. We recognize Karen Rosner for her vision and invaluable expertise in integrating art and museum education; and our other committee chairs: Katherine London, Marcia Sherriton, Edward Morgano, Maria E. Palma, and Laurel Danowitz for their commitment to excellence. Thanks also to Diana Cagle for helping to bring the *Blueprint* to life through the professional development that has been offered to art teachers; to the excellent team in the Office of Arts and Special Projects who lend support on a daily basis: Joan Finkelstein, Paul King, Barbara Murray, Yasmin Fodil, Monica Panzarino, Jill Rashba, Eleanor Rosenthal, Joan Siscaretti, Carol Varikos, and Eddie Villanueva; to Chris Sgarro and Ken Priester for their editorial skills.

We are extremely appreciative of Kate D. Levin, Commissioner of Cultural Affairs, and her staff who provide steadfast support; to Caroline Kennedy, Vice President of the Fund for Public Schools and Stephanie Dua, CEO of the Fund for Public Schools for being champions of arts education. Most importantly, thanks to Chancellor Joel I. Klein for his belief that arts education can only be effective if we provide teachers and school leaders with a coherent sequential plan with benchmarks and expected outcomes for our students' achievement.

Barbara Gurr
Director of Visual Arts

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Every New York City public school is capable of supporting an excellent arts program in which arts specialists are key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. The recent changes in the New York City public schools have afforded an opportunity to make the arts central to the education that all children receive regardless of the school they attend. This *Blueprint* points the way.

As the term “blueprint” suggests, this document is a map that sets a course for the Department of Education’s strategic plan to provide an excellent arts education for every child in New York City. The standards contained in this *Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the document. This *Blueprint* is distinguished from the New York State Learning Standards by the way teaching and learning are extended into the specific circumstances of New York City schools—most notably the unique collaboration between the schools and the New York cultural community to forge this plan.

New York City arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations, and it is only with the collaborative spirit of the entire arts community that this plan for arts education can succeed.

Traditionally, arts curricula have been developed either as subject-based or as outcome-based models. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the goals are for the learners—what they should know and what skills they should possess. The new plan includes both approaches, and will, as it evolves, provide clear and rigorous forms of assessment based on the best practices offered in the field. It contains strong “studio” strands—as well as aesthetic education experiences that include learning about the art form in its context and in the world. Instead of an exclusive ideology, an inclusive plan allows arts teachers to select the approaches and the content that works best for them.

Teaching the Arts to the Children of New York City

By Professor Judith M. Burton, Art and Art Education Program, Teachers College Columbia University

A blueprint is a plan or a scheme for the accomplishment of a task or a goal. In what follows, you will find a blueprint for art education that offers teachers opportunities to draw imaginatively upon their own artistic knowledge, their understanding of the culture in which the children they teach grow to adulthood, and their insights about youngsters.

Children living in New York City grow up within an artistic climate of extraordinary richness. The diversity of art forms, cultures, settings, and practices that entice visitors from around the world are available every day to our city's youth. Yet, for this rich world to become part of the larger context of education, in-school learning must address youngsters' own meaning making abilities and help them to become sensitive to those efforts of others. The visual arts constitute important "ways of knowing" for all children, for they are among the primary languages through which personal and cultural meaning find echoes within each other.

The five activity strands that compose the *Blueprint* are designed to offer a comprehensive, multifaceted set of experiences to address the various needs and interests of young people as they grow and develop.

Artistic development depends upon a facilitating environment organized to provide challenges and supports appropriate to youngsters' abilities. Teachers should be mindful that not all children will be at the same developmental level. For youngsters whose prior experiences in pre-school or kindergarten have exposed them to learning through play, exploration, and discovery will likely have a repertoire of understandings about materials and visual forms that is not available to those who are encountering art for the first time. Thus, teachers need to be sensitive to the array of developmental abilities in their pupils, and be imaginative in crafting learning challenges that are flexible yet make

demands upon all ability levels. This remains true of all grade levels, for the provision of appropriate and developmentally supportive learning is far from consistent across all schools. For this reason, teachers might need to draw upon earlier or later benchmarks in support of the needs and experiences of their particular groups.

Children bring their own interests and ideas with them to the study of art, and it is the teacher's task to be sensitive to the life-worlds of their pupils in their interpretation of the curriculum. By the same token, it is critical that teachers can distill from their own specialist knowledge procedures and possibilities that offer the right kinds of challenges to inspire rigorous learning. Moreover, it is also critical that teachers can link the personal learning of their pupils to the study of works of art created across time and cultures, interweaving popular and traditional forms. Here, the cultural resources of New York City should be explored for the rich support they offer to in-school learning.

While young children are enthusiastic about learning and performing in art, this often appears to diminish in late-childhood and adolescence. There is good evidence to suggest the oft-noted decline in adolescent artistic interest is more an artifact of inconsistent teaching in schools than of students' actual developmental ability.

While it is pedagogically tricky, art teachers need to recognize both the dilemmas associated with self and identity in adolescence, and the compelling power of contemporary and popular culture on youngsters of this age. Teachers must be able to offer learning that takes place within an enlarged conception of art. This means that teachers should offer ongoing challenges to the construction of personal and cultural meaning for all youngsters, and also to the formation and honing of professional goals for those youngsters with special talents. It is to be hoped that the *Blueprint* will assist teachers in their efforts to provide lifelong learning in the visual arts for all young people.

Five major strands appear in this document: Art Making, Literacy in the Visual Arts, Making Connections, Community and Cultural Resources, and Careers and Lifelong Learning. These strands, illustrated in chart form, include the necessary components for instruction, and remind us that learning is both scaffolded and recursive. Essentially, these charts are devised to be read two ways: vertically, from the Grade 2 benchmark to the Grade 12 benchmark; and horizontally, through the strands for each benchmark year. Note that when reading down, skills and concepts become more sophisticated as the students progress. Reading across, note that the strands create a context through which learning in the art form is maximized. The information in the strands is by no means definitive, but is meant to engage educators in conversations about how to construct cohesive learning experiences for students.

I. Art Making

The art-making strands indicate what students should be able to accomplish at the end of benchmark years: second, fifth, eighth, and twelfth grades. These charts provide “snapshots” of the learning process—the skills, knowledge, and appreciation that should be mastered in selected areas and how these are honed as students mature.

II. Literacy in the Visual Arts

Visual Arts has its own vocabulary and literacy, as well as its own set of skills that support learning across the curriculum. For example, the careful observation of a work of art resembles the close reading of a text—one that includes making observations and drawing inferences. The Visual Arts provide students with inexhaustible subjects about which they may read and write, as well as engage in accountable talk.

III. Making Connections

This strand provides social, cultural, and historical contexts in which students may understand art, while indicating some links to other disciplines in the curriculum. Students are expected to apply knowledge and skills learned in the art class to assist them in interpreting the world around them.

IV. Community and Cultural Resources

New York City is rich in community and cultural resources. Students should be actively engaged with the institutions, schools, studios, community-based organizations, libraries, exhibitions, and artists that contribute to the cultural and economic vitality of the city.

These resources are integral to the development of young artists, expanding their horizons and enhancing the instruction they receive in school.

V. Careers and Lifelong Learning

While some students will pursue careers in an art-related field, most will regard art as a means of expression and a source of lifelong enjoyment. The career-building skills learned in art activities are those required in all other fields of endeavor: goals setting, planning, and working independently and in teams.

Student Development and the Visual Arts

By Professor Judith M. Burton, Art and Art Education Program, Teachers College Columbia University

Early Childhood and the Grade 2 Benchmark:

Young children are active and exuberant explorers. Artistic images capture the physical and sensory aspects of their discoveries. They love to express the movement, feeling and tactile qualities of animals, places and people. They tell stories by combining their observations with their inner worlds of fantasy and include details that capture the important parts of their ideas. Art making becomes an important spur to the use of imagination.

Elementary Students and the Grade 5 Benchmark:

Children become increasingly curious and are learning to become good observers of their everyday worlds. Making art stimulates thoughtful inquiry and sharpens careful perception. Children are interested in capturing the details that make each living thing, event or place unique in itself and special to them personally. They discover that ideas can be interpreted in many different ways, and art making focuses the skills of imagination, observation and invention in service of exploring and expressing new ways of thinking and feeling.

Middle School Students and the Grade 8 Benchmark:

By adolescence, youngsters have developed powerful new thoughts and feelings that challenge established world-views. As experiences become increasingly conflicting and diverse, so art making becomes a safe arena for experimenting in the construction of new relationships between inner and outer realities. Painting, drawing, collage, printmaking, and art appreciation become important vehicles for testing ideas, making judgments, forming values and exercising curiosity. In particular, the exploration of new and different ideas about the representation of three-dimensional space helps youngsters express new points of view about themselves and their worlds.

High School Students and the Grade 12 Benchmark:

Some young people are pursuing art as part of their general education. For these youngsters continuing experiences with materials, combining observation and imagination and honing expressive skills, offer a repertoire in which to construct personal meaning. Other young people will be majoring in art and exploring more professional levels of idea making, interpretation, and representation. For both groups, the development of personal expressive voices, the creation of “idea” portfolios, the emergence of critical insight and judgment on their own work and that of others, are critical and central to on-going development.

Making Art is the Starting Point

The Visual Arts *Blueprint* begins with the making of art. Through exploration of media—painting, drawing, printmaking, collage, sculpture, applied design, and technology—students develop an understanding of the principles of art and elements of design, deepening their expressive and critical faculties, honing their art skills, and cultivating their imagination.

Further investigations in art, as outlined in the four other strands, provide opportunities for students to:

- become literate in art.
- make social, cultural, and historical connections.
- engage in learning beyond the classroom.
- share in the rich diversity of their communities.
- become lifelong learners and advocates for art.

While resources* already exist for the required term of art in high school and early-childhood art classes, the *Blueprint* is a scaffold on which a sequential and cohesive K–12 curriculum will be built.

*Links to Resources

- Required term of high school art
<http://schools.nyc.gov/offices/teachlearn/arts/studioart.html>
- PreKindergarten standards
<http://schools.nycenet.edu/cityhallacademy/PreKStandards.pdf>



Statue Of Liberty
Ink And Watercolor, 18" X 12"
Javier Fung
Age 8, Grade 2
PS 69 Vincent D. Grippo School, Brooklyn



Painting

Create a painting that demonstrates:

- personal observations about a place
- control of paint media and various brushes
- basic organization of space
- experimentation with mixing colors

Suggested theme: an experience in the community

Refer to artists such as Jacob Lawrence, John Sloan, and Carmen Lomas Garza, and picture-book illustrator Jerry Pinkney.

Demonstrate the various ways that paints and brushes can be used:

paint – thick, thin

strokes – long, short, curved

colors – light, dark, dull, bright

shapes – big, small, layered



Self-portrait
Tempera, 13.5" X 10.5"
Bryan Tan
Age 5, Kindergarten
PS 130, Queens

Drawing

Create a drawing that demonstrates:

- experimentation with various drawing tools such as, oil pastels, pencils, colored pencils, crayons
- use of varied lines and colors to convey expression

Suggested theme: a family portrait with attention to physical features

Share the work of artists such as Käthe Kollwitz and illustrator Trina Schart Hyman.

Discuss how artists express themselves; note the use of different mediums, and the effects of black and white, and color.



Trees
Watercolor/Oil Pastel, 11" X 8.5"
Rokiyatou Janneh
Age 5, Kindergarten
PS 79 Bronx



Käthe Kollwitz
Profile Studies of her Brother, Konrad Schmidt
ca 1888–89

Printmaking

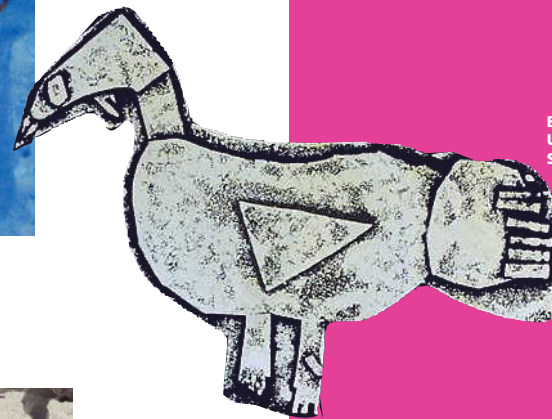
Create a print that demonstrates:

- basic printmaking techniques such as, stamping, rubbing, and collograph printing
- textures, colors, and shapes

Suggested theme: repeat print technique to create an imaginary person, place or animal

Discuss the use of textured surfaces in the work of Sam Gilliam.

Examine Jasper Johns's and Robert Rauschenberg's use of rubbings with regard to texture and materials.



Bird
Unknown Artist
Studio in a School

Benchmark

Through an exploration of art materials and techniques, students exercise imagination, construct meanings, and depict their experiences; work in two-dimensional and three-dimensional art forms, use basic art tools, and gain knowledge of media and compositional elements.

Collage

Create a collage that demonstrates experimentation with:

- placement of shapes
- color
- pre-cut and torn paper
- composition
- textured materials
- layering



The Lion
Mixed Media, 14.5" X 17"
Jada Harrison
Age 6, Grade 1
PS 255 Barbara Reing School,
Brooklyn

Suggested theme: a familiar figure

Refer to the collages of Romare Bearden, Benny Andrews, and author/illustrator Eric Carle.

Discuss the role of color and placement of shapes in creating a sense of depth and balance.

Sculpture

Create clay forms that demonstrate:

- techniques such as pinching and coiling
- texture
- additive and subtractive techniques

Suggested theme: figures of people and animals

Refer to Mesopotamian cylinder seals, santos de palo from Puerto Rico, ceramics of Pablo Picasso, pre-Columbian pottery from Peru.

Discuss different textures, sizes, and uses.

Two-Dimensional Applied Design

Create a book that demonstrates experimentation with:

- primary and secondary colors
- rectilinear and curved shapes
- a variety of lines and textures
- contrast and patterns

Suggested theme: bookmaking e.g., an accordion book composed of letters, numbers, and simple geometric shapes

Examine the work of artists such as Robert Indiana and Jasper Johns that incorporates numbers and letters.

Discuss the design possibilities of numbers and letters.

Media Technology

Create a work of art using a computer that demonstrates experimentation with:

- compositional elements
- computer program icons

Suggested theme: a drawing using paint brush and drawing tool features

Select a student to demonstrate use of the computer program. Discuss the range of artistic options.



Marker, Tissue Paper, 12" X 19"
Angelina Gargiulo
Age 6, Grade 1
PS 128 Juniper Valley School,
Queens

Looking at and Discussing Art

Describe the compositional elements and the qualities of line, color, and texture in their art work and the work of classmates.

Apply the same terminology in discussing selected works of art.



Henri Matisse
La Musique [detail]
1939

Developing Visual Arts Vocabulary

Identify new art vocabulary; contribute to word webs and word charts posted in the classroom.

Reading and Writing About Art

Listen to a read-aloud about a famous artist.

Look at a work by the artist.

Write a response to the work in the form of observations and questions.

Problem Solving; Interpreting and Analyzing Art

Share with classmates a recently completed work of art, and describe:

- experiences with the media
- personal choices

Episodes
Natalie Ackerman,
Stephen Rutishauser,
Valetin Ewan, Angelie Tablang
PS 183, Manhattan



Benchmark

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

Discuss how community sites are depicted in books such as Maya Angelou's *My Painted House*, *My Friendly Chicken*, and *Me*; Ann Morris's *Houses and Homes*; Faith Ringgold's *Tar Beach*.

Compare and contrast familiar community sites with those depicted.

Observing and Interpreting the World

Observe community sites on a neighborhood walk and note:

- colors
- buildings
- vehicles
- signs
- people



The School House
Michael Galardi
PS 50, Staten Island



Mask
Paper Mâché, Acrylic Paint, Beads,
12" X 12"
Jashtony Rodriguez
Age 7, Grade 2
PS 134 George F. Bristow School, Bronx

Benchmark

Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; apply the skills and knowledge learned in visual arts to interpreting the world.

Cultural Institutions

Visit a local historic house; share observations about the structure and the objects in it; notice how the house and the objects present a picture of life in another era.



Lefferts Homestead, Prospect Park

Public Art and Design

Explore public art and design in the neighborhood, such as monuments, parks, plazas, murals, buildings, and bridges; discuss aesthetic responses; explain how these structures contribute to the cultural life of the neighborhood.

Create a neighborhood map showing the location of public art.



Kantilal B. Patel
Statue of Mahatma Gandhi
in Union Square Park,
New York City
1986

Online Resources and Libraries

Use a CD-ROM or visit a museum Website to research an artist whose work is featured in class; share new information with classmates.

Community-Based Organizations (CBOs), Local Artists, and Studios

Visit a local artist or designer in his/her studio; notice how the artist organizes the studio; observe his/her work habits; learn how the artist contributes to the community.



Ezekiel's Manhattan
Tempera, Cardboard, Paper,
Mixed Media, 24" X 16" X 18"
Ezekiel Clare
Age 7, Grade 2
PS 30
Hernandez L. Hughes School,
Manhattan

Benchmark

By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.



2nd Grade Exploring Careers and Lifelong Learning

Visual Arts

Awareness of Careers in Visual Arts

Explore various careers in art. Meet and ask questions of an artist, architect, designer, photographer, or illustrator to learn about his/her work.

Recognize that people work independently and in teams.

Setting Goals and Developing Career Plans

Maintain individual portfolios of artworks created in class.

Learn how artists care for and present their work.

Art for Enjoyment and Lifelong Learning

Visit a museum and discuss favorite artworks. Note artwork displayed at home and in the neighborhood.

Discuss how art enriches the lives of family members.



Henri Matisse
The Piano Lesson,
1916



Benchmark

Students gain an awareness of careers in visual arts; recognize personal, social, and professional goals; develop a career plan; learn to work independently and in teams; gain an appreciation of art as a source of enjoyment and lifelong learning.



Girl Going To The Mall
Mixed Media Sculpture, 41" X 29" X 12"
Catherine Perez
Age 11, Grade 5
P.S 48 Michael J. Buczek School, Manhattan



Painting

Create a painting that demonstrates:

- observation of detail
- use of primary and secondary colors
- use of tints and shades
- balanced composition

Suggested theme: a neighborhood scene

Examine works of artists such as Faith Ringgold, Edward Hopper, and Ralph Fasanella, and authors/illustrators Ezra Jack Keats and Vera B. Williams.

Discuss how the artists use detail, color, and balance to evoke a sense of place.



Keith Haring, [detail], 1985

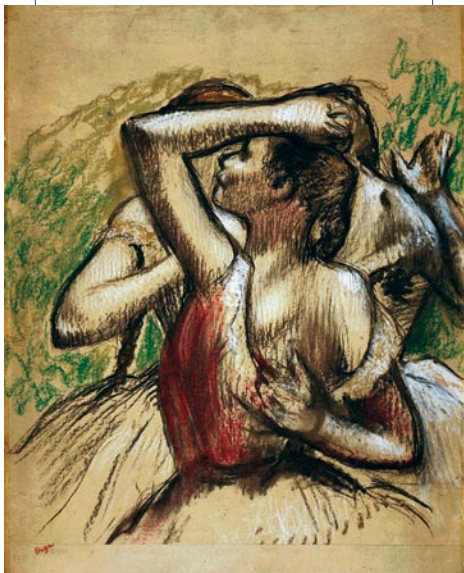
Drawing

Create a series of drawings that demonstrates:

- volume
- proportion
- gesture
- control

Suggested theme: gesture drawings that show a figure at rest, work, and play

Refer to drawings by artists such as Leonardo da Vinci, Edgar Degas, and Keith Haring to explore the expressive use of line; the work of Reginald Marsh and Al Hirschfeld to examine gesture.



Edgar Degas
Three Ballet Dancers, One with Dark Crimson Waist
1899

Printmaking

Create a foam engraving that demonstrates:

- the application of a variety of textures and lines
- expression of emotion

Suggested theme: a simple etching of a person or landscape on a foam plate



Rembrandt van Rijn
Self-Portrait in a Cap, Open-Mouthed, 1630

Refer to the etchings of artists such as Albrecht Dürer, Rembrandt van Rijn, and Jose Posada. After close observation, discuss the ways in which texture and line are used

to create shading, rhythm, and variety of surface design.

Benchmark

Students begin sequential unit projects; extend knowledge of art media and compositional and design elements; choose new ways of using familiar tools and materials; and deepen imaginative capacities, observational and expressive skills.

Our New York
Adrian Carcamo,
Andres Pena,
Benjamin Hoffman,
Carlie Wang,
Dardane Shala,
Sanath Srivastava,
Thomas Diamond,
Yi Chen Dai
PS 183, Manhattan



Collage

Create a collage using hand-painted paper that demonstrates:

- awareness of visual textures
- mixing secondary and tertiary colors
- designing and cutting out shapes
- use of positive and negative space

Suggested theme: the natural world including flowers and plants. Refer to cut-outs of Henri Matisse

Examine the steps he took to create his collages.



Zig Zag School Makes Us Rule
Photo Collage
BrixhinaHodo,
Cristina Valentin,
Wendy Wen, Hong
Hong Wong, Jeany
Zhao, Xian Zheng
Age 10, Grade 5
PS 69, Brooklyn

Sculpture

Create sculpture constructed from material such as boxes and tubes, cardboard, papier mâché, and paint that demonstrates:

- gesture
- movement
- expression
- attention to three-dimensionality

Suggested theme: a free standing figure of a person or animal

Examine the sculpture of Joel Shapiro for gesture and movement; Red Grooms and Tom Otterness for a sense of whimsy.

Two-Dimensional Applied Design

Create a graphic design that demonstrates:

- integration of text and image
- vivid use of color, line and shape
- clarity of message

Suggested theme: a poster that communicates an opinion about a current event

Refer to posters by artists such as Lorenzo Homar, Rafael Tufiño, James Montgomery Flagg,



Ester Hernandez, Russian Constructivists.

Discuss how text integration and use of color, line, and shape are used to convey a sense of immediacy.

Media Technology

Create a series of related images that demonstrates:

- narrative
- integration of various media and materials
- expressive use of art elements; shape, color, line, texture

Suggested theme: a pictorial sequence demonstrating imaginative use of photocopied and scanned images

Consider Jacob Lawrence's Great Migration series, Parthenon friezes, Chinese scrolls and picture books with little or no text such as *Tuesday* by David Wiesner.

Examine the techniques used to move the narrative along.



Rabbit
Lisa Sui, Excer Rivera,
Dominique Pisani,
Alex Morlando
PS 213, Queens,
(Studio in a School)

Looking at and Discussing Art

Participate in a class discussion about a narrative work of art.

Using the techniques of accountable talk, build on the observations of others.

Make inferences based on visual evidence.

Developing Visual Arts Vocabulary

Create an illustrated dictionary composed of art words and phrases to document learning over time.

Use as a reference in class discussions and writing assignments.

Reading and Writing About Art

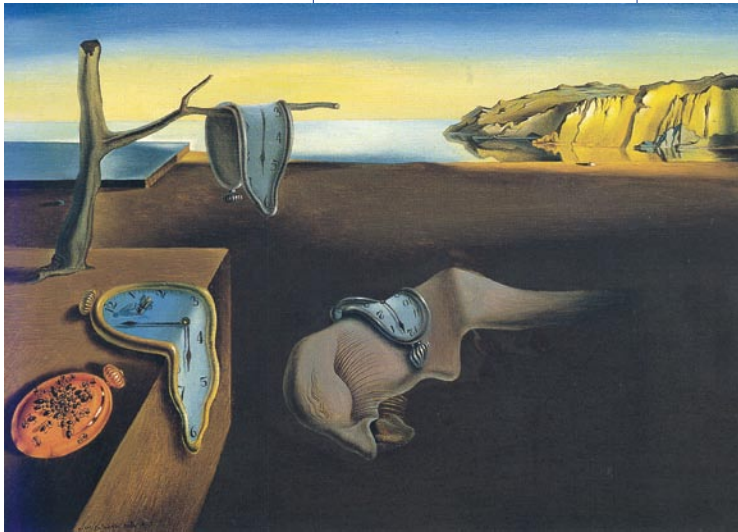
Using a work of art as text, write a personal response. Include a description of the artist's:

- treatment of subject
- tools and techniques
- composition
- use of color
- mood

Problem Solving; Interpreting and Analyzing Art

Recognize that viewers bring prior knowledge and experiences to their interpretations of a work of art.

Note the variety of classmates' interpretations of a single work of art; discuss the diverse responses.



Salvator Dali
The Persistence of Memory (detail), 1931



Man With Mustache
Alex Meyreles
PS 46, Manhattan,
(Studio in a School)

Benchmark

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

Examine the work of photojournalists such as Lewis Hine, Berenice Abbott, Helen Levitt, James Van Der Zee, and others who have documented New York City. Contrast “old New York” with contemporary New York; note how the city has changed. Also, note the universality of the human condition.

Lewis Hine
1874-1940, Photographer
Chatham Square Branch,
children lined up at
librarian's desk,
April 11, 1910;
“The Night Library”



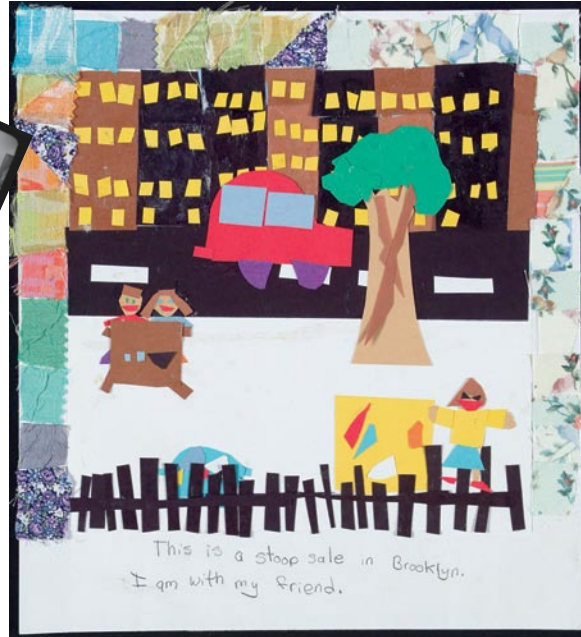
Lewis Hine
1874-1940, Photographer
Seward Park: Children waiting
to get up stairs to Children's
room, 3:30-4:30 p.m.



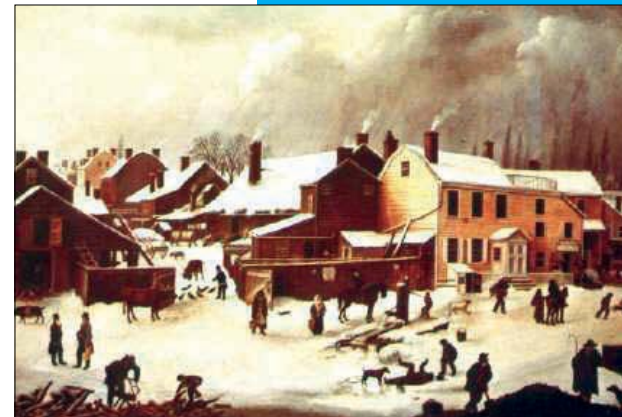
Observing and Interpreting the World

Compare and contrast works of art that focus on the theme of neighborhood, such as Francis Guy's *Winter Scene in Brooklyn* and Romare Bearden's *The Block*.

Discuss what is revealed in the artist's depiction, and what aesthetic decisions the artist made.



A Friend's Stoop Sale
Collage, 12" X 11"
Sophie Spillman
Age 8, Grade 3
PS 29 John M. Harrigan,
Brooklyn



Francis Guy
A Winter Scene in Brooklyn, 1820

Benchmark

Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; apply the skills and knowledge learned in visual arts to interpreting the world.

Cultural Institutions

Visit a museum in the borough; learn about the mission of the museum and the collection; select a favorite work to investigate.



The Brooklyn Museum

Public Art and Design

Research the design of a local park and visit the site.

Design a child-friendly play space with attention to:

- public access and acceptance
- appropriate and safe materials
- landscape
- aesthetic considerations

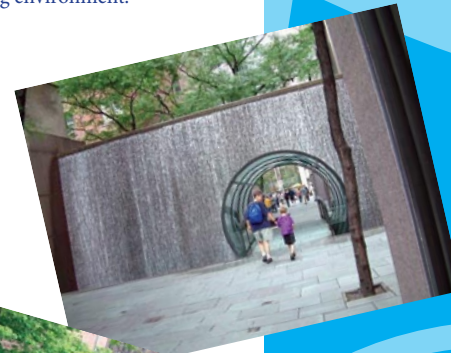
Online Resources and Libraries

Access a variety of resources in the library: books, videocassettes, DVDs, slides, files, CD-ROMs and Internet; working in groups, use several different resources to learn about an artist or art movement. Investigate such Websites as:

- www.nypl.org
- www.loc.gov
- www.nyc.gov
- www.archivesofamericanart.org
- www.google.com (Image search)

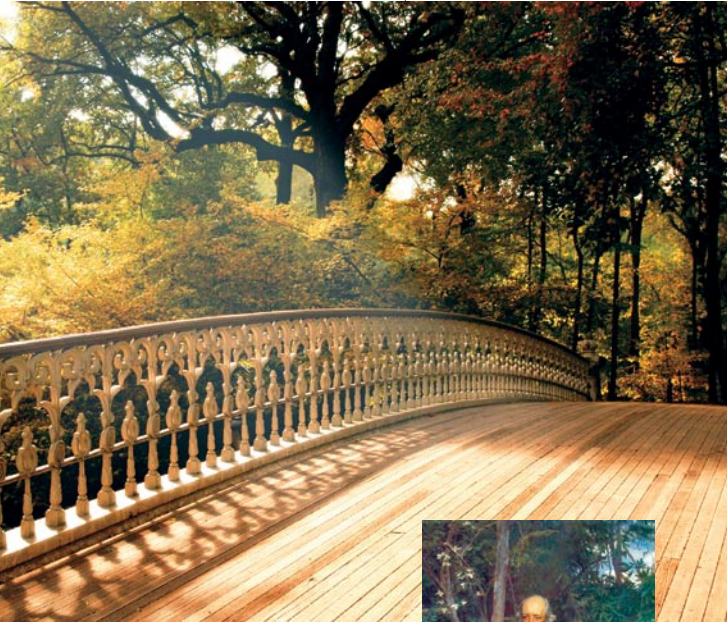
Community-Based Organizations (CBOs), Local Artists, and Studios

Invite a local artist to work on a project in the school. Recognize how an artist plans a project, prepares materials, executes the project, involves the school community, extends learning, and makes a positive impact on the learning environment.



Benchmark

By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.



Bow Bridge, Central Park



John Singer Sargent
Frederick Law Olmsted,
oil painting, 1895

Awareness of Careers in Visual Arts

Investigate the work of designers: textile, interior, fashion, jewelry, graphic, muralists, and others. Learn how they produce their work, and the function, and purpose of their work.

Learn what skills, education, and training are required.



Diego Rivera, Man at the Crossroads, 1933, RCA Building mural (destroyed)

Setting Goals and Developing Career Plans

Plan and implement special programs involving parents and community partners, such as an exhibition of student/parent artwork, a mural, or a set design for a play.

Reflect on the collaborative process.

Art for Enjoyment and Lifelong Learning

Attend museum-sponsored family programs that promote art appreciation for all ages and encourage intergenerational dialogue.

Visit <http://mta.info/mta/aft/permanentart/>

Click on New York City Transit and plan a trip on a train line to explore artwork commissioned by Arts For Transit.

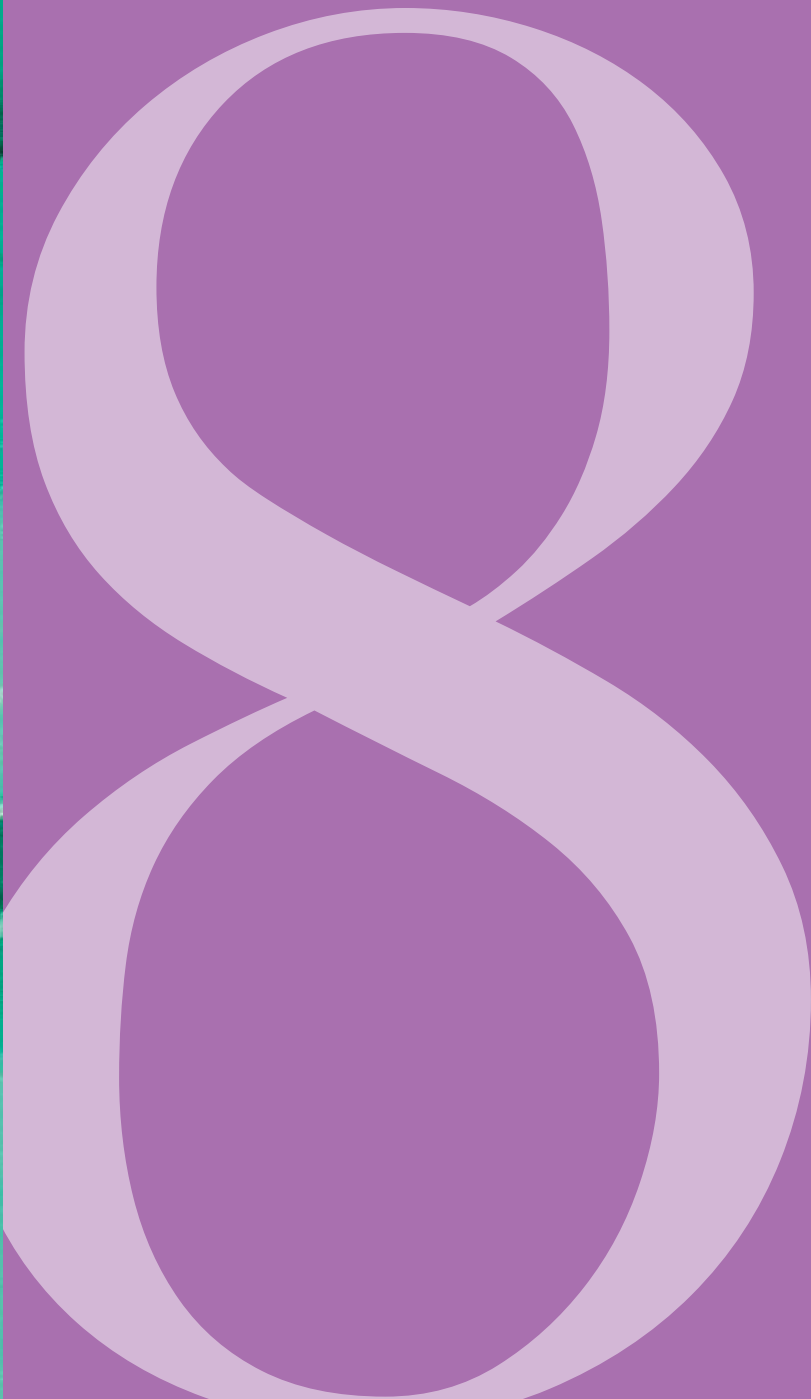


Benchmark

Students gain an awareness of careers in visual arts; recognize personal, social and professional goals; develop a career plan; learn to work independently and in teams; gain an appreciation of art as a source of enjoyment and lifelong learning.



Self-portrait
Acrylic Paint, 18" X 24"
Kseniya Kopytko
Age 13, Grade 8
M.S. 74 Nathaniel Hawthorne Middle School,
Queens



Painting

Create a painting that demonstrates:

- the rich use of a specific painting medium such as: watercolor, tempera or acrylic
- awareness of light, value and contrast
- strategies to depict the illusion of depth
- use of prior observational sketches



Country Side
Watercolor, 9" X 12"
Nabila Anwara
Age 13, Grade 8
I.S. 230, Queens

Suggested theme: a cityscape

Focus on the variety of media in which artists explore the city. Refer to such artists as John Marin, Maurice Prendergast (watercolor); Ben Shahn, Thomas Hart Benton (tempera); and Stuart Davis, Childe Hassam (oil paint).



Maurice Prendergast
Central Park, 1901

Drawing

Create a pencil, conté, or pen and ink drawing that demonstrates:

- perspective
- observation of detail
- scale of objects and figures
- a wide range of values
- a personal view

Suggested theme: a study of a figure in a setting

Refer to artists such as Edward Hopper, Georges Seurat, Cândido Portinari, Charles White, Henri de Toulouse-Lautrec.

Discuss techniques of perspective and scale, artist's choice in degree of detail, artist's message.

Printmaking

Create a print that demonstrates:

- printmaking techniques including registration, inking, lifting
- use of a variety of textured materials
- careful planning and execution
- unity of composition

Suggested theme: a collograph or stencil print that emphasizes shapes

Refer to the collographs of modern and contemporary artists such as Henry Moore, Karl Kasten, Pablo Picasso, and Andy Warhol.

Discuss process.

Benchmark

Through close observation and sustained investigation, students develop individual and global perspectives on art; utilize the principles of art; solve design problems; and explore perspective, scale, and point of view.



Andy Warhol
Marilyn [detail],
1962

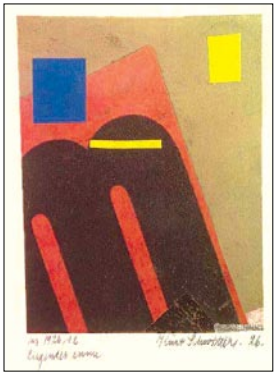
Collage

Create a collage that demonstrates:

- use of a variety of materials and textures
- unity through color
- balanced composition

Suggested theme: a still life

Discuss the effects of varying the textures in the art of Kurt Schwitters and the cubist work of Georges Braque, Pablo Picasso, and Juan Gris.



Kurt Schwitters
Collage, Papier auf Papier, 1926

Sculpture

Create a sculpture that demonstrates:

- asymmetrical balance
- movement
- unity through color and form



Extinct Umbrella Frame,
Wire, Tape, 5" X 32" X 19"
Wesley Martinez
Age 14, Grade 7
PS 31
William L. Garrison, Bronx

Suggested theme: a mobile or free standing sculpture composed of biomorphic or geomorphic forms

Refer to Alexander Calder's mobiles and examine the way in which balance was achieved, the use of primary colors and black and white. Examine the works of Isamu Noguchi and Joan Miro and note the ways in which movement and unity are achieved.

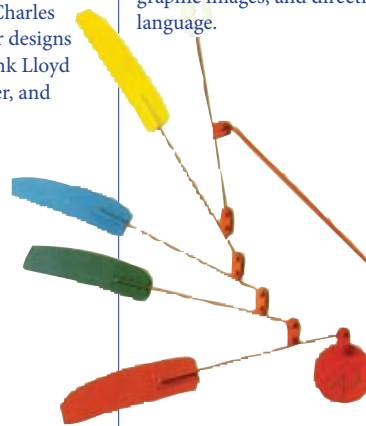
Two-Dimensional Applied Design

Create a pattern for an object that demonstrates:

- form following function
- decorative and functional use of line, color, and texture
- consideration of safety and comfort
- proportion and scale

Suggested theme: drawings for a "concept chair" that can be assembled into a maquette

Refer to the Ray and Charles Eames chair, and chair designs by Marcel Breuer, Frank Lloyd Wright, Herman Miller, and Lucas Samaras.



Alexander Calder
Indian Feathers, 1969

Media Technology

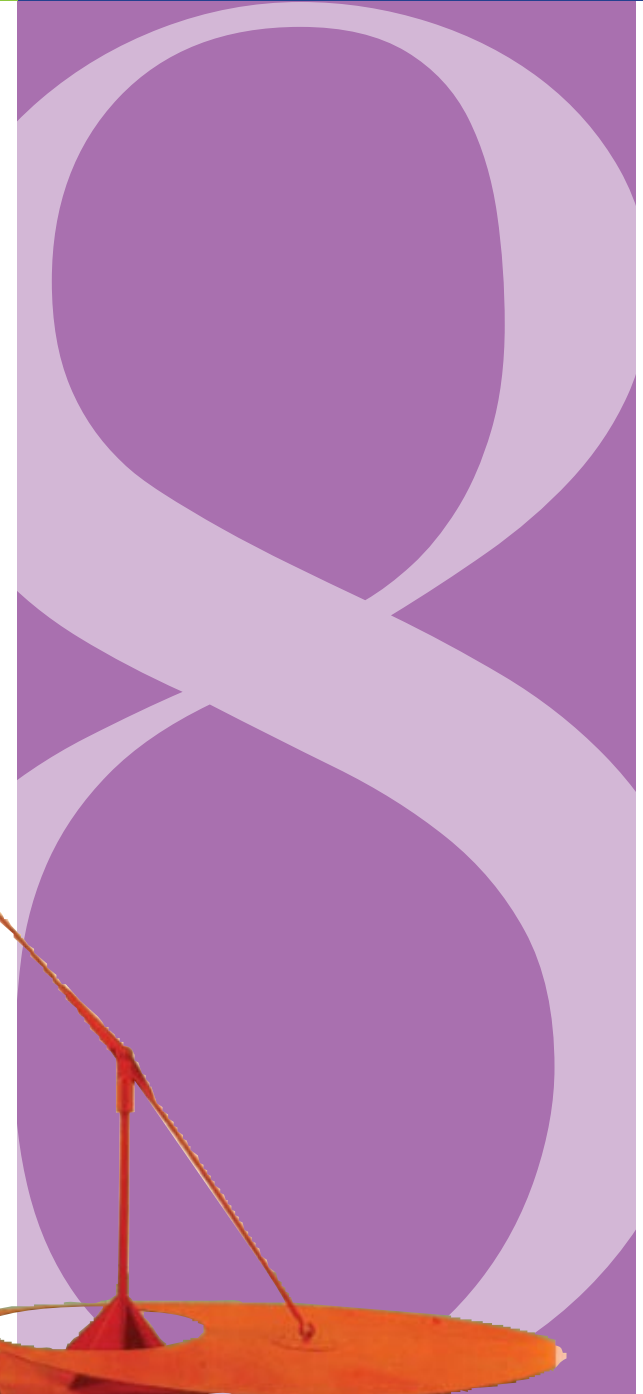
Create a computer-generated image that demonstrates:

- application of the principles of design (balance, contrast, emphasis, unity, rhythm, pattern, and movement)
- persuasive communication including competency in English language arts skills

Suggested theme: a public service announcement (PSA)

Refer to anti-violence advertisements, anti-drug and anti-smoking campaigns on subways and in the media.

Evaluate their effectiveness based upon integration of text and graphic images, and directness of language.



Looking at and Discussing Art

Examine a work of art over an extended period of time. Keep a record of observations as evidence of the way a viewer's perceptions deepen over time.

Use notes as a basis of discussion.

Developing Visual Arts Vocabulary

Maintain a journal of observations and ideas; incorporate vocabulary related to art; note words and phrases derived or borrowed from foreign languages.

Reading and Writing About Art

Examine a work of art as a primary document; based on visual evidence, write hypotheses about the time period, culture, and political context.

Problem Solving; Interpreting and Analyzing Art

Co-construct a rubric to assess student work, ensuring clear expectations for achievement and providing guidelines for self-analysis.



Self-portrait
Watercolor Pencil, 18" X 12"
Daniel Kadyrov
Age 12, Grade 7
M.S. 255 Salk School of Science,
New York

The Five Points, 1827
(from *Balentine's Manual*, 1855).



Benchmark

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

Discuss the ideas conveyed in works of art such as *The Brooklyn Bridge* by Joseph Stella and *Brooklyn Bridge* by John Marin with poems on the same theme such as “Brooklyn Bridge: Nightfall” by D.B. Steinman, “To Brooklyn Bridge” by Hart Crane, or “Invitation to Miss Marianne Moore” by Elizabeth Bishop.

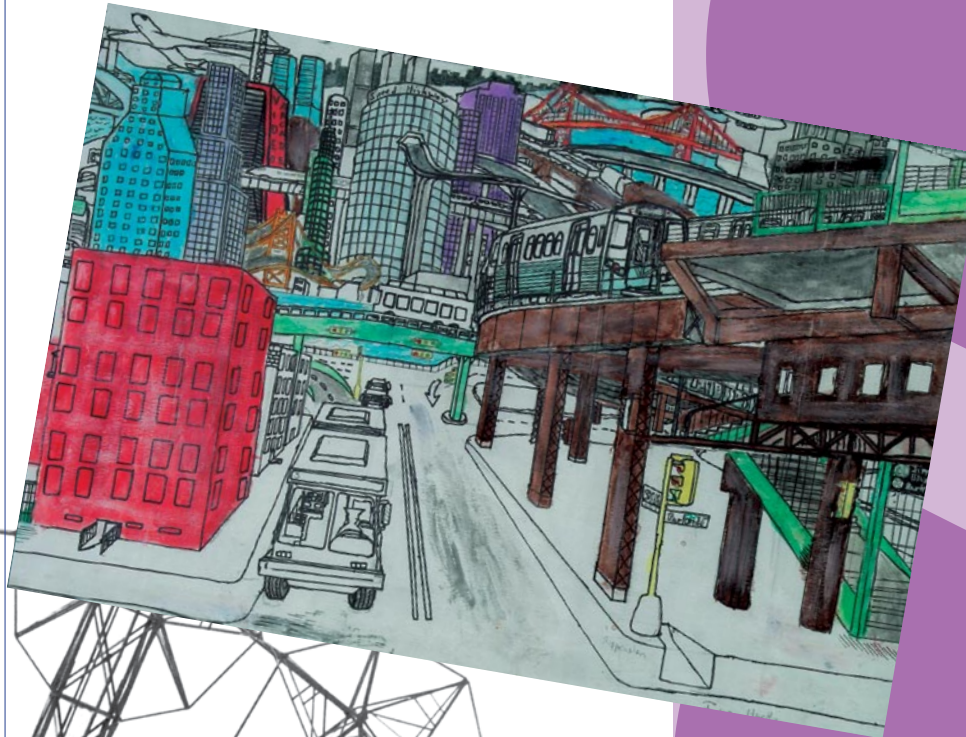


Joseph Stella
Old Brooklyn Bridge,
ca. 1941

Observing and Interpreting the World

Study the way artists portray cities from ancient to modern times; analyze the artists' renderings and discuss:

- point of view
- mood
- aesthetic and social considerations



MTA
Watercolor And Pencil,
12" X 18"
Ian Hardy
Age 15,
CMSP Marte Valle Secondary School,
Manhattan

Benchmark

Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; apply the skills and knowledge learned in visual arts to interpreting the world.

Cultural Institutions

Visit an art gallery; interview the director to learn about the operation and the role of the gallery in the community; notice the selection of work on exhibit and how it is displayed.



Public Art and Design

Visit a historic site, a subway station, a monument, or public work of art; investigate the origin and/or preservation history; recognize how artists/designers can change the public's perception of a space.



Online Resources and Libraries

Research an artist through the Internet. Write an annotated bibliography of the Websites visited; indicate which sites were most useful and why.

Start with such Websites as:

- www.artcyclopedia.com
- www.si.edu

Community-Based Organizations (CBOs), Local Artists, and Studios

Participate in a CBO-sponsored art event; recognize how painting a mural or reclaiming a public space helps transform a community and improves the quality of life.



Benchmark

By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.

Awareness of Careers in Visual Arts

Learn that there are many arts-related jobs.

Visit “behind the scenes” in a museum; recognize the many people—such as curator, installer, conservator, educator, librarian, architect, exhibition planner, and development and administrative personnel—who constitute the organization.

Note how the roles are inter-related and necessary for the operation of the museum.

Setting Goals and Developing Career Plans

Create a school gallery in a dedicated space. Plan exhibitions, assign roles such as curators, tour guides, handlers, display designers, publicists, fund-raisers, graphic designers, editors.

Recognize that a successful enterprise requires communication, planning, and cooperation.

Art for Enjoyment and Lifelong Learning

Explore a school or historic building. Note artwork created specifically for the site, such as WPA murals.

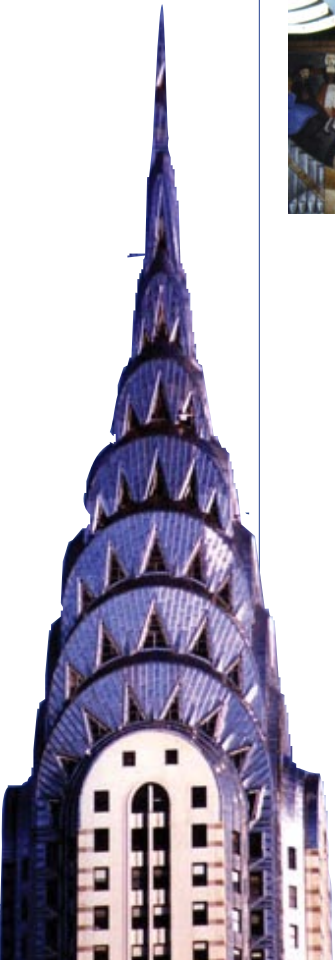
Appreciate the architectural style and details of the edifice such as gargoyles and cornices; discuss how the building is designed to communicate a message, and how it meets the needs of its occupants.



Lucienne Bloch
Evolution of Music
George Washington High School
1936-1938

Benchmark

Students gain an awareness of careers in visual arts; recognize personal, social and professional goals; develop a career plan; learn to work independently and in teams; gain an appreciation of art as a source of enjoyment and lifelong learning.





Sleep Person
Acrylic On Canvas, 60" X 60"
Zhi Huang
The Door, Manhattan



Painting

Create a series of works based on a theme that demonstrates:

- use of at least two different mediums
- an application of the elements of art and principles of design
- control of material and techniques
- a personal style

Suggested theme: the urban environment/city life

Present a comparison of two artists whose work was inspired by the urban environment. Among artists to consider are Romare Bearden, Piet Mondrian, Richard Estes, Hughie Lee-Smith, and Charles Demuth.



Edward Hopper
Nighthawks
1942

Drawing

Create a portfolio of 10 works that demonstrates:

- variety of drawing techniques such as line and contour, value
- variety of drawing materials and tools such as pencil, pen, charcoal, pastel
- a personal style

Suggested theme: the expressive nature of the figure in a variety of gestures and poses

Share an investigation of artists whose work focuses on the human figure such as Kara Walker, David Hockney, and Michelangelo Buonarroti.

Printmaking

Create an edition of prints that demonstrates:

- use of at least two colors/two plates
- mastery of materials and techniques
- effective use of positive and negative space

Suggested theme: linoleum prints and wood cuts on a specific subject

Refer to Japanese woodcuts of Hiroshige, woodcuts of book illustrator Mary Azarian, and the linoleum prints of Elizabeth Catlett and Pablo Picasso. Examine the engravings of Winslow Homer.

Discuss how richness of image was achieved despite limited range of color.



Hiroshige
Sudden Shower
at Ohashi Bridge
at Atake

Grade 12 Benchmark

In a three-year major art sequence, students master various materials and techniques to develop a portfolio that reflects a personal style and the awareness of the power of art to illuminate, inform, and influence opinion.



Double Self Portrait
Kate Mezhibovskaya
Edward R. Murrow High School

Collage

Create a mixed-media collage that demonstrates:

- use of a variety of materials such as, acrylic paint, crayon, ink, cardboard, string, photographs, printed material
- variety of textures and shapes
- unity of composition
- integration of text



Open the Door to a New World
Mixed Media, 20" X 28"
Rashed Ali
Age 17, Grade 11
High School Of Art & Design, Manhattan

Suggested theme: a work incorporating social commentary

Consider the work of Jaune Quick-to-See Smith and Emma Amos for variety of materials, integration of text, and artist's point of view.

Sculpture

Create a sculpture that demonstrates:

- awareness of spatial relationships and balance
- unity through color, shape, and pattern
- a variety of two- and three-dimensional objects

Suggested theme: an assemblage on a given subject or a site-specific installation

Refer to the work of Louise Nevelson, Joseph Cornell, Jim Dine, Pepón Osorio, Melvin Edwards, Sarah Sze, John Chamberlain, and Do-Ho Suh.

Note how each artist arranges elements of the assemblage or installation.

Two-Dimensional Applied Design

Create a graphic design that demonstrates:

- a variety of fonts as a design element
- application of the principles of design (balance, contrast, emphasis, unity, rhythm, pattern, and movement)
- awareness of intended audience

Suggested theme: a design identity for a school program or community organization

Research and analyze examples of graphic designs from artists such as Milton Glaser, Seymour Chwast, Jan Tschichold, and Ivan Chermayeff in terms of the effectiveness of the graphic image.



Media Technology

Create a digital work that demonstrates:

- application of an appropriate software program
- integration of text and image

Suggested theme: a response to a public issue.

Refer to digital artists such as Jenny Holzer, Shirin Neshat, and the team of Peter Fischli and David Weiss.

Discuss how a message is conveyed through manipulation of photographs.



Van Gogh's Room 3-d
Corrugated Board, 24" X 18" X 7"
Polina Mminchuk
Age 15, Grade 10
Edward R. Murrow High School,
Brooklyn

Looking at and Discussing Art

Identify issues raised by a controversial work of art. Recognize the power of art to challenge and provoke the viewer.



Video Store Owner
Atif Ahmad,
Abraham Lincoln High School

Developing Visual Arts Vocabulary

Use visual arts vocabulary to write wall text, labels, catalogues, and promotional materials for a student-curated exhibition.



Marcel Duchamp
Bicycle Wheel
1951

Reading and Writing About Art

Write a review of a gallery or museum exhibition. Compare the review with a magazine or newspaper review.

Problem Solving; Interpreting and Analyzing Art

Write a reflection about the work compiled in a portfolio and explain:

- the process of creating the portfolio
- materials
- influences
- unifying theme
- problems solved/insights gained.



Untitled Shoe Flowers, 7" X 10"
Melissai. Romero
Age 15, Grade 11
Herbert Lehman High School, Bronx

Benchmark

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

Research photographs, prints, or paintings of New York City from early-20th century through the Jazz Age, the Harlem Renaissance, the Great Depression, and World War II to modern times.

Recognize the value of art as an historical document.



Louis Lozowick
Brooklyn Bridge
[detail]
1930

Observing and Interpreting the World

Study the work of urban architects such as Le Corbusier and Daniel Libeskind.

Discuss the aesthetic, social, and technical considerations for designing a new building for the city.

Industrial Dimensions
7.5" X 15" X 15"
Nahshon Jagroop
Age 16, Grade 11
Art & Design High School,
Manhattan



Daniel Libeskind's design for the rebuilding of the World Trade Center.

Benchmark

Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; apply the skills and knowledge learned in visual arts to interpreting the world.

Cultural Institutions

Create a gallery and museum guide for young adults.

Research several galleries and museums; create an annotated list of exhibitions that would appeal to middle and high school students.

Design an interactive activity to focus a visit.

Public Art and Design

Review the guidelines for a public art commission; research successful submissions.

Design a Request for Proposal (RFP) for a local site. Respond to a current RFP to learn about the process of designing, approving, and installing public art.

Consult such Websites as:

- www.PercentForArt.org
- www.mas.org
- www.creativetime.org
- www.publicartfund.org

Online Resources and Libraries

Visit a specialized library collection to view a work of art or manuscript; note the setting, special environmental conditions, display, and preservation requirements.

Community-Based Organizations (CBOs), Local Artists, and Studios

Volunteer or intern at an arts CBO to understand the relationship between the organization and the community it serves; recognize how it meets the needs of the community.

Consult a site such as: www.allianceforarts.org

Benchmark

By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.



Awareness of Careers in Visual Arts

Research online visual arts and design careers and the post-secondary institutions that provide training in these areas.

Consult Websites such as:
www.ericave@osu.edu

Setting Goals and Developing Career Plans

Develop career tools such as a professional quality portfolio, a resume, cover letters; practice interview techniques.

Apply knowledge and skills by entering competitions such as:

- Rothko and Dedalus Competitions
- Scholastic Art and Writing awards

Consult <http://schools.nyc.gov/artseducation> for additional opportunities.



Aimee Lutkin
Fiorello H. LaGuardia High School



Art for Enjoyment and Lifelong Learning

Enroll in an arts-related post-secondary course or after-school or Saturday workshop.

Attend lectures and special events at museums to further explore an area of interest.



Outside My Window
Diana Sootes
Edward R. Murrow High School

Benchmark

Students gain an awareness of careers in visual arts; recognize personal, social and professional goals; develop a career plan; learn to work independently and in teams; gain an appreciation of art as a source of enjoyment and lifelong learning.

The Student With Special Needs in the Art Class

What constitutes a child with special needs in the art classroom? Any student with physical, cognitive, or behavioral issues (or any combination) that interfere with or prevent independent functioning within a classroom setting is a student with special needs. In the general education classroom there are inevitably a few students whose needs have not yet been identified but who are known to be either withdrawn and reticent, or acting-out and aggressive. These students often need support to negotiate the learning process and classroom environment. Other students whose needs have been identified include, but are not limited to, the following: students who are deaf or hard of hearing; students who are blind or visually impaired; students who have developmental disabilities (including autism spectrum disorder and mental retardation); students with learning disabilities; students with other health impairments (including attention deficit hyperactivity disorder and child-specific health issues); and students with emotional disturbances. These students may be in a general education classroom, a resource room, a self-contained classroom, or in a cooperative team teaching classroom, or an inclusion program within a public school.

Students with special needs should be stimulated artistically, intellectually, and imaginatively, as should all students. This can be accomplished by making accommodations in the classroom, such as changes in pacing, shifting instructional strategies, factoring in extra support, or involving the larger school community. Indeed, setting clear expectations about learning and behavior will provide youngsters with the guidance and support to achieve, and an educational environment that values self-expression.

Strategies and Modifications to Promote Learning

It is important to plan for each student's well being and educational progress. Begin by affirming the student's strengths, acknowledging the challenges, and then identify the modifications to suit the individual.

- Discuss the specific needs and abilities of each student with the classroom or special education teacher or other school professional. Refer to the Individualized Education Plan (IEP) which outlines the youngster's specific needs. Become familiar with this information before meeting the student.
- Be aware that some students may not yet have had their needs identified or may not have an IEP. Consultations with special education professionals in the school can help devise strategies so that these youngsters can benefit from the art class experience.

Building Skills and Encouraging Participation

- Relate lessons and concepts to the students' experiences.
- State objectives clearly. Check for understanding.
- Introduce new or abstract ideas with concrete examples.
- Reinforce concepts through repetition and varied applications. Do not assume that all students can transfer learning skills from one situation to another.
- Speak slowly and clearly. Restate or clarify long, complex sentences; idiomatic expressions; or words that may have multiple meanings.
- Present instructions simply and clearly. Students can repeat instructions as they are presented. Post instructions and visual aids throughout the duration of the project.
- Present specific objectives one at a time. Move to the next objective only when the first has been mastered.
- Provide alternative resources so that all students are able to meet curricular goals. For example, when asking students to research a specific artist or technique, ensure that books at varying reading levels are available in the library.
- Communicate with students using multiple modalities: explain assignments orally, display instructions on the wall or blackboard, show examples such as sample projects or artist's reproductions.
- Work with students to establish individualized goals or rubrics for specific assignments.
- Allow students sufficient time to develop and express their thoughts and ideas.
- Be aware of the attention span of students. If attention seems to wane, present tasks at a later date.
- Provide opportunities for students to demonstrate understanding.
- Invite students to discuss their progress in a one-to-one meeting.
- Build students' confidence by highlighting their achievements. Ask youngsters for permission before displaying their artwork, and then involve parents and community members in a celebration of the work.

The Student With Special Needs in the Art Class *continued*

Employing Multi-sensory Strategies

Arrange for visits to cultural institutions to broaden students' horizons, and provide opportunities for looking at and talking about and examining art as it relates to their own work.

- Encourage students to investigate works of art through many senses. Ask students to imagine themselves in a work of art—what might they hear, feel, or smell? Invite students to assume the pose of a figure depicted in a work of art—how might that figure move?
- Use as many modalities as possible to help students make learning connections. For example, when viewing and discussing Paul Gauguin's South Pacific paintings, provide examples of indigenous fruits and vegetables depicted in the work of art, and locate the islands represented on a map or globe.
- Provide students with a variety of ways to explore new art materials. For example, when using clay, show examples of clay objects. Encourage students to touch finished clay objects and work experimentally with soft clay.
- Encourage students to take inspiration from their own environment. For example, when youngsters are learning about shape and color, take them on a walk around school so that they can make note of, sketch, or photograph the shapes and colors in their surroundings.

Establishing a Safe and Efficient Physical Environment

Routines

- Establish a classroom routine at the start of the school year to provide consistent expectations and a secure environment.
- Post routines, schedules, and lesson instructions on the walls in a format that is clear and easy to read.
- Encourage students to work in pairs or small groups when appropriate; assign peer buddies so that students of varying needs and abilities have an opportunity to work together.

Room Design

- Label all materials and storage locations in the classroom; consistently store materials in the same place.
- Post a map of the classroom on the wall; clearly label areas to promote focused learning.
- Display only a few tools/materials on the table during lesson introductions. It is preferable to set up materials away from the work space until students are ready to use them.
- Configure tables so that all students have ample space to work and can see the teacher and one another.
- Use chairs with backs, if possible.
- Ensure that tables and chairs are at the appropriate height so that students can rest their elbows comfortably on the table.
- Arrange for students requiring additional support to sit close to the teacher. Approach students face to face when assisting them. If the space does not allow for this, negotiate a comfortable approach with the student. Then, announce physical movements prior to making them.

Materials

- Know which materials students can use comfortably and safely. Teachers may need to allot additional time to explore materials with individual students in order to determine this.
- Keep toxic materials out of the classroom or out of reach; label materials accordingly.
- Modify the materials needed for assignments based upon safety and comfort needs.
- Determine whether any students have allergies or adverse reactions to certain art materials. This information can be found on a student's IEP.
- Adapt tools and media according to student needs. Adaptive tools such as scissors are available through commercial art supply catalogs. Sometimes tools can be easily, quickly, and inexpensively modified by the teacher to suit student needs.

The Student With Special Needs in the Art Class *continued*

Resources

Printed Materials

Art in the General Education Classroom

Divinyi, Joyce E. *Successful Strategies for Working with Difficult Kids*. Peachtree City, Georgia: The Wellman Connection, 1997.

- Suggestions for helping children of all ages learn to recognize their feelings and modify their behavior.

Tomlinson, Carol Ann, and McTighe, Jay. 2nd ed. *How to Differentiate Instruction in Mixed Ability Classrooms*. ASCD, 2001.

- A useful guide that provides practical ideas to help teachers meet the needs of students with diverse learning styles and ability levels.

Art in the Special Education Classroom

Davalos, Sandra R. *Making Sense of Art: Sensory-Based Art Activities for Children with Autism, Asperger Syndrome, and Pervasive Developmental Disorders*. Shawnee Mission, Kansas: Autism Asperger Publishing Company, 1999.

- Provides practical hands-on activities in the arts that may be useful for children with a variety of developmental disabilities.

Henley, David R. *Exceptional Children: Exceptional Art: Teaching Art to Special Needs*. Davis Publications, 1992.

- A comprehensive text that covers both theory and practice for teaching art to students with special needs.

Ludins-Katz, Florence, and Katz, Elias. 2nd ed. *Freedom to Create*. National Institute of Art and Disabilities, 1992.

- This book provides practical experiences that enable teachers to stimulate creativity in the visual arts for disabled and non-disabled students.

Majewski, Janice. *Part of your general public is disabled: a handbook for guides in museums, zoos, and historic houses*. Washington DC: Office of Elementary and Secondary Education by the Smithsonian Institution Press, 1987.

- A guide to working with visitors with disabilities in a cultural setting.

Pennsylvania Training and Technical Assistance Network (PaTTAN), *Accommodations and Adaptations for the Art Education Classroom*, 1998.

- This booklet provides useful strategies for making accommodations for students with special needs in the art classroom. Special attention is given to making adaptive art-making tools for use with special needs students.
- Complete PDF file: www.pattan.k12.pa.us/files/Booklets/Arts.pdf

Peter, Melanie. *Art for All-II: The Practice: Developing Art in the Curriculum with Pupils with Special Educational Needs*. London: David Fulton Publishers, 1996.

- A practical guide for teaching art to children with special needs.

Rodriguez, Susan. *Special Artist's Handbook: Art Activities and Adaptive Aids for Handicapped Students*. Palo Alto, CA: Dale Seymore Publications, 1984.

- This book makes specific suggestions for adaptive aids that may be used with children with physical disabilities.

Uhlin, Donald M. *Art for Exceptional Children*. Dubuque Iowa: WC Brown, 1984.

- A comprehensive book on the topic of art and special education, this text also provides many examples of student artwork.

The Student With Special Needs in the Art Class *continued*

Web Resources

Art and Special Education

ERIC Clearinghouse on Disabilities and Gifted Education (ERICEC)

www.ericec.org

Database with resources on disabilities and gifted education.

National Arts and Disability Center

<http://nadc.ucla.edu>

The mission of the NADC is to promote the full inclusion of audiences and artists with disabilities into all facets of the arts community.

VSA Arts

www.vsarts.org

A non-profit organization dedicated to providing programming and resources so that all people with disabilities can participate in the arts. The VSA Arts Website contains studies and other documents published by the organization. Below are the links to related articles.

How Students with Disabilities Learn in and Through the Arts

www.vsarts.org/documents/resources/research/arpfinaldraft.pdf

Using the Arts to Help Special Education Students Meet Their Learning Goals

www.vsarts.org/documents/resources/research/VSAarts_Research_Study2004.pdf

VSA Arts Access and Opportunities: A Guide to Disability Awareness

www.vsarts.org/documents/resources/general/DAG.pdf

American Art Therapy Association, Inc.

www.arttherapy.org

The American Art Therapy Association, Inc. is dedicated to the belief that the creative process involved in the making of art is healing and life-enhancing.

Approaches to Inclusive Education

TeacherVision Website

www.teachervision.fen.com/special-education/teaching-methods/2972.html

The Art of Teaching: Keys to Successful Inclusion, including students with disabilities in general education classrooms

The Special Education Service Agency (SESA) Website

www.sesa.org/sesa/agency/docs/incltips.html

Links to inclusion strategies for children with special needs: emotional, cognitive, and physical.

Enabling Education Network

www.eenet.org.uk/theory_practice/theory_practice.shtml

Tips for inclusion settings.

www.uni.edu/coe/inclusion/strategies/index.html

Teaching strategies for inclusion classrooms.

http://curry.edschool.virginia.edu/index.php?option=com_content&task=view&id=1052

Resource for teachers who are looking for ideas to address special education needs.

Lesson Plans for Individuals with Special Needs

Teacher Network

www.teachersnetwork.org/TeachNet/specialed.cfm

Disabilities and Special Education Lesson Plans

www.cloudnet.com/%7Eedrbsass/edexc.htm

KinderArt

www.kinderart.com/special/

Art for children and adults with special needs; includes lesson plans.

Kodak Special Education Lesson Plans

www.kodak.com/global/en/consumer/education/lessonPlans/indices/specialEducation.html

Lesson plans for using photography in special education settings.

The Student With Special Needs in the Art Class *continued*

Websites dedicated to educating individuals with special needs:

- ADDA: National Attention Deficit Disorder Association www.add.org
- American Speech-Language-Hearing Association www.asha.org
- Art Beyond Sight www.artbeyondsight.org
- CH.A.D.D. Children and Adults with ADD www.chadd.org
- Education Administration Online (LRP Publications) www.lrp.com/ed
- Education Week on the Web www.edweek.org
- Education World www.education-world.com
- National Center for Learning Disabilities www.nclld.org

Adaptive Materials

Mayer-Johnson

www.mayer-johnson.com

Augmentive communication products for non-speaking individuals, special education software, and printed materials. Click on “arts & crafts” for “Art for Me Too!” series for Boardmaker system.

Simplified Technology

www.lburkhart.com/links.htm

Selected links to assistive technology and augmentive communications resources for children with disabilities.

The English Language Learner in the Art Class

Effective instruction for English Language Learners (ELLs) embodies the same components found in all purposeful, supportive learning environments: clear objectives, scaffolded learning experiences, differentiated strategies, and opportunities for problem solving and expressive responses.

As every youngster brings areas of strength as well as need into the classroom, so does the English Language Learner. And, as in all situations, it takes time and careful planning to uncover what each student knows and has experienced about art—skills; knowledge of materials; recognition of images, artists, and styles; personal vision; and social and historical insights.

The less proficient the student is in English, the more essential it is that the teacher provides visual cues and employs strategies such as demonstration and modeling. The sections that follow highlight what should be considered to ensure that the needs of ELLs are met, and that they are successfully integrated in the art class. The activities and strategies offered are appropriate for all students. They reinforce content and learning, as well as provide opportunities for collaboration.

Who Is the English Language Learner?

- English Language Learners can exhibit varying degrees of proficiency in listening, speaking, reading, and writing skills. Many have a high level of proficiency in their native language. Others may not be able to read or write in their native language because of limited or interrupted formal education in their country. Still others may have excellent English-language reading and writing skills but have had little opportunity to converse. Finally, there is a population of ELLs who have been identified as having special needs and are receiving special education services.
- All English Language Learners can participate in classroom activities regardless of their English-language proficiency. They can respond by pointing to words or images, or express themselves in short phrases. As their acquisition of English progresses, so will the quality of their responses. They can contribute to small-group activities by using their native language; they can easily participate in a non-language based activity.
- English Language Learners have much to offer in the art class. The richness of their culture and language can and should be utilized to enhance and contribute to other students' learning.

Promoting Understanding

- Enunciate clearly and speak in a natural rhythm and tone of voice to foster comprehension.
- Label classroom objects and materials to connect spoken and written word, and to aid students in visualizing what is required for specific tasks.
- Construct lessons that integrate concepts and vocabulary to reinforce both.
- Write on the chalkboard the lesson's objectives and activities, and provide step-by-step instructions for clarity.
- Present information, restate the question, and explain the task in a different way to assure understanding.
- Ask students to repeat what has been said to encourage careful listening and check comprehension.
- Develop, maintain, and post routines to help students anticipate procedures.
- Avoid using idioms and slang words: they may cause confusion.
- Utilize graphic organizers or other guides to help students organize and categorize new information and notes, and make connections between new learning and prior experiences.
- Use charts, posters, pictures, and symbols to provide visual cues.
- Demonstrate, name, and illustrate processes, materials, and tools to reinforce procedures and key vocabulary.
- Gesture, point directly to objects, or draw pictures, when appropriate, to facilitate comprehension.

The English Language Learner in the Art Class *continued*

Building Confidence and Encouraging Participation

- Respond positively to students, even if an answer is incorrect. A response such as “That’s an interesting way to look at it” or “Let’s hear what other students think” encourages students to continue sharing ideas.
- Recognize student success publicly and frequently, but also be aware that in some cultures overt individual praise is considered inappropriate and therefore can be embarrassing or confusing to the student.
- Create a learning activity that involves the English Language Learners’ native language/culture; encourage students to take the lead in the presentation to demonstrate what they know and can do.
- Occasionally pair same-language students to provide a comfort level, and to foster involvement, critical thinking, and creativity that might otherwise be inhibited by a lack of English proficiency
- Assign group presentations. Invite students to present their artistic, written, or oral work to the class. After demonstrating a protocol for constructive peer feedback, encourage student comments.
- Ask peer tutors to serve as translators at the beginning or end of an activity.
- Pair students to share answers/perspectives/opinions. A buddy or small-group interaction may provide a less stressful environment and encourage participation.

Developing Literacy in the Visual Arts

- Rephrase and retell. Describe and explain new concepts in several different ways. Ask students to rephrase and retell to check for comprehension.
- Prepare vocabulary cards for use in class or on a trip. Introduce new words or review with students to prepare for an activity, and again at the conclusion to review and check for understanding.
- Make and use word/picture/object charts to reinforce vocabulary
- Create a visually rich and stimulating environment; have art books and magazines available for student use.
- Provide access to dual-language and picture dictionaries in the art room.
- Encourage students to say the word in their native language; look it up in the native-language dictionary, and see/say the English word with assistance. (Dictionary definitions may sometimes be confusing or not appropriate for the art context.)
- Say the word; write it on the chalkboard for students to copy, spell, and read.
- Create word walls of art terms.
- Highlight cognates and roots of words where appropriate. Spanish and French speakers, for example, may recognize them and quickly grasp meanings: “scissors – les ciseaux,” “style – el estilo,” “painting – la peinture,” “theme – el tema,” “blue – bleu,” etc.
- Make accountable talk an expectation in the class.
- Prepare question cards. Give each student a card with two or three questions or probes to encourage dialogue. Provide a template for how to share opinions and perspectives about artworks.
- Permit students to take notes by drawing; comprehension can be demonstrated by drawing, as well as by writing.
- Use reproductions of artworks to help students focus on compositional or narrative elements.
- Model reflection techniques to encourage student self-assessments.
- Generate language by asking students to compare and contrast two works of art.
- Chart student responses to provide a framework for later clarification, evaluation, or expansion.
- Invite students to respond to works of art in prose or poetry.

The English Language Learner in the Art Class *continued*

- Begin a lesson with a read-aloud related to an artist or an art form.
- Distribute excerpts from an artist's biography or critical review to spark interest in a work of art.
- Encourage students to ask questions and take notes during discussions.
- Include works of art for discussion that are representative of the various cultures of students.

Web Resources for Professional Organizations

The following professional organizations, among others, are a valuable resource for additional information concerning English Language Learners. The Websites provide related links, information on publications, recent research, and effective instructional strategies.

- Association for Supervision and Curriculum Development (ASCD) www.ascd.org
Educational Leadership
- Teaching English to Speakers of Other Languages (TESOL) www.tesol.org
TESOL Quarterly
- New York State Association for Bilingual Education (NYSABE) www.nysabe.org
NYSABE Journal
- Center for Applied Linguistics (CAL) www.cal.org
- Office of English Language Acquisition www.ed.gov/offices/oela

Expanding Horizons with Visits to Cultural Institutions

The cultural institution visit is an immersive learning opportunity: it provides a new environment for students to acquire English language skills. While all students benefit from such an experience, the impact and importance of such a visit may be greater for English Language Learners. It can validate the notion of a pluralistic society—that there are many ways people live and express their ideas. It is a powerful means for learning about oneself and one's culture, while at the same time broadening one's cultural framework.

Educators working at museums and other cultural organizations are experienced in differentiating instruction to meet the needs of all students, and incorporate many strategies in their work with students. Ideally, the teacher should discuss the shape of the visit with the museum educator before the actual event. Field visits to such institutions support classroom instruction by:

- Supplying teachers with access to primary source materials and strategies for building students' visual literacy skills.
- Engaging students in a new way. Students who may be reticent in class often express themselves more easily in a new environment.
- Offering multiple perspectives on understanding a work of art that promotes mutual respect among students for each other's work and opinion.

Web Resources for Cultural Institutions

The following Websites provide links to cultural institutions. Information such as current exhibitions and teacher resources can be found.

- www.ny.com
- www.readio.com

Stocking the Art Studio

When ordering supplies and tools for the art studio, it is best to order the highest quality that the budget allows. Good-quality items are well worth the investment: they facilitate student success and last longer.

A clean art room with labeled supplies on shelves or in cabinets signals a welcoming environment to students. It also helps the teacher establish classroom routines, and provides youngsters with independence, accessibility to materials, and a sense of responsibility.

These lists for elementary and secondary levels are intended as suggestions for how to initially stock the general studio.

A rich variety of visual resources—books, picture files, reproductions, posters, photos—contribute to the art studio. Artifacts and visual references to the surrounding community, announcements of exhibitions, and museum events are also important.

Free Art Supplies

All New York City public schools are eligible to receive free consumable materials for art projects from Material for the Arts.

Contact www.mfta.org or 718-729-3001.

The Elementary Art Studio

(For basic materials, order three dozen at a time.)

Painting

- Tempera paints:
One gallon each – red, magenta, yellow, blue, turquoise, black
Two gallons – white
- Watercolor sets
- Watercolor paper – student-grade, 12”x18”
- Brushes:
Flat bristle (1/4”, 1/2”, 1”, and 2”)
Round sable (small)
Chubby (for pre-K and K)
- Set-up kit:
Trays
Water containers
Sponges
Foam egg crates or small plastic cups
Lidded plastic box
Popsicle sticks or tongue depressors
- Masking tape

Drawing

- No. 2 pencils
- Ebony drawing pencils
- Color pencil sets
- Oil pastel sets
- Crayons
- Assorted charcoal pencils (black and white)
- Pastel sets
- Woodless color pencils
- Markers (black and colors)
- Paper
Newsprint, 18” x 24”
Roll of brown kraft paper
Roll of white butcher paper
White sulfite drawing paper, 60-lb. to 80-lb.
– 9”x12”, 12”x18”, 18”x24”
Charcoal paper (white, black, and gray), 18”x24”
- Erasers
Plastic
Kneaded
- Hand-held pencil sharpeners
- Small plastic mirrors

Printmaking

- Water-soluble printing inks (cans or large tubes) – primary colors, black, white, silver, and gold
- Soft brayers
- Paper:
Block printing paper
Assorted good-grade color paper
Oak tag
- Foam plates
- Cardboard and textured materials for collograph prints
- 4-ply poster board for mounting

Stocking the Art Studio *continued*

Collage

- Cardboard (textured and corrugated)
- Paper:
 - Glossy flint*
 - Art tissue*
 - Cellophane*
 - Sandpaper*
 - Metallic (plain and embossed)*
 - Fluorescent*
 - Velour*
- Fabrics, string, yarns, buttons, and alike items
- Scissors (some left-handed)
- Adhesives:
 - White glue*
 - Glue sticks (purple)*
- Glue brushes

Sculpture

- White clay – 50-lb. box
- Clay tools
- Cardboard – flat, boxes, tubes
- Papier mâché materials

Two-Dimensional Applied Design

- Paper:
 - Fadeless brilliant colors*
 - Heavy stock paper for bookmaking*
 - Premium construction paper*
- Rulers
- Stencil shapes
- And suggested materials in drawing, painting, printmaking, and media technology

Media Technology

- Computer and monitor
- Color laser printer
- Color flatbed scanner
- Digital still camera and additional memory card
- LCD projector
- Software: Adobe Creative Suite
- Surge protector
- Lockdown devices for computer and printer
- Locked storage for peripherals

The Secondary Art Studio

Painting

- Tempera paints (ratio of one container of black, red, and blue for every three of white and yellow; minimal orders of secondary and tertiary colors)
- Watercolor sets
- Acrylic paints
- Gesso
- Matte medium
- Heavy-coated stock
- Water color paper – 90-lb. and 140-lb.
- Canvas paper pads; canvas board or stretched canvas
- Brushes – sable or sable mix:
 - Flat (three sizes)*
 - Round (five sizes)*
 - Wash*
- Water containers/plastic dishes/plastic wrap/paper towels
- Masonite clip boards
- Masking tape

Drawing

- Pencil sets (4H–6B) and white
- Pastel sets and tortillons
- Assorted charcoal pencils
- Conte crayons – sanguine, white, gray, black
- Black India ink and sepia ink; bamboo reed pens and brushes
- Graphite sticks (square and round)
- Color pencil sets
- Oil pastels
- Drawing pens
- Watercolor pencils
- Paper
 - Newsprint, 18”x24”*
 - Roll of brown kraft paper*
 - White sulfite drawing paper (80-lb. or better) – 9”x12”, 12”x18”, 18”x24”*
 - Toned color drawing papers*
 - Pastel paper*
 - Cold-pressed watercolor paper*
 - Charcoal paper, 70-lb.*
 - Bristol paper, 11”x14”*
- Erasers
 - Plastic*
 - Vinyl*
 - Kneaded*
- Hand-held pencil sharpeners

Stocking the Art Studio *continued*

Printmaking

- Water-soluble block printing inks
- Brayers:
 - Hard*
 - Soft*
- Block printing paper
- Cardboard and textured materials and papers for collograph prints
- Unmounted linoleum or linoleum blocks; linoleum gauges*
- Bench hooks
- Foam plates

**Linoleum printmaking depends on the skill and maturity level of students to responsibly handle the cutting tools.*

Collage

- Cardboard – textured and corrugated
- Paper:
 - Textured*
 - Colored*
 - Printed*
 - Tissue*
- Fabrics
- String, yarns, and similar items
- Scissors
- Adhesives:
 - Rubber cement*
 - White glue*
 - Glue sticks*

Sculpture

- Cardboard – variety of textures and colors
- Colored card stock
- Assorted wire
- Hot-glue gun and glue sticks

Two- Dimensional Applied Design

- Art papers
- Premium construction papers
- Rulers – 18” with metal edge
- T-squares, triangles, and curves
- And suggested materials in drawing, painting, printmaking, and media technology

Media Technology

- Computer and monitor
- Color laser printer
- Color flatbed scanner
- Digital still camera and additional memory card
- LCD projector
- Software: Adobe Creative Suite
- Surge protector
- Lockdown devices for computer and printer
- Locked storage for peripherals

Displaying Student Work

In order to assist students in the making and displaying of art work, teachers need these supplies:

- Paper-cutting board, 24”
- Mat knife
- Staple gun and staples
- Metal straightedge, 36”
- Scissors
- Electric pencil sharpener
- Hot-glue gun and glue sticks
- Velcro, double-stick foam
- Stapler and staples
- Labels
- Clothesline and clothes pins
- Fixative
- Gloss medium

Planning and Assessing for Student Success

Planning and assessment are integral to creative teaching practice and a successful studio arts program. In designing an effective curriculum, teachers make countless decisions about the goals and content of lessons, materials and resources, the use of instructional time, as well as judgments about student progress.

The teacher deliberately plans experiences that will nurture young artists. These experiences are connected from day to day, from unit to unit over the year. They intentionally scaffold skills, knowledge, and understanding critical to student achievement. A few overarching prompts can guide planning:

- Why is it important for students to learn about this?
- What should students know, understand, and be able to do?
- How will students demonstrate their learning?
- How will students assess their own learning?

An Overview of the Planning and Assessment Process

Assessment of Prior Knowledge

Determining what students already know, understand, and can do is essential for meaningful planning. Pre-assessment may include portfolio review of last year's work, conversation with a previous teacher, a written questionnaire, a discussion with the class to determine ability to analyze and discuss work, knowledge of art vocabulary, or an initial art project to determine skill level and understanding.

Consider the following questions:

Who are my students?

- Are portfolios of their artwork available for review?
- What is their prior experience in art?
- What do they already know and understand?
- What skills related to this unit have they already developed?

What skills, knowledge, and understandings do I want students to master?

- How will I assess prior knowledge?
- How will I address individual needs?

How much time is available for instruction?

- How can I best use class time? Extended day time?

The Development of an Instructional Program

Often, when teachers design their instructional program for the year, they consider first the kinds of art-making activities that might be most engaging, and how these activities further students' skills, understandings, and appreciation. While there is no set formula for planning, the most important component to consider is the benchmark—what students are developmentally able to do at particular grade levels. The instructional goal(s) is derived from the benchmark, and the construction of a unit of study naturally flows from there.

The big idea that will anchor student learning, in a sense, explains why we study art. It can be defined as an enduring theme that relates to the human experience: It is an idea that can be investigated and re-visited throughout the pre-K–12 continuum, and across subject areas. Big ideas may be about identity, relationships, social responsibility, nature, conflict or interdependence, as explored by the artist. Big ideas can often be found in the descriptors of the strands. An example of a big idea is: “Artists observe and explore man’s relationship to his environment.”

An understanding can be thought of as an insight or deeper meaning about art. An example of an understanding might be: “An artist can evoke a sense of place through composition, the application of color, and observation of detail.”

The performance indicator refers to the artist’s manipulation of the elements of art, principles of design, use of tools, and media, observational skills, and style.

Planning and Assessing for Student Success *continued*

Planning the Unit

- Set instructional goal(s) derived from the benchmark.
- Include the five strands: Art Making, Literacy in the Visual Arts, Making Connections Through Visual Arts, Community and Cultural Resources, Careers and Lifelong Learning in the Visual Arts.
- Select assessment tools that will enable students to demonstrate skills, knowledge, and understandings, and reflect on their work.
- Construct daily sequenced lessons, each with a specific learning objective or aim related to the unit goal(s).
- Design learning experiences that utilize a variety of instructional strategies and methods:
 - Hands-on (demonstrations, modeling, practice)*
 - Inquiry (questioning)*
 - Independent learning (research, homework, written reports and essays)*
 - Interactive instruction (discussion, cooperative learning, problem solving)*
 - Experiential learning (museum visits, neighborhood walks, observational studies)*
- Include time for reflection and revision of the planning and assessment process.

Think about the:

- resources needed to implement the unit
- use of tools and materials appropriate to developmental ability
- diversity of artists and cultures that can be included in the unit

Assessment of Student Progress

Identifying appropriate assessments is integral to the teacher's planning process. Assessments make learning visible and demonstrate what students know, do, and understand as a result of instruction and provide a platform for successive levels of learning. There are two types of assessment: formative and summative.

Formative Assessment

Assessment is an ongoing process. Teachers use formative assessments everyday to help determine student progress, and to make adjustments in their planning. Thoughtfully implemented formative assessment helps students become responsible for their learning and adept at self-revision. It is a deliberate means to develop students' abilities to analyze their progress to explain, interpret, apply, evaluate, and synthesize learning.

Formative assessments may include questioning, teacher observation of student work, homework, quizzes, students' responses to the teacher's questions or classmates' questions, journal/sketchbook entries, preliminary drawings, brief conferences, student self-reflective writings, and rubrics. These kinds of assessments provide timely and useful feedback to the student.

Summative Assessment

Summative assessments occur after the unit has been taught, and are used to document student achievement. Examples of summative assessment include final portfolios, unit and term exams, or culminating projects or other graded examinations such as the Three Year Comprehensive Examination in Art. Teachers use the information from these assessments to determine the overall effectiveness of the instructional program.

Student Engagement

Students learn best when they are encouraged to be self-directed and consider several avenues of exploration. As they work individually or in groups, ask questions, engage in discussions with their peers and the entire class, and participate in hands-on and research experiences, they will deepen their understanding of key concepts. In the end, they must be able to see connections between what they are making or studying and other aspects of their lives. In the studio art room, students find their path as young artists when they are able to:

- reflect on their own work and the work of others;
- articulate what they know, can do, and understand;
- generate their own questions;
- develop a personal voice;
- formulate critical judgments and express well-thought-out opinions.

Further Reading

For examples of *Blueprint* units written by teachers and artists, see **Studio in A School** at <http://www.artblueprint.org>.

For information on the planning process, consult: Stewart, Marilyn G., and Sydney R. Walker, *Rethinking Curriculum in Art*. Worcester, Mass: Davis Publications, Inc., 2005.

Planning and Assessing for Student Success *continued*

Examples Of Assessments in the Visual Arts

The following are some of the many kinds of assessments to help students measure their progress toward achieving the benchmarks and learning indicators:

	FORMATIVE	SUMMATIVE
Student Self-Assessment	<ul style="list-style-type: none"> Preliminary sketches and works-in-progress Journal reflections/responses Sketch books Descriptions of art experiences and processes Observational notes Informal student reflection/responses to experimentation Student analysis of problem-solving strategies Student-generated “checklist” of goals Ongoing portfolio review Written self-assessment of performance task Creative writing based on a response to an artwork Records of student’s self-critique of work Interviews/job shadowing of persons in art-related careers 	<ul style="list-style-type: none"> Completed work Research papers on artists, art history, works of art Critical review of a gallery or museum show or installation movements, and related topics Reflection/evaluation of final portfolio
Peer Assessment	<ul style="list-style-type: none"> Peer critiques of student work Structured group conversations using accountable talk Peer review of written student work Student interviews of student artist Records of peers’ critiques Student-created questions and surveys Student-created rubrics and checklists Small-group discussion and critiques Co-creating rubrics with peers 	<ul style="list-style-type: none"> Student-curated art exhibits Peer review of final portfolios Written reviews of student art exhibits
Teacher Assessment of Student Work	<ul style="list-style-type: none"> Teacher observation of work-in-progress with feedback to student Conferencing with students Records of student/teacher conferences Questioning students during independent work Charting of class discussions Documenting art processes in video Clear teacher expectations, including guidelines, project goals Quizzes on art vocabulary, materials, techniques, processes of art, principles of art, and elements of design Review of class notes, observational notes, journals Review of completed homework 	<ul style="list-style-type: none"> Graded work over time Final portfolio End-of-unit or end-of-term exams Essays comparing or contrasting artists’ work, cultural context of art Eighth Grade Accelerated Examination Comprehensive Art Examination-culminating assessment for the major art sequence Advanced Placement Examinations in portfolio and/or art history International Baccalaureate Examinations

Planning and Assessing for Student Success *continued*

Sample Unit on Drawing: Elementary Level This unit plan was created and implemented by Borinquen Gallo with her third-grade class at PS/IS 268 Queens. It was informed by the 5th grade benchmark.

Benchmark:

Grade 5- Students begin sequential unit projects; extend knowledge of art media and compositional and design elements; choose new ways of using familiar tools and materials, and deepen imaginative capacities, observational and expressive skills.

Unit: Drawing

Instructional Goal: Students will deepen observational and expressive skills.

Grade/Class: 3

Number of Class Sessions: 8

Unit Dates: _____—_____

Project Description

Students will closely observe a selection of kitchen/hardware tools—noting the lines and shapes of the objects. They will proceed to reproduce the tools, first in approximate scale and then in large scale, using black charcoal pencils and white chalk on 18”x24” construction paper.

Students learn that they can reproduce complex forms by breaking them into simple lines and shapes, and that they can manipulate scale from smaller to larger.

Big Ideas

- Artists observe and construct meanings about their environment.
- Artists can find a source of inspiration in everyday objects.

Understandings / Performance Indicators

Students will create an oversized drawing of a tool that will demonstrate:

- Understanding of proportion. Students will learn that parts relate to the whole, that they can break down complex shapes into simple lines and shapes, and that they can manipulate scale from smaller to larger.
- A sense of volume through variation of thickness and thinness of lines, and lightness and darkness of shading.
- Control of medium—charcoal, soft pencil, crayon, or pastel.

Assessment of Prior Learning

Refer to Grade 2 learning indicators. What do students know about:

- Experimentation with oil pastels, pencils, charcoal pencils, and crayons?
- Attention to detail?

How will students’ needs be addressed?

- Through preliminary explorations of lines, shapes, and pattern.

Learning Experiences

Exploration of lines – Students experiment with different drawing tools, including charcoal, conté crayons, and pastels, to create a variety of lines and build a visual vocabulary. Students learn that they can use their drawing tools to create curly and zigzag lines, spirals, etc.

Exploration of shapes – Students use oil crayons to create abstract shapes. They learn that when a line crosses itself, shapes are formed, and that these can be arranged on paper to create a composition.

Exploration of pattern – Students create a composition consisting of a sequence of at least two shapes. Students learn that when shapes or lines are repeated, patterns are formed.

Observation drawings of live plants and cacti. Show how an artist is able to render volume in objects by isolating the components into lines, shapes, and patterns.

Observation drawings of fruits and vegetables (wholes and halves) using craypas. What is a still life? Discuss how artists have always viewed objects around them as a source of inspiration.

Observation drawings of tools – Have a discussion about tools (names and functions); write a list. Give each student a tool to study closely. Have students draw the tool using ebony pencils on 11”x17” paper.

Oversized observation drawings of tools. Challenge students to make an enlarged drawing of the tool on 18”x24” colored construction paper. Use charcoal and white chalk. How is the perception of the viewer altered by changing the scale? Do you feel closer or farther removed from the object? Why?

Discuss the theme of tools in art; show visuals of drawings and sculptures by American artists Jim Dine (see *Untitled Tool Series*, 1973; *Five Feet of Colorful Tools*, 1962, at MoMA), Jasper Johns (Savarin Cans, Whitney Museum), and pop artists like Roy Lichtenstein, Andy Warhol, and Claes Oldenburg (*Giant Fan*, 1966-67, also at MoMA). Discuss how they were interested in everyday objects (art=life). Visit their work at the American art collections at MoMA and the Metropolitan Museum of Art.

Who designs tools? Discuss how industrial designers, architects, inventors, and engineers; design the objects and tools we use everyday. Refer to *Objects of Design* from the Museum of Modern Art by Paola Antonelli (2003); *Designers on Design* by Terence Conran and Max Fraser (2004).

	Strands				
	Art Making	Literacy	Connecting	Resources	Careers
Exploration of lines – Students experiment with different drawing tools, including charcoal, conté crayons, and pastels, to create a variety of lines and build a visual vocabulary. Students learn that they can use their drawing tools to create curly and zigzag lines, spirals, etc.	●				
Exploration of shapes – Students use oil crayons to create abstract shapes. They learn that when a line crosses itself, shapes are formed, and that these can be arranged on paper to create a composition.	●				
Exploration of pattern – Students create a composition consisting of a sequence of at least two shapes. Students learn that when shapes or lines are repeated, patterns are formed.	●				
Observation drawings of live plants and cacti. Show how an artist is able to render volume in objects by isolating the components into lines, shapes, and patterns.	●			●	
Observation drawings of fruits and vegetables (wholes and halves) using craypas. What is a still life? Discuss how artists have always viewed objects around them as a source of inspiration.	●			●	
Observation drawings of tools – Have a discussion about tools (names and functions); write a list. Give each student a tool to study closely. Have students draw the tool using ebony pencils on 11”x17” paper.	●	●			
Oversized observation drawings of tools. Challenge students to make an enlarged drawing of the tool on 18”x24” colored construction paper. Use charcoal and white chalk. How is the perception of the viewer altered by changing the scale? Do you feel closer or farther removed from the object? Why?	●	●			
Discuss the theme of tools in art; show visuals of drawings and sculptures by American artists Jim Dine (see <i>Untitled Tool Series</i> , 1973; <i>Five Feet of Colorful Tools</i> , 1962, at MoMA), Jasper Johns (Savarin Cans, Whitney Museum), and pop artists like Roy Lichtenstein, Andy Warhol, and Claes Oldenburg (<i>Giant Fan</i> , 1966-67, also at MoMA). Discuss how they were interested in everyday objects (art=life). Visit their work at the American art collections at MoMA and the Metropolitan Museum of Art.		●	●	●	
Who designs tools? Discuss how industrial designers, architects, inventors, and engineers; design the objects and tools we use everyday. Refer to <i>Objects of Design</i> from the Museum of Modern Art by Paola Antonelli (2003); <i>Designers on Design</i> by Terence Conran and Max Fraser (2004).		●		●	●

Unit Assessments

What is evidence of student learning?

- Observational drawings of plants that demonstrate rendered volume.
- Observational drawings of fruits and vegetables that demonstrate use of line, pattern, and volume.
- Observational drawings of tools at approximate size with indications of volume, pattern, and proportion.
- Student participation in discussions.
- Written response to: If you were a tool, which one would you want to be? Why?
- Written response to artists’ work—Jim Dine, Andy Warhol.
- Class critique of completed large-scale drawings. How does scale change the viewer’s perception?

Teacher Self-Assessment

- What worked well?

Each student had an object to hold and observe, and to work with over a period of time to gain familiarity.

Setting routines for distribution and collection of materials and tools.

- What changes need to be made in planning?
Further develop vocabulary and install a word wall.
- To what extent was this unit successful?
Students were self-motivated and actively engaged as they achieved competence in drawing from observation.

Planning and Assessing for Student Success *continued*

Sample Unit on Painting: Secondary Level This unit plan was created for implementation with students in grade 8 or in high school required art.

Benchmark:

Grade 8- Through close observation and sustained investigation, students develop individual and global perspectives on art; utilize the elements of art and the principles of design, solve design problems, and explore perspective, scale, and point of view.

Unit: Painting

Instructional Goal: Students will engage in a sustained investigation and develop an individual perspective.

Grade/Class: 8-10

Number of Class Sessions: 12-15

Unit Dates: _____—_____

Project Description

Create a painting of a city scene or event that tells a story and reflects a personal vision. Use tempera on large, heavy white paper.

Big Idea

- Artists observe and construct meanings about their environment.

Understandings / Performance Indicators

Students will create a painting that reflects a personal vision through:

- Adept use of tempera paint
- Use of light, value and contrast
- Depiction of depth

Assessment of Prior Learning

Refer to Grade 5/8 learning indicators. What do students know about

- Observation of detail?
- Perspective?
- Tints and shades?
- Primary and secondary colors?

How can students' needs in these areas be addressed?

Learning Experiences

Investigate how artists tell a story—Students respond in writing to photographs of New York (see Berenice Abbott's *New York* and Magnum's *New Yorkers*, Museum of the City of New York publications). What story is the artist telling? How do you know? Why is the story being told? Research careers of Magnum photographers. What story would you tell about your New York? Class discussion. Sketch from window.

Discuss how Jacob Lawrence depicted the city in *Ice Man* (1936) Students write responses to the following: treatment of subject, detail, color, use of light and contrast, composition. How do these elements help tell the story about people and where they live? Referring to yesterday's sketch, how can you personalize the view from the window? How can you manipulate composition to increase interest? What details might you include? What story does it tell? Students re-work sketches.

Take students on a walk around the school neighborhood. Have students record, sketch, and label architectural features. Use color pencils or oil pastels to indicate color. Photograph people and details to incorporate in painting. What story do you want to tell?

Plan city scene on large heavy white paper. Focus on composition and creating the illusion of depth through placement of shapes, scale and perspective.

Discuss painting plan: composition, choice of detail and illusion of depth. How can the manipulation of these principles of design contribute to a personal depiction of the scene? Students rework painting plan.

How can light and contrast create drama? Refer to work of artists who used light and contrast to best effect, such as Thomas Hart Benton and George Bellows. Demonstrate use of tempera. Students experiment with paint.

Students begin large painting. How can color convey your feeling about this scene? Elicit from students previous learnings about artists who used color effectively to convey a sense of place. Supplement with visuals. Elicit how to create a full range of colors, tints and shades.

Students paint. Hold class critique. Students hang work- in- progress around room. Discuss effective use of composition, details, color, light, and value.

Students paint. Hold class critique. What stories are being told? How do we know this?

Students paint. Focus on conveying personal vision.

Students complete paintings and review previous sketches and notes to write reflections on the process.

Final critique. Class views completed paintings: How does close observation of a familiar environment enrich your understanding/appreciation? Students prepare for future art show. Visit a museum to see how exhibitions are mounted. In small groups, class designs signage and text. Individuals complete labels to accompany paintings.

	Strands				
	Art Making	Literacy	Connecting	Resources	Careers
Investigate how artists tell a story—Students respond in writing to photographs of New York (see Berenice Abbott's <i>New York</i> and Magnum's <i>New Yorkers</i> , Museum of the City of New York publications). What story is the artist telling? How do you know? Why is the story being told? Research careers of Magnum photographers. What story would you tell about your New York? Class discussion. Sketch from window.	●	●	●	●	●
Discuss how Jacob Lawrence depicted the city in <i>Ice Man</i> (1936) Students write responses to the following: treatment of subject, detail, color, use of light and contrast, composition. How do these elements help tell the story about people and where they live? Referring to yesterday's sketch, how can you personalize the view from the window? How can you manipulate composition to increase interest? What details might you include? What story does it tell? Students re-work sketches.	●	●	●	●	
Take students on a walk around the school neighborhood. Have students record, sketch, and label architectural features. Use color pencils or oil pastels to indicate color. Photograph people and details to incorporate in painting. What story do you want to tell?	●	●	●		
Plan city scene on large heavy white paper. Focus on composition and creating the illusion of depth through placement of shapes, scale and perspective.	●		●		
Discuss painting plan: composition, choice of detail and illusion of depth. How can the manipulation of these principles of design contribute to a personal depiction of the scene? Students rework painting plan.	●		●		
How can light and contrast create drama? Refer to work of artists who used light and contrast to best effect, such as Thomas Hart Benton and George Bellows. Demonstrate use of tempera. Students experiment with paint.	●		●	●	
Students begin large painting. How can color convey your feeling about this scene? Elicit from students previous learnings about artists who used color effectively to convey a sense of place. Supplement with visuals. Elicit how to create a full range of colors, tints and shades.	●		●		
Students paint. Hold class critique. Students hang work- in- progress around room. Discuss effective use of composition, details, color, light, and value.	●	●			
Students paint. Hold class critique. What stories are being told? How do we know this?	●	●	●		
Students paint. Focus on conveying personal vision.	●		●		
Students complete paintings and review previous sketches and notes to write reflections on the process.	●	●	●		
Final critique. Class views completed paintings: How does close observation of a familiar environment enrich your understanding/appreciation? Students prepare for future art show. Visit a museum to see how exhibitions are mounted. In small groups, class designs signage and text. Individuals complete labels to accompany paintings.		●	●	●	●

Unit Assessments

What is evidence of student learning?

- Written response to Jacob Lawrence's work
- Sketches/photographs from neighborhood walk
- Reworked sketches
- Responses to questions about observation of detail, use of color, composition, sense of place
- Completed paintings
- Class critique of work-in-progress and completed paintings
- Written reflections
- Signage and labels for completed paintings

Teacher Self-Assessment

Keep notes on

- What worked well each day
- Changes to be made in planning
- Success of completed paintings
- Student participation in discussions/understanding of the Big Idea

Integrating the Museum into Classroom Instruction

Museum-based learning experiences are integral to units of study in the visual arts and address all strands:

■ **Art Making**

Museum galleries are optimal settings for investigating the techniques and processes of art making.

■ **Literacy in the Visual Arts**

Discussions in the presence of the art object encourage in-depth explorations of the elements of art and the principles of design.

■ **Making Connections Through Visual Arts**

Study of the context in which artwork is displayed invites students to consider the historical and social aspects of the piece.

■ **Community and Cultural Resources**

Examination of the museum's architecture and environment leads to an exploration of the museum's place in the cityscape, its history, and its collecting practices.

■ **Careers and Lifelong Learning in the Visual Arts**

Familiarity with museums and their operation supports a lifelong love of visual art and promotes interest in the museum as a source of career opportunities.

A museum trip may be self-guided or conducted by a museum educator. In each case, thoughtful preparation ensures seamless integration into the unit plan.

The Teacher as Museum Educator: Conducting a Self-Guided Tour in the Art Museum

Teacher Preparation

For a comprehensive list of New York City museums and cultural institutions, including descriptions and contact information, access *The Arts and Cultural Education Services Guide* at <http://schools.nyc.gov/offices/teachlearn/arts/resourceguide2.html>.

Establish the purpose for the museum visit within the context of the classroom work. The motivation for the trip may be the study of a particular art genre, culture, artist, art style, or medium. If making connections to other curricula areas, the purpose may be to view artwork as primary sources.

Museums have rich Websites. Navigate these sites to become familiar with what the museums offer. Contact the education departments to schedule self-guided tours. Ask if there are specific days and times set aside for these tours, and if there are additional resources available for pre-visit student preparation.

Visit the galleries for a preliminary walk-through, selecting three or four objects most relevant to the theme and goals of the trip. Decide the order in which they will be introduced. Determine the amount of time needed to view and discuss each artwork.

Check the museum gift shop for images and books related to the visit. Ask the information desk staff for extra floor plans and brochures for students.

Student Preparation

The more informed the students are beforehand, the greater their appreciation of the museum experience.

Discuss the:

- purpose for the trip, ensuring that students understand the relationship of the museum visit to the unit of study.
- images of artwork students will see. Showing reproductions in advance adds to the pleasure and enthusiasm of viewing the work on site.
- facts about the museum, its location, general collection, and history. Use floor plans to explain the general layout of the museum and the areas to be visited.

At the Museum

One important goal of the visit is to encourage a lifelong interest in what museums provide. A successful museum experience ensures students understand that:

- the museum is an environment for the free exchange of ideas and opinions;
- reflections and opinions generated by observing works of art relate to universal ideas and promote understanding of one's culture and those of others;
- the museum has relevancy to their lives.

While outside the museum, allow students time to make comparisons with other museums they have visited and to consider the architecture, the size of the building, and how it is integrated into the neighborhood.

On entering, allow time for students to experience being in the museum. Examine the interior architectural details, the environment, and the sense of space.

Integrating the Museum into Classroom Instruction *continued*

Before discussing a work of art, give students time to explore the gallery space and the context in which the artwork is placed, noting curator choices. Ensure that all are comfortably seated and have an unobstructed view of the artwork. As students look at the work of art pose open-ended questions encouraging observations and interpretations. Keep in mind the theme and purpose of the museum visit.

Invite students to write observations, personal reflections, and questions. It is recommended that students use art/writing journals. This should be done before examining labels and wall text.

Set aside time for a free-choice experience. Give students the opportunity, within reasonable geographic parameters, to explore the gallery and select works of art that interest them. Encourage journal writing to be shared either in the galleries or back in the classroom.

Post-Visit Activities

To ensure meaningful integration of the museum visit into classroom instruction, post-visit learning experiences should:

- build upon the museum experience;
- be varied and include discussions, journal writing, and art making;
- demonstrate a clear connection to the unit plan.

Working with a Museum Educator:

Guidelines for a School and Museum Partnership

When planning for a visit to be led by a museum educator, the art teacher should incorporate many of the self-guided tour strategies. The following are additional guidelines specific to collaboration.

Preparations for a Planning Session at the Museum

As in planning for a self-guided tour, decide how the museum field trip will support classroom instruction. Establish goals for student learning. Be prepared to discuss the specific goal of the museum visit. For example, students will explore and discuss issues of identity in portraiture.

The education staff of art museums works with teachers to develop learning experiences that link to the curriculum. Much of the work museum educators do with students relates to classroom instruction in the visual arts, language arts, and social studies.

Planning with the Museum Educator

Meet with the museum educator well before the trip. Together, view the collection or special exhibition and discuss the format of the class visit. Museum educators are experienced in working with students, are knowledgeable about the works in the collection, and can offer suggestions to help shape the visit.

Establish the teacher's role. Active teacher participation in the galleries guarantees effective integration of the museum visit with classroom instruction.

Discuss with the museum educator:

- print-based and online resources that can be incorporated into pre-visit activities;
- student resources for post-visit activities to reinforce museum-based learning;
- recommended time frame for the visit;
- optimum group size;
- availability of youth programs and student passes for independent visits.

Follow-up

Share with the museum educator post-visit lessons and students' personal and creative responses to the experience. A joint evaluation of the trip will help to structure future visits to the museum.

Indicators of a Healthy Arts Program

In Every School:

- The arts are an important and explicit part of the school's comprehensive instructional plan;
- Authentic and rigorous assessment methods lead to ongoing improvement in arts programs;
- Parents are meaningfully involved in the school's arts activities, resulting in advocacy for the school's arts programs and support for their children's arts learning;
- Strategic partnerships are developed with community arts institutions that contribute to realizing the school's arts goals.

Early Childhood (Pre-Kindergarten-Grade 2):

- Every child experiences a number of different modes of expression in the arts through a sense of play and exploration. Each child has a chance to sing, draw, play, paint, dance, act, listen, look, and think as an artist;
- A weekly minimum of three to five instructional hours in the arts for each child is provided. (This is a combination of instruction by an arts specialist and the general classroom teacher);

Upper Elementary (Grades 3-5):

- Building upon their early childhood experiences, every child is challenged to further develop skills in the arts. Every child continues to have a chance to experiment and think as an artist, with emphasis on more sophisticated creative projects and more challenging techniques and repertoire. Students make richer connections between their work in the arts and other subject areas, and they become more keenly aware of the arts world around them;
- A weekly minimum of two to three instructional hours in the arts for each child is provided. (This could be a combination of instruction in an arts specialist's classroom and the general classroom);

Middle or Junior High School (Grades 6-8):

- Every student has a range of opportunities in the arts that will allow for deeper study in selected disciplines. Students are able to make choices about their artistic pursuits, assisted by parents and teachers. Students are continuing to experiment and think as artists as they delve deeper into a particular discipline;
- A weekly minimum of two to three instructional hours in the arts for each child is provided;

High School (Grades 9-12):

- Every student meets the general New York City art and music requirement in ninth grade (one semester of each). One year of one art form may be offered instead.
- Arts specialists in music, theater, visual arts, and/or dance work with groups of students throughout the school year to provide a three- to five-year sequential course of study. Schools with fewer available disciplines collaborate with other schools and institutions to provide students access to the discipline of their choice;
- Every student has access to opportunities in the arts that will allow for deeper study in selected disciplines. Students make choices about their artistic pursuits, with a greater sense of independence. Students are continuing to experiment and think as artists, even as they go deeper into a particular discipline;
- In addition to being able to meet state requirements, students also have the chance to follow their artistic pursuits to the highest standards as compared to their peers across the nation, including participation in performing arts ensembles, solo and group visual art exhibitions, theatrical and dance performances, and contact with the standards of artistic excellence available in New York City;

*These indicators reflect the New York State requirements for arts education. These can be found at <http://www.emsc.nysed.gov/ciai/pub/pubart.html>

What the Blueprint Means for School Leaders

How Principals and School Leadership Teams Can Use This Blueprint

Appendix I lists “Indicators of a Healthy Visual Arts Program in a School.” These criteria can be especially useful to school leaders. They can be used to initiate a conversation about the place of visual arts in a school community.

School leaders can ask some simple, but vital questions:

- What is the place of visual arts in our comprehensive educational plan?
- Do we have the staffing in place to support our visual arts goals? If not, what short- and long-term strategies can we use to implement an infrastructure for effective visual arts education?
- How can we use ongoing assessment to help us improve our visual arts instruction?
- Are parents meaningfully involved? If not, how can we help them become more aware of our students’ learning in visual arts?
- Are we taking advantage of the rich resources that New York City has to offer?
- How can strategic arts partnerships help us advance teaching and learning in visual arts?
- Do our art teachers, classroom teachers, and visiting artists have adequate professional development to carry out work that is developmentally appropriate and has artistic integrity? What can we do to support them?
- What resources can the Department of Education provide that would help us meet our goals?

In every school community, different agendas compete for time and resources. Schools are responsible for helping students learn to read and write, compute, investigate, explore, imagine, and create. Research supports the assertion that authentic work in visual arts serve all of these goals, and New York City, through its commitment to a PreK–12 citywide curriculum, has made a major investment to ensure that there is equity and access to visual arts for every child. Effective visual arts education can only be achieved with the commitment of school leaders.

What the Blueprint Means for Classroom Teachers

Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines. —The Consortium of National Arts Education Associations*

Great teachers know the power of the arts to transform, motivate, and inspire. Great arts teachers know the power of connecting their work to the teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the arts, and add depth and dimension to studies in other disciplines.

Since this *Blueprint* is aimed at providing equitable access to an excellent visual arts education for all New York City students, it follows that art teachers and teachers of other subjects can work together to help make this a reality. There are already many exemplary models for how teachers can infuse visual arts into their general classroom work, many through partnerships with cultural institutions and others through school-based efforts. Successful collaborations generally involve interdisciplinary education and may take the following forms:

- **Parallel Instruction:** Teachers agree to focus on a common topic or theme but work on them separately. *Example:* An elementary classroom teacher and the art teacher focus on community in both their classrooms. Students are able to make connections between these parallel experiences to reinforce learning in social studies and art.

- **Cross-Disciplinary Instruction:** Teachers agree to focus on a common theme, concept, or problem. They plan together and often engage in team teaching. *Example:* A visual arts teacher, a literature teacher, and a visiting museum educator on the middle school level work together to plan a unit of study focusing on Picasso's *Guernica* and Paul Gallico's *The Snow Goose*, both of which embody artistic responses to violence and war. These collaborative experiences deepen students' understanding of the content areas;
- **Infusion:** Teachers focus on the strong relationships among disciplines and commit to a deep and fruitful collaboration. *Example:* Art and Social Studies teachers on the high school level plan a semester-long seminar involving both disciplines. They focus on American art—1950-1960's and primary-source documents from that era so that students can draw shared meaning from both disciplines.

In the *Blueprint*, the “Connections” strand of instruction suggests how visual arts teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of art to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in visual arts classroom. Joint planning at the local school level will generate many examples of how visual arts teachers and teachers of other subject areas can help create rich learning environments for their students. This *Blueprint* has been designed to encourage such collaborative endeavors in schools.

* Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations (AATE, MENC, NAEA, NDEO), 2002. The examples given below this citation are also drawn from this article.

What the Blueprint Means for Parents

Children First, the city's education reform program, is being implemented to improve teaching and learning in all city's schools. Already many innovations have been introduced:

- stronger instruction in reading, writing, and math;
- trained parent coordinators in every school; and
- a simpler, more streamlined structure to redirect resources directly to schools, where funds are most needed.

The arts must also become a rich and vital part of the school experience for every child. As parents and as families, you can help your child by being informed about arts education. This *Blueprint* outlines what arts education should look like for students in Pre-Kindergarten-Grade 12. In addition to staying informed, there are several areas of arts learning in which parent participation is explicitly suggested, and others where it would be welcome. All the research about successful arts education indicates that parent involvement is crucial. There's a lot you can do at home to help children do their best in the arts. Here are just a few ideas:

- Share the rich arts traditions of your family and culture: sing to your child, dance, paint, draw, or tell stories you heard when you were young;
- Attend performances or visit museums with your child, taking advantage of the many family programs offered by New York City's cultural institutions;
- Support your school's arts programs by attending workshops, exhibitions or performances in the arts;
- Support the arts goals set by the school. In Appendix A, above, you will find "Indicators of a Healthy Arts Program in a School," which lets you know what kind of arts instruction you should expect for your child. If these indicators are not in place at your child's school at the present time, you can start a conversation with your Parent Coordinator and the school staff by referring to this *Blueprint*.

Parents, families, and communities have an important role in contributing to and supporting arts education in the schools. Arts educators and members of the arts community look forward to working with you to give every child in New York City equal access to an excellent education in the arts.

What the Blueprint Means for the Arts Community

The arts community of New York City is a vital element of the arts education of our youth. In recognition of its expertise, the Department of Education has asked arts organizations and teaching artists to actively participate in the creation of this *Blueprint*. No other major urban school system has a collaboration with its arts community on quite this scale. It is a groundbreaking initiative and a hallmark of this administration.

- What does the *Blueprint* mean to arts organizations? The arts community has been represented by colleagues who have served tirelessly to assist the Department of Education in its work. Representatives from many arts organizations were invited to examine this *Blueprint*, give feedback to the committees whose task it was to refine it, and consider how this work will interact with their educational missions, programs, and offerings. As the *Blueprint* is implemented across New York City, it will strengthen and deepen the partnerships between the arts community, the schools, and the teacher preparatory programs at the city's colleges and universities.
- What does the *Blueprint* mean to teaching artists? Whether they are working independently or are employed by arts organizations, teaching artists are the practitioners who work with teachers and students in schools, and their relationship to the *Blueprint* will be critical. Understanding the educational goals of arts teachers and the schools in which they work will be vital to creating dynamic collaborations that maximize a school's resources.
- Will the *Blueprint* change the way the arts community works with schools? As the school's commitment to the arts increases over the next few years, there will most likely be an even greater need for the participation of the arts community. As the "Community and Cultural Resources" strand indicates, even schools that have not had active arts programs will be asked to consider the strategic use of cultural and community resources to support arts learning. The joint work between the arts community and the schools also means that teaching practices will be examined. Because meaningful and ongoing professional development is required to engage teachers and artists in improving the work they do, the work will be planned collaboratively.

What the Blueprint Means for the University Community

The *Blueprint* has been developed with the advice and counsel of the members of departments of art on college campuses across our city. The majority of teachers in our New York City Public Schools have received their degrees from these colleges. Since the success of teaching and learning in visual arts is dependent upon the skill and competence of the art teachers in the classroom, the university community is crucial to the future of art education in our schools. It is critical that art education programs in our universities and art colleges reflect and support this Department of Education *Blueprint* so that future generations of art educators will be prepared to provide exemplary art instruction to our students. Effective use of this document in the classroom requires that teachers develop skills in planning, sequencing and leveling instruction. We look to the teacher preparation programs across New York City to integrate the *Blueprint* into their coursework and nurture future teachers who build aesthetic, historic and critical thinking into their instructional practice. We therefore invite our colleagues in higher education to continue with us in this effort to strengthen the work of school-based art professionals toward a common framework of high expectations and rigorous content for our students.

Glossary of Art Terms

The glossary is a selected group of art terms most often used in the classroom. The definitions are provided as a quick reference. More comprehensive explanations of these terms may be found in other guides, such as those indicated in the Annotated Bibliography and Webography sections.

abstract The depiction of subject matter in a non-representational manner.

Abstract Expressionism A non-representational school of painting that arose after World War II, characterized by emotions and feelings expressed through action, and the use of color and form.

accordion book A book whose pages fold similar to the bellows of an accordion.

acrylic paint A water-based opaque medium in which pigments are mixed with an emulsion that serves as a binder and paint vehicle.

aesthetic Relating to the nature and appreciation of beauty.

analogous colors Colors that are next to each other on the color wheel.

animation A filmed sequence of slightly varied drawings or models that create the appearance of movement.

aquatint A printmaking technique in which value areas rather than lines are etched to achieve half tones.

arabesque Ornamentation or surface decoration with intricate curves and flowing lines based on plants and flowers; characteristic of Islamic art.

arch In architecture, a structure, usually curved, forming the top of a doorway or walkway, and supporting the weight above it.

archival A term applied to materials that are treated to resist deterioration.

armature A framework used to under gird a structure.

art criticism An evaluation of art involving description, analysis, interpretation, and judgment.

Art Deco A decorative style popular circa 1920s–1940s reflecting the sleek qualities of the Machine Age by the use of steel, chrome, glass, and plastic; characterized by geometric patterns, curves, and lines.

Art Elements Line, shape, color, form, texture, space, value; also referred to as Elements of Art.

Art Nouveau A design movement of the late-1800s to the 1930s characterized by flowing, graceful, curved lines, based on organic forms such as flowers and plants.

artist's proof The initial prints pulled in an edition; used by the artist to evaluate the quality of the print.

assemblage A sculpture constructed by combining objects or materials not traditionally used in making art.

atmospheric perspective The illusion of depth created by rendering distant objects as blurred or indistinct.

avant-garde Art that is intended to provoke an audience to consider a non-traditional idea.

background An area of the picture plane that appears farthest from the viewer.

balance A principle of design concerned with the arrangement of one or more elements in a work of art to create a sense of stability; the three types of balance are symmetrical, asymmetrical, and radial.

Baroque A European movement from 1550–1700 characterized by dramatic light and shade, extensive ornamentation, and spatial illusions.

barrel vault In architecture, a semicircular masonry ceiling constructed with repeated arches.

bas relief Sculpture in which parts of the surface project slightly from a flat plane; also referred to as low relief.

Bauhaus A German school of design circa 1920–1933 influenced by industrial technology and mass production.

Benin Art of the 16th- and 17th-century West African kingdom known for bronze castings.

bisque ware Clay that has been fired but not glazed.

brayer A roller used in printmaking to apply ink to a surface.

Byzantine Art A style of art developed during the 5th century focusing on religious themes; in architecture, characterized by round arches, large domes, and the extensive use of mosaics; in painting, characterized by formal design, stylized figures, and the rich use of color and gold.

calligraphy The art of elegant handwriting created with a brush or pen.

capital In architecture, the top or capstone of a pillar or column.

caricature The depiction of a person in which selected features are exaggerated.

cartoon

a. A humorous or satirical illustration.

b. A full-scale drawing used as a model for a mural or tapestry.

ceramics Objects made of clay and fired in a kiln.

chiaroscuro The technique of producing strong value contrasts showing the effects of light and shadow in a painting or drawing.

Chicano art An art form that expresses the experiences, ideas, and aspirations of the real and the ideal Mexican-American community.

cityscape Art that depicts the urban environment.

Classical Art and architecture in early Greece and Rome characterized by a clear, rational structure, with an emphasis on balance, proportion, and restraint.

coil construction A method of forming pottery or sculpture from rolls of clay.

collage A two-dimensional work of art made by gluing pieces of pictures, paper, and/or found materials.

collograph A process in which prints are pulled from a plate or block that has been built up.

color triad Any three colors equidistant from each other on the color wheel, such as red, yellow, and blue; or orange, green, and violet.

color wheel A diagram representing the spectrum of colors and their relationship to each other.

column A vertical cylindrical support consisting of a base, shaft, and capital.

complementary color Any two colors opposite each other on the color wheel, such as red and green, or blue and orange.

composition The arrangement of the elements of art in a painting or other work of art.

Conceptual Art A contemporary movement in which the idea of the artwork is more important than its production.

contemporary art Refers to the art of today, as distinguished from modern art, a term applied to art from the late-19th to the mid-20th centuries.

contour lines The lines that define the edges of a shape or form.

contrast A principle of design in which elements are set in opposition in order to emphasize differences.

contrapposto A standing pose in which weight is shifted to one leg, causing the hip and shoulder lines to counterbalance each other.

convergence An arrangement of lines that lead to one point.

Glossary of Art Terms *continued*

cool colors Colors often associated with cool places, things, and feelings in which blue and green are dominant.

cornice A projecting ornamental molding.

crafts Decorative works that serve a utilitarian purpose, such as weaving, jewelry, and pottery.

crosshatch A technique for shading using intersecting lines.

Cubism A style developed in the early-20th century that depicts the simultaneous presentation of various views of an object.

curator A person responsible for researching and acquiring objects, and organizing and writing about exhibits; often employed by museums and galleries.

Dadaism A movement established after World War I that challenged conventional values by producing works of art that seemed nonsensical; derived from the French term *dada*, meaning hobbyhorse.

depth The illusion of distance in a two-dimensional work of art.

design principles Unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion; also referred to as principles of design.

diptych A work of art such as a painting on two panels; usually an altarpiece.

digital art Art created on a computer.

dome A hemispherical ceiling.

dry point An intaglio printmaking technique, similar to engraving, in which a sharp needle is used to incise a plate.

dry-brush A painting technique in which a slightly moistened brush is used to place pigment on a surface.

edition The total quantity of prints that are numbered and signed by the artist.

emphasis A principle of design that draws the viewer's attention to a particular area in a composition.

encaustic A paint consisting of pigment mixed with beeswax.

engraving An intaglio process of printing from an incised and inked wooden or metal plate; also the resulting print.

etching A printing technique in which a metal plate is covered with an acid-resistant material, the surface is scratched, and the plate is bathed in acid, creating incised lines that are later inked for printing; also the resulting print.

Expressionism An art movement of the early-20th century originating in Germany and focusing on the artist's emotional response to his subject rather than fidelity to a realistic depiction.

façade In architecture, the face of a building.

Fauvism A style of painting in early-20th-century France, characterized by excessive use of colors, bold brushwork, and simplified shapes; derived from the French *les fauves*, meaning wild beasts.

firing Heating ceramic pottery or sculpture at very high temperatures to bring clay or glaze to maturity.

fixative A solution sprayed onto drawings to prevent smudging.

focal point The area of an artwork that attracts the viewer's attention.

folk art Art of people who have had no formal, academic training, but whose works are part of an established tradition.

font A specific style and size of typeface.

foreground The area of a picture plane that appears closest to the viewer.

foreshortening A type of perspective that produces an exaggerated view of the parts of the subject closest to the viewer.

form An element of art that refers to shape and volume.

frieze A decorated horizontal band, painted or carved.

fresco The painting technique in which pigments dissolved in water are applied to a moist plaster surface (usually a wall); when dried, the paint is permanent; also refers to a painting done in this manner.

frottage An image created by placing paper over a textured surface and rubbing the paper with black lead.

Futurism An early-20th century movement originating in Italy, characterized by the illusion of dynamic motion; a comment on the mechanization of modern life.

gargoyle A sculpture of a grotesque creature often functioning as a rainspout on a Gothic cathedral.

genre painting Art that depicts everyday life.

gesso A ground or coating used for preparing a surface prior to painting.

gesture drawing A quick drawing that captures the energy and movement of the subject.

glaze A coating on ceramic pottery that produces a glass-like quality after firing; also a finish applied over a painting.

Gothic A European architectural movement from the 12th through 15th centuries characterized by pointed arches, ribbed vaults, and flying buttresses, and enabling architects to erect churches of great heights with large areas of stained glass.

gouache A paint medium created by adding opaque white to watercolor paint.

graphic design Visual communication using two-dimensional images and text.

Harlem Renaissance The African-American cultural movement in literature and the arts from the 1920s through the 1930s, born in the Harlem section of New York City.

harmony The effect on an aesthetically pleasing combination of elements.

hatching A technique of shading using parallel lines.

hieroglyphics The use of pictures or symbols to represent words, sounds, or ideas.

horizon line In a two-dimensional art work, the delineation between the sky and water or land.

hue Pure color

illuminated manuscripts A text that is decorated or illustrated using combinations of silver, gold, and vivid color.

illustrator A person who creates a visual image to clarify or decorate a text.

impasto The application of paint in a thick, paste-like manner.

Impressionism A painting movement originating in France about 1870 in which artists sought to capture the transitory effects of light on subjects in nature.

Installation Art Art made for a specific setting, often incorporating the features of the site.

intaglio A printmaking process in which ink is applied to incised areas of a plate.

intensity The saturation or brightness of a color.

Jazz Age The period in the 1920s characterized by progress in technology and new trends in culture and art, the emergence of the individual, and the pursuit of enjoyment.

keystone The pivotal block or stone in the construction of an arch; the last stone placed.

Glossary of Art Terms *continued*

kiln A furnace used for firing and glazing clay.

Kinetic Art Sculpture composed of parts that are set in motion by an internal engine or by atmospheric conditions such as air, water, or light.

landscape Art that depicts the natural environment.

layering Building up a surface.

line An element of art used to define space and contours, and to suggest mass and volume; a surface mark that can vary in width, direction, length, and intensity.

linear perspective A technique to create the illusion of depth on a flat surface by extending lines to a vanishing point.

lithography A method of printmaking using a stone or metal plate; also known as planography.

logo A symbol that identifies a business, individual, or group.

Manga Japanese comic books; also refers to a particular style of artwork; closely related to anime, a style of animation also developed in Japan.

Mannerism A late-16th-century European movement marked by emotion, distortion of the figure, exaggerated perspective, and the dramatic use of light and shadow.

maquette A preliminary model of a sculpture.

mat A border, usually of linen and cardboard, between the picture and the frame.

matte Flat, non-glossy; having a dull surface appearance.

Medium (plural **media** or **mediums**)

- Material used by an artist.
- Technique used to produce a work of art.
- The fluid in which pigment is suspended.

Mexican Muralism The revival of large-scale mural painting in Mexico in the 1920s and 1930s; the three principal artists—José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros—reflected their political beliefs in their work.

middleground The area on the picture plane between the foreground and the background.

mixed media Artwork created using more than one medium.

mobile Sculpture that depends on movement to rotate and change its configuration.

modeling A three-dimensional effect in painting or drawing created by changes in color, the use of lights and darks, cross-hatching. Creating a three-dimensional form from clay or a soft material.

monochromatic Referring to a color scheme that uses one hue with the addition of black and white.

monoprint A one-of-a-kind print made by painting on a smooth surface such as glass.

montage Artwork made from pieces of photographic images or prints arranged to create a new image.

monument A structure erected as a memorial or to mark an historic event.

mosaic Artwork created by using small pieces of glass, ceramic tile, or stone embedded in plaster or mortar.

motif A repeated design element that creates a pattern.

movement A design principle referring to the path the viewer's eye follows when looking at a work of art; the arrangements of the elements in a work of art to produce a sense of motion.
A style or school of art.

mural A large painting made directly on a wall or ceiling, often executed in fresco.

narrative Art that tells a story.

negative space The area around an object or form.

neutral colors Black, white, and gray; not associated with any hue.

non-objective Artwork without any recognizable subject matter; also referred to as non-representational art.

Op Art A school of abstract art in the middle-1960s characterized by geometric shapes and color combinations that create optical illusions and the suggestion of movement.

opaque Not penetrable by light; not transparent.

organic Shapes that are based on natural forms; use of curved lines.

papier mâché A material made from paper and paste used to create a three-dimensional or relief sculpture.

patina The coloration or sheen on a surface caused by usage or natural oxidation.

pattern A design principle concerned with the repetition of a motif or other elements in a consistent manner to create an overall design.

perspective The illusion of depth on a two-dimensional surface.

petroglyph A prehistoric inscription or drawing on a rock surface.

photojournalist A person who takes narrative photographs.

Photo-Realism A style of painting in the late 1960s that advocated rendering that closely imitated photography.

pictograph A stylized drawing representing an idea, object, activity, or event used by ancient and modern cultures.

pigment Color in powdered form that can be mixed with adhesive binders to create paint, crayon, chalks, and ink.

pinch pots Ceramic pieces, usually small bowls, formed by squeezing clay between one's fingers.

Pointillism A late-19th-century movement in France that advocated applying small dots of color paint next to each other so that the viewer, by using optical mixing, would see cohesive images.

Pop Art A movement in the 1950s–1960s that employed the techniques of commercial art, illustration, and comics to comment on the visual clichés popular in mass media.

positive space The interior of shapes or forms in works of art.

post and lintel A method of construction that utilizes two vertical posts to support a horizontal beam over a window or doorway.

pre-Columbian art The art of Meso-America and South America before the arrival of Columbus.

prehistoric art Art created before written history; often the only record of early cultures.

primary colors The three basic colors—red, yellow, and blue—from which all other colors can be mixed.

propaganda Art that is created to influence opinion.

proportion The principle of design concerned with the size relationship of one object to another.

Public Art Art that is commissioned for public places, often with community involvement.

raku A traditional late-16th-century Japanese method of firing pottery, resulting in a glaze of irregular surface texture and color.

Realism A style of painting and sculpture developed in the 1830s–1870s that depicted familiar scenes and events.

Glossary of Art Terms *continued*

Renaissance In Italy, the period from about 1400–1525 characterized by a renewed interest in classical art, literature, and learning; the Northern Renaissance refers to the same period in France, the Netherlands, and Germany; the early years of the Renaissance marked the transition from medieval to modern times.

representational art Art that is based on images found in the objective world.

rhythm The principle of design characterized by the repetition of a single element or motif to create a type of movement.

Rococo The 18th-century style of art and interior decoration originating in France and emphasizing the carefree, playful life of the aristocracy; marked by elaborate ornamentation.

secondary colors Colors such as orange, violet, and green, produced by mixing two primary colors.

serigraphy (silk-screen) A technique that uses a stencil or silk-screen to produce a print.

scumbling A technique to soften colors or lines by rubbing.

sfumato A hazy, softened appearance created by vague outlines, colors, and shades.

sgraffito A technique in which the surface layer is incised to reveal a contrasting color below.

shade The darker values of a color made by adding black.

shape An element of art that is two-dimensional and encloses an area; shapes are geometric or organic and have length and width.

slab construction Flattened clay that is cut into shapes and joined together to create ceramic pottery or sculpture.

slip The liquid form of clay used to join pieces of clay or fill in a void.

space An element of art that describes the area around, within, or between images or elements in any work of art.

stamping A printing process using an incised block to produce a repeated image.

stencil A sheet in which a design has been cut so that ink rolled on the surface creates the design on the paper beneath.

still life A composition of inanimate objects such as fruit or flowers.

stippling A drawing or painting technique using many small dots to create shading.

subtractive sculpture Sculpture that is made by cutting, carving, or otherwise removing material.

Surrealism An art movement developed in Western Europe in the 1920s characterized by the use of the subconscious as a source of creativity; the juxtaposition of unexpected objects created a dreamlike atmosphere.

Symbolism A late-19th-century movement originating in France and Belgium characterized by the incorporation of symbols and ideas, usually spiritual or mystical in nature, representing the inner life.

tempera A water soluble paint in which pigments are added to an egg yolk emulsion.

terra cotta A brown-orange earthenware clay commonly used for ceramic sculpture.

tertiary colors Colors resulting from mixing equal measures of a primary and its adjacent secondary color on the wheel, such as red-orange or blue-green.

texture The tactile surface quality of artwork.

thumbnail sketch Quick sketches created to work out ideas.

tint The lighter values of a color made by adding white.

tone The gray quality of a color produced by adding its complement.

translucent The quality of a material that allows only diffused light to pass through it.

transparent The quality of a material that allows light to pass through with little or no interruption or distortion of vision.

trompe l'oeil A style of painting that creates the illusion that the viewer is looking at the actual object or scene, rather than a representation of that object or scene; a French term meaning to fool the eye.

unity A principle of design that refers to the sense of wholeness in a work of art.

value An element of art that refers to the lightness or darkness of a color.

vanishing point In a perspective representation, the point on the horizon where receding parallel lines seem to converge.

variety A principle of design that refers to the use of color, shape, form, and line to add interest to a work of art.

wash A diluted solution of pigments making paint lighter and more transparent.

watercolor A translucent or transparent water-based paint.

warm colors Colors often associated with warm places, things, and feelings in which red and yellow are dominant.

wheel thrown Ceramic pieces that are formed by hand on a spinning pottery wheel.

woodcut A printing technique dating from the 12th century in which the surface of a block of wood has been carved; the raised area is inked to produce a print.

W.P.A. Works Progress Administration, a federal program established in the 1930s to give work to unemployed artists and others; part of President Franklin Delano Roosevelt's New Deal policy during the Great Depression.

Annotated Bibliography

This select bibliography is organized to correspond with the five strands:

Strand 1 Art Making

Strand 2 Literacy in the Visual Arts

Strand 3 Making Connections Through Visual Arts

Strand 4 Cultural Resources and Community Resources

Strand 5 Careers and Lifelong Learning

Strand 1

Art Making

Painting

Albers, Josef. *Interaction of Color, Revised and Expanded Edition*. New Haven: Yale University Press, 2006.

Additional plates and supplementary details update this classic.

Gage, John. *Color in Art*. New York: Thames and Hudson World of Art, 2006.

Thoughts and practices of artists, and the place and power of color in art.

Gottsegen, Mark David. *The Painter's Handbook*. New York: Watson-Guptill, 2006.

A complete listing of equipment, types of paint, techniques and studio practices.

Hockney, David. *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*.

Viking Studio, Penguin Group, 2006.

Hockney's study of the uses of mirrors and lenses in the creation of great works of art; he relates it to how images are made in the era of computer manipulation.

Leonardo da Vinci. *A Treatise on Painting*. New York: Dover Publications, 2005.

A reproduction of Leonardo's notes on painting; written in the 15th century, instructive today.

Drawing

Berlo, J. Ed. *Plains Indian Drawings 1865-1935: Pages from a Visual History*. New York: Harry N. Abrams, 1976.

Nineteenth-century Kiowa ledger drawings; vivid compositions created by Plains Indians using ledger books furnished by European colonists and military personnel.

Creevy, Bill. *The Pastel Book: Materials and Techniques for Today's Artists*. New York: Watson-Guptill Publications, 1991.

Inclusive guide for the art of drawing with pastels.

Edwards, Betty. *The New Drawing on the Right Side of the Brain*. New York: Penguin Putnam, Inc. 1999.

Twentieth anniversary update of classic book; contains recent developments in brain research that relates to drawing.

Feinberg, Jonathan. ed. *When We Were Young: New Perspectives on the Art of Children*.

Berkeley: University of California Press, 2006.

Exploration by critics and scholars of children's art and its history; how children use art to make sense of their experiences; influences of popular culture on children's drawings; process and social interaction in drawing.

Massey, Lyle, ed. *The Treatise on Perspective*. Washington, D.C.: National Gallery of Art, 2003.

Fourteen essays that revise understanding of how perspective theory and practice evolved; abundant illustrations.

Smith, Nancy, and the Drawing Study Group. *Observation Drawing with Children:*

A Framework for Teachers. New York: Teachers College Press, 1998.

Guidance in helping students develop mental and physical abilities used to discover meaning through drawing.

Steinhart, Peter. *The Undressed Art: Why We Draw*. New York: Knopf, 2004.

A discussion about the medium, what compels the artist to draw, and the role of models.

Printmaking

Henning, Roni. *Water-Based Screenprinting Today, From Hands-On Techniques to Digital Technology*. New York: Watson-Guptill Publications, 2006.

Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. New York: The Free Press, 1990.

Toale, Bernard. *Basic Printmaking Techniques*. Worcester, Mass.: Davis Publications, 1992.

Examples of work by contemporary artists; text and visuals illustrate the how-to's of relief, monotype, and silk-screen prints.

Watrous, James. *A Century of American Printmaking, 1880-1980*. Madison: University of Wisconsin Press, 1994.

History of printmaking illustrated with works of American masters.

Westley, Ann. *Relief Printmaking*. New York: Watson-Guptill Publications, 2001.

Comprehensive technical guide demonstrating traditional and progressive techniques.

Collage

Brommer, Gerald. *The Art of Collage*. Worcester, Mass.: Davis Publications, 1978.

Fine, Ruth. *The Art of Romare Bearden*. New York: Harry N. Abrams, 2003.

Pearce, Amanda. *The Crafters Complete Guide to Collage*. New York: Watson-Guptill Publications, 2003.

Instructional book for paper to computer-generated collage.

Taylor, Brandon. *Collage: The Making of Modern Art*. New York: Thames and Hudson, 2004.

A comprehensive survey of collage technique.

Sculpture

Ayers, Ann, and Ellen McMillan. *Sculptural Bookmaking*. Worcester, Mass.: Davis Publications, 2003.

Historical background of bookmaking, techniques, and detailed instructions; beautifully illustrated.

Baker, Alyson, and Ivana Mestrovic, eds. *Socrates Sculpture Park*. New Haven: Yale University Press, 2006.

Photographs and information about the Queens, N.Y., park.

Annotated Bibliography *continued*

Mills, John. *Encyclopedia of Sculpture Techniques*. London: Batsford, 2005.

Detailed explanations of a variety of traditional and contemporary techniques; contains diagrams and photographs of works in progress and completed sculpture.

Sentence, Bryan. *Wood: The World of Woodworking and Carving*. London: Thames and Hudson, Ltd., 2003.

Global survey outlining types of wood and woodworking techniques; rich images.

Two-Dimensional Applied Design

Antonelli, Paola. *Objects of Design*. New York: Museum of Modern Art, 2003.

From the museum's collection and arranged to illustrate the history of modern design.

Bang, Molly. *Picture This: How Pictures Work*. San Francisco: Chronicle Books, 2000.

Using the tale of Little Red Riding Hood, the author employs bold graphics to explain how images and their individual components work to tell a story. It is followed by a discussion of principles of design.

Banks, Anne J. *What Is Design? An Overview of Design in Context from Prehistory to 2000 AD*. Philadelphia: Xlibris, 2004.

Concise summary highlighting Western design and designers through the ages.

Carter, David E., ed. *The Big Book of Design Ideas*. Harper Design International, 2003.

Abbau, Marcy, Rolaine Copeland, and Greta Krenberger, eds. *Architecture in Education: A Resource of Imaginative Ideas and Tested Activities*. Philadelphia: Foundation for Architecture, 1986.

Gallo, Max. *The Poster in History*. New York: WW Norton and Co., 2000.

Comprehensive and beautifully illustrated history of poster art.

Patton, Phil, with Michael Graves Design Group. *Michael Graves Designs: The Art of the Everyday Object*. Melcher Media, 2004. Sketches, product models and prototypes, and technical drawings by the noted designer.

Philippe, Robert. *Political Graphics: Art as a Weapon*. New York: Abbeville, 1982.

Nineteenth- and 20th-century protest art and political cartoons dealing with controversial topics.

Yelavich, Susan. *Design for Life*. Edited by Stephen Doyle. New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution, 1997.

Media Technology

Armstrong, Elizabeth, Arthur Danto, and Boris Groys. *Peter Fischli and David Weiss: In a Restless World*. Minneapolis: Walker Art Center, 1996.

Lenman, Robin, ed. *The Oxford Companion to the Photograph*. Oxford: Oxford University Press, 2005. Resource with extensive bibliography and Webography.

Raimes, Jonathan. *The Digital Canvas: Discovering the Art Studio in Your Computer*. New York: Abrams Studio, 2006.

Roland, Craig. *The Art Teacher's Guide to the Internet*. Worcester, Mass.: Davis Publications, 2005.

A guide to using online resources for classroom enrichment.

Rush, Michael. *New Media in Art*, 2d ed. New York: Thames and Hudson World of Art, 2005. Chapters on video art, video installation, and the digital in art.

Schminke, Karin, Dorothy Simpson Krause, and Bonny Lhotka. *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials*. New York: Watson-Guption, 2004.

Strand 2

Literacy in the Visual Arts

The following literature deals with visual literacy, the use of images, aesthetic education, and the history of art education:

Barrett, Terry, ed. *Lessons for Teaching Art Criticism*. Bloomington, Ind.: ERIC: ART Publication, 1994.

Guide to creating a climate conducive to good art talk and collaborative art criticism; deals with painting, sculpture, advertisements, television, folk art, and graffiti.

Burnham, Rika. *If You Don't Stop, You Don't See Anything*. New York: Teachers College Record 95 (520–535), Summer 1994.

Discussion about honoring student voices in the art museum and helping students develop “a perceptual and personal relationship with a work of art.”

Burton, David. *Exhibiting Student Art: The Essential Guide for Teachers*. New York: Teachers College Press, 2006.

Comprehensive, hands-on approach emphasizing student engagement in developing, implementing and evaluating student artwork.

Corwin, Sylvia K., ed. *Exploring the Legends: Guideposts to the Future*. National Art Education Association, 2001.

Personal essays honoring four leaders in art education: Arnheim, D'Amico, Lowenfeld, and Ziegfeld

Greene, Maxine. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*. New York: Teachers College, Columbia University, 2001.

Lectures based on Dr. Greene's reflections on aesthetic education, imagination and transformation, engaging with works of art, standards, and cultural diversity.

Parsons, Michael J. *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*. New York: Cambridge University Press, 1992. Descriptions of the five stages in the development of aesthetic response. Incorporated into the text are conversations about art with young students as well as art educators.

Sousa, Jean. *A Guide to Looking at Art: Faces, Places and Inner Spaces*. Chicago: Abrams Books for Young Readers in association with The Art Institute of Chicago, 2006.

Guide to using artwork with universal themes and content to help students understand how artists shape our views of the world.

Perkins, David N. *The Intelligent Eye: Learning to Think by Looking at Art*. Los Angeles: The Getty Center for Education in the Arts: Harvard Project Zero, 1994.

Exploration of art as a means to cultivate thinking strategies.

Roskill, Mark. *The Interpretation of Pictures*. Amherst: University of Massachusetts Press, 1989.

Strand 3

Making Connections Through Visual Arts

The following literature supports the integration of the arts with other curricula areas:

Cecil, Nancy Lee, and Phyllis Lauritzen. *Literacy and the Arts for the Integrated Classroom, Alternative Ways of Knowing*. New York: Longman, 1994.

Guide to using the visual and dramatic arts to enhance proficiency in reading, writing, speaking, and listening.

Ehrenworth, Mary. *Looking to Write: Students Writing Through the Visual Arts*. Portsmouth, N.H.: Heinemann, 2003.

Eisner, Elliot. *The Arts and the Creative Mind*. New Haven: Yale University Press, 2002.

Different approaches to teaching and the virtues that each provides, and a discussion of the arts' contributions to education.

Ernst, Karen. *Picturing Learning: Artists and Writers in the Classroom*. Portsmouth, N.H.: Heinemann, 1994.

One teacher's experiences in linking art making with student writing.

Foster, Tonya, and Kristin Prevallet, eds. *Third Mind: Creative Writing Through Visual Art*. New York: Teachers and Writers Collaborative, 2002.

Essays by teachers, poets, writers, artists, and museum educators on the value of bringing art and writing together.

Hughes, Robert. *American Visions: The Epic History of Art in America*. New York: Knopf, 1997.

Illustrated account of the history of art in the United States against the backdrop of characters and events that make up U.S. society and history; biographies, anecdotes, and critical commentary; a companion to the 8-part PBS series *American Visions*.

Levin, Gail, ed. *The Poetry of Solitude – A Tribute to Edward Hopper*. New York: Universe Publishing, 1995.

A small, well-illustrated book of verse; personal responses by a variety of poets to specific paintings and etchings by the artist.

Sims, Lowery S., and Daisy M. Voight, eds. *The Block*. New York: The Metropolitan Museum of Art, 1995.

Sections of Romare Bearden's collage *The Block* have been chosen to illustrate a selection of poems by Langston Hughes.

Sullivan Charles, ed. *Here is My Kingdom: Hispanic-American Literature and Art for Young People*. New York: Harry N. Abrams, 1994.

An illustrated anthology of poetry and prose.

Strand 4

Community and Cultural Resources

Bloodworth, Sandra, and William Ayres. *Along the Way: MTA Arts for Transit*. New York: The Monacelli Press, 2006.

New York City's subway system as an underground museum of contemporary art. This book includes works commissioned by MTA Arts for Transit for the subway system.

Burnham, Rika. "The Art of Teaching in the Museum," *Journal of Aesthetic Education*, Vol. 39, No. 1 (65–76), Spring 2005.

Finkelpearl, Tom. *Dialogues in Public Art*. MIT Press, 2000.

A rich variety of interviews with both artists and others involved in public art. Artists include Vito Acconci, John Ahearn, and Maya Lin.

Gartenhaus, Alan. *Minds in Motion: Using Museums to Expand Creative Thinking*. San Francisco, Caddo Gap Press, 1991.

Short descriptions of museum-based activities; divided according to type of museum: art, historic home, etc. An introductory chapter defines and advocates for encouraging creative thinking.

Gayle, Margot, and Michele Cohen. *Manhattan's Outdoor Sculpture*. New York: Prentice Hall, 1988.

Heiferman, Marvin, ed. *City Art: New York's Percent for Art Program*. New York: Merrell Publishers, 2005.

Photographs and interviews document the impressive range of the NYC Department of Cultural Affairs program's hundreds of public art projects in the five boroughs.

Leinhardt, Gaea, Karen Knutson, and Kevin Crowley. *Learning Conversations in Museums*. Mahwah, N.J.: Lawrence Erlbaum Associates Inc., 2002.

Pitman, Bonnie, ed. *Presence of Mind: Museums and the Spirit of Learning*. Washington, D.C.: American Association of Museums, 1999. A comprehensive look at museum education.

Shuh, John Hennigar. "Teaching Yourself to Teach with Objects," *The Educational Role of the Museum*, 2d ed. (80–91), New York: Routledge, 2001.

Annotated Bibliography *continued*

Stone, Denise L. *Using the Art Museum*. Worcester, Mass.: Davis Publications, 2001.

Discussions on the integration of the art museum with classroom art instruction, teaching in a museum setting, and working with museum educators.

Voris, Helen H., and Carolyn P. Blackmon. *Teach the Mind, Touch the Spirit: A Guide to Focused Field Trips*. Chicago: Field Museum, 1986.

Pre- and post-visit activities for art and science museums.

Strand 5

Careers and Lifelong Learning

This list contains literature related to careers in the visual arts as well as art history-based reference materials. The latter are for the teacher's continuing education and are offered as resources to assist in unit planning. They are samples of the wide range of literature available. The section ends with a list of literature for students.

Careers in Art

Brommer, Gerald, and Joseph A. Gatto. *Careers in Art: An Illustrated Guide*. Worcester, Mass.: Davis Publications, 1999.

Camenson, Blythe. *Careers in Art*, 2d ed. New York: McGraw-Hill, 2007.

Cummings, Pat. *Talking with Artists: Conversations with...* New York: Bradbury Press, 1992.

Reeves, Diane Lindsey. *Career Ideas for Kids Who Like Art*, 2d ed. New York: Ferguson, 2007.

Art History-Based Reference Materials

Ades, Dawn. *Art in Latin America: The Modern Era, 1820–1980*. New Haven: Yale University Press, 1989.

Illustrated, scholarly essays; a full spectrum of Latin-American art, including and going beyond “Los Tres Grandes.”

Bearden, Romare, and Harry Henderson. *A History of African-American Artists from 1792 to the Present*. New York: Pantheon Books, 1993.

Comprehensive well-documented biographies of 40 African-American artists; an excellent, illustrated resource co-authored by Bearden, a leading 20th century artist.

Bloom, Jonathan, and Sheila Blair. *Islamic Arts*. London: Phaidon Press Limited, 2006.

Broad survey of Islamic arts. Art as window into Islamic culture; artistic development in each era is set within historical context.

The Latin American Spirit: Art and Artists in the United States, 1920–1970. New York: Harry N. Abrams in association with The Bronx Museum of the Arts, 1989.

Comprehensive account of the Latin American artistic presence in the United States; included is a large section on the art of Puerto Rico and its association with the United States as it relates to the art of the island.

Ettinghausen, Richard, Oleg Grabar, and Marilyn Jenkins-Madina. *Islamic Art and Architecture, 650–1250*.

Overview focusing on development of regional centers of art.

Fahr-Becker, Gabriele, ed. *The Art of East Asia*, Vols. 1 and 2. Cologne: Könemann, 1999.

Distinct and shared characteristics of the art of India, China, Japan, Korea, Cambodia, Burma, Laos, and Vietnam.

Griswold del Castillo, Richard, Teresa McKenna, and Yvonne Yarbro-Bejarano, eds.

CARA – Chicano Art: Resistance and Affirmation, 1965–1985. Los Angeles: Wight Art Gallery, University of California, 1991.

Catalogue of an exhibition documenting Chicano art; text and images reflect the cultural, political, and social struggle of Mexican-Americans within the United States.

Hall, Michael D., and Eugene W. Metcalf Jr., with Roger Cardinal. *The Artist Outsider: Creativity and the Boundaries of Culture*. Washington, D.C.: Smithsonian Institution Press, 1994.

Presentation of European and U.S. American views on outsider art, folk art, and additional art forms of the “other.”

Kampen-O’Riley, Michael. *Art Beyond the West*. New Jersey: Pearson, Prentice Hall, 2006.

Subtitled *The Arts of Africa, West and Central Asia, India and Southeast Asia, China, Japan and Korea, The Pacific, Africa and the Americas*.

Kasfir, Sidney Littlefield. *Contemporary African Art*. New York: Thames and Hudson World of Art, 1999.

Examines major themes and accomplishments of contemporary African art.

Kleiner Fred S., and Christin J. Mamiya. *Gardner’s Art Through the Ages*, 12th ed., Vols. 1 and 2. California: Wadsworth/Thomson Learning, 2005.

Classic global survey of art and architecture, updated and more inclusive, ending with “The Post Modern and Beyond.” Each volume begins with a chapter on the study of art history comprised of subjects and terminology related to the field.

Kuh, Katharine, *My Love Affair with Modern Art: Behind the Scenes with a Legendary Curator*. Edited and completed by Avis Berman. New York: Arcade Publishing, 2006.

Personal recollections and observations of 15 artists.

Annotated Bibliography *continued*

Lippard, Lucy R. *Mixed Blessings: New Art in Multicultural America*. New York: Pantheon Books, 1990.

An excellent companion to the larger art history survey books with its emphasis on art by women and men from many different ethnic backgrounds.

Patton, Sharon F. *African-American Art*. New York: Oxford University Press, 1998.

The art of African-Americans from colonial America to the 1990s as representative of the culture and society in which the art was created.

Piotrovsky, Mikhail B., and John Vrieze, eds. *Earthly Beauty, Heavenly Art: Art of Islam*. London: Lund Humphries 1999.

The culture of Islamic society, illuminated by a wide range of art objects. The author emphasizes the shared roots of contemporary culture.

Poupeye, Veerle. *Caribbean Art*. New York: Thames and Hudson, 1998. The diverse art of over 20 countries and its people of African, Amerindian, Asian, and European descent.

Reading Is Fundamental, *The Art of Reading: Forty Illustrators Celebrate RIF's 40th Anniversary*. Dutton Books, 2005.

Stories of the early years of picture book illustrators in their own words and what inspired them as artists; full-page illustrations of their interpretations of favorite classic books from their childhoods.

Varnedoe, Kirk. *A Fine Disregard: What Makes Modern Art Modern*. New York:

Harry N. Abrams, 1990.

Beautifully written essay by the noted art historian who was chief curator of the Department of Painting and Sculpture at the Museum of Modern Art.

Willet, Frank. *African Art*. New York: Thames and Hudson World of Art, 2002.

A survey with an illustrated guide to current research.

Literature for Students

There is a wealth of student literature that deals with artists and art history. Museum shops are good places to browse for the best selection. Below is a sample of the variety available.

Survey Books

Capek, Michael. *Murals: Cave, Cathedrals, to Street*. Minneapolis: Lerner Publications Company, 1996.

Murals across time and around the world; sections on contemporary murals and historical murals in the United States. Excellent for contextualizing murals created for the in the New York City public schools.

Greenberg Jan, and Sandra Jordan. *The American Eye: Eleven Artists of the Twentieth Century*. New York: Delacorte Press, 1995.

A discussion of what's American about U.S. American art. Well-written biographical data is incorporated into discussions about works of the artists (who include Isamu Noguchi, Romare Bearden, and Eva Hesse).

Janson H. W., and Anthony F. Janson. *History of Art for Young People*. New York: Harry N. Abrams, 2003.

The sixth edition of the student version of this Art 101 staple.

Jordan, Denise. *Harlem Renaissance Artists*. Chicago: Heinemann Library, 2003.

Rich, factual account of a brief but profoundly influential period in U.S. American art history; good reproductions; 11 African-American artists are highlighted.

Sayre, Henry M. *Cave Paintings to Picasso: The Inside Scoop on 50 Art Masterpieces*.

San Francisco: Chronicle Books, 2004.

Highly readable overview of art through the ages.

Picture Books: Art History/Artists' Biographies

Armstrong, Jennifer. *Photo by Brady: A Picture of the Civil War*. New York: Atheneum Books for Young Readers, 2005.

The story of the war, the photographs and the lasting effect of images; includes bibliography and information for each image.

Bertel, Alice S. *John Steuart Curry: The Road Home*. Kansas: Leathers Publishing, 2006.

Well-illustrated picture book with a brief, concise biography of the Regionalist canvas artist and muralist.

Duggleby, John. *Artist in Overalls: The Life of Grant Wood*. San Francisco: Chronicle Books, 1995.

Detailed biography; rich illustrations.

Everett, Gwen. *Li'L Sis and Uncle Willy: A Story Based on the Life and Painting of William H. Johnson*. National Museum of American Art, 1994.

The life of African-American artist William H. Johnson as his young niece might have told it; includes many works by the artist.

Foa, Emma, *Edward Hopper*. New York: Franklin Watts, Scholastic Inc., 2003.

Picture book aimed at young adults; impressive in its deep exploration of the artist; rich illustrations.

Garza, Carmen Lomas. *In My Family/En Mi Familia*. San Francisco: Chronicle Books, 1996.

Autobiographical paintings and stories by the artist. In English and Spanish.

Greenberg, Jan. *Romare Bearden: Collage of Memories*. New York: Harry N. Abrams, 2003.

Inviting, beautifully illustrated story of the artist.

Holzhey, Magdalena. *Frieda Kahlo: The Artist in the Blue House*. Munich: Prestel, 2003.

Littlesugar, Amy. *Jonkonnu: A Story from the Sketchbook of Winslow Homer*. Illustrated by Ian Schoenherr. Philomel, 1997.

A story created around a work by Homer painted 10 years after the Civil War in Petersburg, Virginia (*Dressing for the Carnival* in the collection of the Metropolitan Museum of Art).

Annotated Bibliography *continued*

McCaulay, David. *Mosque*. Boston: Houghton Mifflin Company, 2003. Detailed description with beautiful illustrations of the construction of a fictional mosque. (See other books by this author: *Cathedral*, *City*, *Pyramid*, *Castle*.)

Ringgold, Faith. *We Flew Over the Bridge: The Memoirs of Faith Ringgold*. Boston: Little, Brown and Company, 1995.

Robertson, Bruce. *Marguerite Makes a Book*. Los Angeles: The J. Paul Getty Museum, 1999. Set in medieval Paris and describing the craftsmanship of making an illuminated manuscript; includes glossary of terms.

Sweeney, Joan. *Once Upon a Lily Pad; Froggy Love in Monet's Garden*. San Francisco: Chronicle Books, 1995. Fanciful story combined with brief biography of artist; includes fold-out reproduction of a painting from the *Water Lilies* series.

Winter, Jeanette and Jonah Winter. *Diego*. New York: Dragonfly Books, 1991. Simple biography of Rivera, beginning with his childhood. In English and Spanish.

Venezia, Mike. *Getting to Know the World's Greatest Artists: Dorothea Lange*. New York: Children's Press, 2000. Representative of the growing number of biographies in the series *Getting to Know the World's Greatest Artists*; well illustrated with engaging and informative text.

Annotated Webography

This select Webography is divided into sections for art making, museums, images, integrating museum visits with curriculum, and research.

Art Making

Materials for the Arts offers teachers free art materials, workshops, and various art-making events. Complete information may be found at www.mfta.org.

Painting

As an example of Web resources that complement the art making strand, the list for painting includes Websites (*) that correspond to some of the artists referenced in that strand. These Websites were found by using a search engine and exploring its general Web and Images sites.

*Archives of American Art
Carmen Lomas Garza
<http://archivesofamericanart.si.edu/collections/oralhistories/transcripts/lomas97.htm>

Oral history interview from Smithsonian Archives of American Art.
*Artnet.com

Ben Shahn
<http://www.artnet.com/artist/15370/ben-shahn.html>
Biography and rich images.

*Bearden Foundation
Romare Bearden
<http://www.beardenfoundation.org/artlife/biography/biography.shtml>
Biography with images.

*Bread and Roses
Ralph Fasanella
<http://www.bread-and-roses.com/rfasanella.html>
Artist's biography and images; teacher resources.

*Constable.net
John Sloan
<http://www.constable.net/arhistory/glo-sloan.html>
Brief biography and quotations by the artist.

Essential Vermeer
<http://essentialvermeer.20m.com/index.html>
Wide range of resources for studying the work and life of Johannes Vermeer. Useful as an example of looking at one artist's paintings through a variety of lenses. See especially the Interactive Studies section of Website.

Joy2Learn
<http://joy2learn.org/painting/index.html>
Excerpts from Elizabeth Murray interview; the artist discusses her influences, background, technique. Rich teacher resources and images.

*Kidsreads
Vera B. Williams
<http://www.kidsreads.com/authors/au-williams-vera.asp>
The artist in her own words; interview with artist.

PBS
<http://www.pbs.org/hanshofmann>
Resource on the master painter and teacher who influenced a generation of artists; site created to accompany the DVD Hans Hofmann: Artist/Teacher, Teacher/Artist. Ordering information is included.

The Metropolitan Museum of Art: Timeline of Art History
http://www.metmuseum.org/toah/hd/vase/hd_vase.htm
Images and descriptions of Greek vase painting.

*Whitney Museum of American Art
Jacob Lawrence
<http://whitney.org/jacoblawrence>
Materials related to the exhibition Over the Line: The Art and Life of Jacob Lawrence; includes paintings, classroom resources, and art activities. The artist's themes and approaches to visual storytelling are highlighted.

Drawing

Artcyclopedia
<http://www.artcyclopedia.com/feature-2000-09.html>
A feature archive of www.artcyclopedia.com, The Art of Drawing offers links to artists and museums.

The British Museum
<http://www.thebritishmuseum.ac.uk/compass/ixbin/goto?id=ENC14436&tour=int>
Unique insight into how Michelangelo worked and thought. Drawings provide a crucial link between his work as a sculptor, painter, and architect. The online tour traces Michelangelo's life through drawings.

42 Explore
<http://42explore.com/draw.htm>
Links to a wide variety of drawing sites; several are interactive.

Harvard University: A Drawing Glossary
<http://www.artmuseums.harvard.edu/fogg/drawingglossary.html>
Extensive lexicon of drawing terms.

The Metropolitan Museum of Art
http://www.metmuseum.org/special/se_event.asp?OccurrenceId={0F524B4E-87C8-47B4-BC8E-84F7A494E84B}
Resource for the 2005 exhibition of Vincent Van Gogh's drawings; includes slide show and interactive drawing site for students at http://www.metmuseum.org/explore/van_gogh/intro.html.

Smithsonian National Museum of Natural History
<http://www.nmnh.si.edu/naa/kiowa/kiowa.htm>
Images, text, and additional links to rich information about the vivid drawings created by the Plains Indians in the 19th century. They are detailed recordings of the lives and culture of this group of Native Americans.

Tate Modern
<http://www.tate.org.uk/modern/exhibitions/hopper/sketchbook.htm>
An interactive extract of Edward Hopper's journal. The zoom component offers detailed views of each drawing in high resolution.

Printmaking

Anchorage Museum
http://www.anchagemuseum.org/cg_squish
Complete descriptions of seven printmaking techniques and step-by-step instructions.

Artcyclopedia
<https://www.artcyclopedia.com/media/Printmaker.html>
Chronological listing of printmakers from the 15th to 21st centuries with links to their work.

Brooklyn Museum
<http://www.brooklynmuseum.org/exhibitions/online/edo>
Ando Hiroshige's series One Hundred Famous Views of Edo in its entirety. Includes a guide for looking at Japanese prints and related information.

The Library of Congress
<http://www.loc.gov/exhibits/goldstein/goldcity.html>
Annotated collection of lithographs dealing with life in New York City in the 1930s and 40s.

The Library of Congress: Creative Space
<http://www.loc.gov/exhibits/blackburn/object.html>
Images of the exhibition Fifty Years of Robert Blackburn's Printmaking Workshop. Blackburn's contributions to the development of lithography are as renowned as his generosity in encouraging and training thousands of artists.

Museum of Modern Art
www.moma.org/whatisaprint
Virtual demonstration of various techniques.

Collage

Artnet
http://www.artnet.com/artist/1521/Benny_Andrews.html
Chronology and over two dozen images by Benny Andrews.

CollageArt
<http://www.collageart.org>
Links to artists, literature, techniques related to collage, photomontage, and assemblage

Eric Carle
<http://www.eric-carle.com/>
Excerpts from *The Art of Eric Carle*, a book that includes biographical information, reproductions, notes on technique, and references to Ezra Jack Keats and Leo Lionni.

National Gallery of Art
<http://www.nga.gov/kids/zone/collagemachine.htm>
An interactive Website for students to explore the elements of collage; teachers may use site for class demonstration on a Smartboard®.

University of Southern Mississippi
<http://www.lib.usm.edu/~degrum/keats/main.html>
Information from the Ezra Jack Keats Papers housed in the de Grummond Children's Literature Collection at the university; includes biography, original illustrations, Keats across the curriculum, and information on the making of a picture book.

Sculpture

Artcyclopedia
<http://www.artcyclopedia.com/media/Sculptor.html>
Chronology of sculptors from Myron and Phidias to Willie Cole and Shirazeh Houshiari.

Art Independence Community College
<http://faculty.indy.cc.ks.us/jnull/sculpturesite2.htm>
Basic information for students; good images of a variety of sculptural techniques.

Ask Art: The American Artists Bluebook
http://www.askart.com/askart/interest/top_artists.aspx?interest=AskART%20Top%20100%20Sculptors&id=55
Alphabetical listing of sculptors with one image per artist.

The Jewish Museum
<http://www.thejewishmuseum.org/core/uploaded/pdfs/ExaminingIdentity.pdf>
Examining Identity in Contemporary Art and Photography: A Resource for Educators: a guide for exploring issues of identity, ethnicity, diversity, and tolerance through text and image.

Making Books with Children
<http://www.makingbooks.com/teachersresources.shtml>
Extensive bibliography, techniques, kids' page, and a richly illustrated section on books around the world.

Metropolitan Transit Authority
<http://www.mta.info/mta/aft/permanentart/permart.html?agency=nyct>
Exploration of New York City's subway lines for their underground and surface artwork, most of which is installation art and sculpture.

New York City Department of Cultural Affairs: NYCulture
<http://www.nyc.gov/html/dcla/html/panyc/location.shtml>
Locations and images of Percent for Art in New York City, listed by borough.

New York City Department of Parks and Recreation
http://www.nycgovparks.org/sub_your_park/your_park.html
Illustrated catalogue of permanent public art and monuments, Arsenal Gallery exhibitions, temporary public art displays, and park maps showing locations of outdoor artworks.

Noguchi Museum
<http://www.noguchi.org/education>
Four grade-appropriate lessons with a variety of sculpture themes related to the artist, the museum and garden.

The Metropolitan Museum of Art
http://www.metmuseum.org/toah/hi/hi_sitr.htm (in the round)
http://www.metmuseum.org/toah/hi/hi_scre.htm (relief)
Comprehensive global listing; images of sculpture in the Met's collection.

Robert Sabuda
<http://www.robertsabuda.com/popmakesimple.asp>
Simple lessons in paper engineering; photos of step-by-step techniques for paper sculpture.

Two-Dimensional Applied Design

AIGA: The Professional Organization for Design
<http://www.aiga.org>

List of college and university design programs across the country in Ideas for Students; concrete suggestions for creating successful portfolios.

Milton Glaser
<http://www.designboom.com/eng/interview/glaser.html>
Interview with the artist.

The National Archives
<http://www.archives.gov>
Abundant resources including sections that deal with posters and patent designs.

http://www.archives.gov/exhibit_designs_for_democracy
Rich site for teacher and student exploration.

New York Historical Society: Museum Catalog Online
<http://emuseum.nyhistory.org/code/emuseum.asp>
Images and information about the Historical Society's collection of more than 60,000 artifacts and works of art; many design objects included. Catalog is frequently updated; check back if the requested image is not available or write to webmaster@nyhistory.org.

New York Public Library
<http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?topic=printing>
The New York Public Library's Digital Gallery of images of maps, advertising, book binding, dust jackets, menus, post cards, posters, trade and greeting cards, illuminated manuscripts, and much more.

Package Museum
<http://www.packagemuseum.com>
Samples of package designs from the early-20th century. Visuals may be printed out but not copied; has links to other advertising sites.

<http://www.packagemuseum.com/index/index/.htm>
Offers three-dimensional views of many package designs (broadband required).

Wolfsonian Collection
<http://www.wolfsonian.fiu.edu/collections/index.html>
Artifacts primarily of North American and European origin (1885–1945) comprising a variety of media, including rare books, periodicals, political posters, paintings, and textiles. Interpretations explore key issues in design history.

Media Technology/Photography
Note: The Oxford Companion to the Photograph, edited by Robin Lenman (Oxford University Press, 2005), has an extensive listing of online resources for photography.

Artyclopedia
<http://www.artyclopedia.com/media/Photographer.html>
Chronological listing of photographers; links to the museums where their work can be accessed.

Richard Avedon Foundation
<http://www.richardavedon.com/index.php>
Includes photographs, reviews, interviews, and conversations about Avedon's work and process.

Dia Center
<http://www.diacenter.org/webproj/index.html>
Series of artists' projects for the Web; commissioned from artists interested in exploring the aesthetic and conceptual potentials of this medium.

The Getty
<http://www.getty.edu/art/exhibitions/lange/index.html>
Timeline, curriculum, and images of photographer Dorothea Lange.

Solomon R. Guggenheim Museum
http://www.guggenheim.org/artscurriculum/lessons/movpics_fischli.php
Information about the collaborative team of Peter Fischli and David Weiss, with practical classroom applications employing a computer, digital camera, and digital imaging software programs such as Adobe Photoshop.

National Gallery of Art
<http://www.nga.gov/kids/zone/>
Interactive art students can make online.

Whitney Museum of American Art
<http://artport.whitney.org>
Whitney's portal to Internet art worldwide, and an online gallery space for new and specially commissioned Net and digital art.

Museums

This is a sampling of museum Websites. For additional links, visit <http://www.artcyclopedia.com> and http://www.metmuseum.org/education/er_online_links/er_mu.htm. Educators are encouraged to explore each museum site in its entirety.

Asia Society
<http://www.asiasociety.org>
Online collection of art from South Asia, Himalayas, Southeast Asia, China, Mongolia, Korea, and Japan; includes maps.

The Brooklyn Museum
<http://www.brooklynmuseum.org/research>
More than 2,000 objects from the museum's collection of American art as well as the online catalogue of the Brooklyn Museum Library and selected visual materials from the Archives.

Cooper Hewitt National Design Museum
<http://www.cooperhewitt.org>
Online images of collection and cross-curricula lesson plans.

Solomon R. Guggenheim Museum
<http://www.guggenheim.org/artscurriculum/lessons/start.php>
Information on the Guggenheim's exhibitions. While the focus is on recent exhibitions, lessons are designed to be relevant beyond the life of a particular exhibition.

http://www.learningthroughart.org/inquiry_art.php
The use of artworks as means for developing critical-thinking skills; to use open-ended questions to encourage students to observe works of art, think, learn, and communicate.

The Metropolitan Museum of Art
http://www.metmuseum.org/education/er_online_resour.asp#related
Extensive list of links for online images and research materials beyond its collection. There is a wide chronological and geographical range representing a variety of art forms and cultures.

<http://www.metmuseum.org/toah/splash.htm>
Comprehensive resource for searching the museum's collection by artist, title, subject, accession number, time period, and special topic. Included are thematic essays, maps, and timelines.

Museum for African Art
<http://www.africanart.org>
Links to Websites on African Art; museum will re-open in its permanent home in 2009.

Museum of Modern Art

<http://moma.org/collection>

Objects from the many of MoMA's departments. Explore the works of a specific artist, or search the collection by artist, title, department, classification, place of origin, or year made.

http://moma.org/visit_moma/audio.html

Six distinctive audio programs: Special Exhibitions, Modern Voices, Modern Kids, Visual Descriptions, Red Studio Teen Podcast, and Think Modern: Adult and Academic Programs Audio Archive.

www.moma.org/modernteachers

Connection to MoMA's resources and collection for educators. Download PDFs of educators' guides, browse images or search lessons by subject, theme, medium, or text.

<http://redstudio.moma.org>

Exploration of issues and questions raised by teens about modern art, working artists, and what goes on behind the scenes at a museum. Developed by MoMA in collaboration with high school students and featuring teen interviews with artists and an interactive component.

National Gallery of Art

<http://nga.gov>

Online tours; images; and NGA Kids, interactive projects for children.

Rubin Museum of Art

<http://www.rmanyc.org>

Comprehensive information and rich images of the art of the Himalayas and surrounding regions.

Whitney Museum of American Art

http://www.whitney.org/www/collection/american_voices.shtml#

American Voices audio tour introducing many of the art works in its permanent collection. The tour features the voices of notable artists, authors, and scholars as well as Whitney curators, bringing multiple perspectives to the works.

Smithsonian American Art Museum

http://www.americanart.si.edu/search/search_artworks.cfm

Database of the museum's collection of over 40,000 art objects; over 20,000 are illustrated online with new images added daily.

Walker Art Center/Minneapolis Institute of Arts

<http://www.artsconnectEd.org>

The product of a partnership between The Minneapolis Institute of Arts and the Walker Art Center; uses the Internet to stimulate new approaches to learning.

USA Museums Database

<http://museumca.org/gusa>

Database with links to museums in the United States.

Images

When selecting images from databases, look for Internet sites that have the location of the actual work and have accurate representations of the artwork. Museum sites and sites such as <http://www.artcyclopedia.com> that link to museums are the best sources for images and image information. To import into a document, enlarge on museum site for best resolution.

Artcyclopedia

<http://www.artcyclopedia.com/>

Database classified by artist, nationality, movement, title, location, subject, and medium. Extensive information on artists of all time periods and links to other useful sites.

Art 21

<http://www.pbs.org/art21>

PBS site about contemporary art, the artists who create it, and their processes.

Solomon R. Guggenheim Museum

<http://www.guggenheimcollection.org/index.html>

Images and information about works of art in the Guggenheim's collection.

Lehman College Art Gallery

<http://bronxart.lehman.cuny.edu/pa>

A project of the Lehman College Art Gallery and City University of New York listing public art in the Bronx. Rich in images and resources, such as neighborhood histories and maps.

Library of Congress

<http://rs6.loc.gov/amhome.html>

Library of Congress American Memory provides free access to written and spoken words, sound recordings, still and moving images, prints, maps, and sheet music that document the American experience; materials from the collections of the Library of Congress and other institutions.

The Metropolitan Museum of Art

<http://www.metmuseum.org/explore/classroom.asp>

Publications for Educators; includes information for obtaining free copies of teacher resources for New York City public schools.

National Gallery of Art

<http://www.nga.gov/education/classroom/loanfinder/>

Information for borrowing slide teaching programs, multimedia programs, videocassettes, CD-ROMs, DVDs, and videodiscs; materials are circulated free of charge to educational institutions, community groups, and individuals throughout the United States. Generous time is allotted for these loans.

New York Public Library

<http://digitalgallery.nypl.org/nypldigital/index.cfm>

NYPL Digital Gallery has over 550,000 images digitized from primary sources and printed rarities from the collections of the New York Public Library. Included are illuminated manuscripts, historical maps, vintage posters, rare prints and photographs, illustrated books, printed ephemera, and more.

Giorgio Vasari

<http://easyweb.easynet.co.uk/giorgio.vasari/vaspref.htm>

Images and information corresponding to Vasari's *The Lives of the Most Excellent Painters, Sculptors and Architects*, published in 1550 in Florence, Italy; a second edition was published in 1568.

Integrating Museum Visits with Curriculum

The information on these Websites is especially helpful for incorporating museum visits (or in the case of museums outside of New York City online visits) into unit planning.

Solomon R. Guggenheim Museum

<http://www.guggenheim.org/artscurriculum/lessons/start.php>

Curriculum materials related to the museum's exhibitions and collection. The lessons are designed to be relevant beyond the life of a particular exhibition.

Hirshhorn Museum and Sculpture Garden

<http://hirshhorn.si.edu/education/resources.asp>

Abundant online resources; information about borrowing and purchasing teacher packets.

National Arts and Education Network

<http://www.artsedge.org>

Art-related lesson plans and resources promoting art as an integral part of the school curricula.

Annotated Webography *continued*

National Gallery of Art

<http://www.nga.gov/education/classroom>

Resources for developing units as diverse as exploring identity; examining the intersections of art, architecture and math; and using art to investigate ecological issues.

The New York Times

http://www.nytimes.com/learning/teachers/lessons/20060721friday.html?searchpv=learning_lessons

Using a model from The New York Times, students learn to write museum reviews.

PBS

<http://www.pbs.org/teachersource>

Lesson plans for preschool to high school in many areas including art and literature.

Smithsonian Institution

http://www.smithsonianeducation.org/educators/field_trips/during_your_visit.html

Inquiry-based approach to art with guidelines for question-driven discussions; geared to be used in any art museum.

The Metropolitan Museum of Art

<http://www.metmuseum.org/explore/classroom.asp>

Designed for use in the classroom, online features and printable files reflect the diversity of the museum's collections.

Museum of Modern Art

<http://www.moma.org/modernteachers/lessons.php>

Educational resources based on the museum's collection, for K–12 teachers in all subject areas.

University of Illinois at Chicago

<http://www.uic.edu/classes/ad/ad382/>

Innovative curriculum ideas and articles on art education.

University of Virginia

http://curry.edschool.virginia.edu/it/projects/Museums_1/?page_id=102

Timeline format supporting advanced planning to integrate museum experience into classroom curricula.

Whitney Museum of American Art

<http://whitney.org/learning/teachers.php>

This site includes lesson plans and audio clips related to work in the Whitney's collection.

Research

Arts Connected

<http://www.artconnected.org/toolkit/explore.cfm>

Animated Website explaining the elements of art and principles of design. Good for basic explanations. Created by the Walker Art Center and the Minneapolis Museum of Art.

Ask Asia

<http://www.askasia.org>

The Asia Society's online clearinghouse for K-12 Asian and Asian-American studies; covering some 30 countries that make up Asia today and featuring materials from ancient civilizations to current events.

Ask Joan of Art

http://www.americanart.si.edu/search/search_ajoa.cfm

Provides information on American art and artists. Information specialists at the Smithsonian American Art Museum will send both printed and electronic answers to students' questions or direct them to sources that will aid their research.

The Metropolitan Museum of Art

<http://metmuseum.org/toah>

Chronological, geographical, and thematic global exploration of the history of art from prehistory to the present day; illustrated by the museum's collection.

New York City Parks Department

http://www.nycgovparks.org/sub_things_to_do/attractions/public_art/public_art.html

The Arts and Monuments section of the Parks Department Website with links to public art around the city, permanent installations as well as temporary exhibitions. Includes maps with the locations of outdoor artworks.

New York Public Library

<http://www.nypl.org/research/chss/spe/art/artarc/artfaq/artfaq1.html>

The New York Public Library scholarly, peer-reviewed Web source; the NYPL art division has art research information.

<http://www.nypl.org/databases/index.cfm?act=2&sub=27>

Under the NYPL database section, information on art Websites.

The World Wide Web Virtual Library: History of Art

<http://www.chart.ac.uk/vlib/teaching.html>

Online teaching resource with links to museums, Gardner's Art Through the Ages teachers' and students' resource, and an art theory essay writing guide.

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