

Art Curriculum Guide 1999

K – 8

Archdiocese of Oklahoma City

Department of Catholic Education

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K-12 Art Curriculum for the Archdiocese of Oklahoma City

Mission Statement

The Art Education Curriculum of the Archdiocese of Oklahoma City reflects the belief that art is the universal visual language that can be appreciated by all of God's people. An art curriculum must assist students to develop their visual sensitivity, creative expression, and awareness of art history. A variety of experiences, observations, analyses, and performances allows students to better understand and appreciate the beauty and complexity of God's world and our need to bring God glory through creative expression.

Goals regarding the Art Curriculum

1. Art education is an essential part of every school curriculum. It is a given that art is for everyone.
2. Art education includes art production, aesthetics, appreciation/criticism and history.
3. Art education should emphasize open ended assignments where personal solutions to artistic problems are valid.
4. In art education students will learn to plan and develop projects and to problem solve along the way.
5. In art education student will learn of the many careers associated with the arts.
6. In art education students will develop a specialized vocabulary so they may express themselves in oral and written form as well as with media.
7. An art education environment includes challenge and acceptance that leads to creativity.
8. Art education students will be exposed to a variety of media and will use a variety of tools in a safe and effective manner.
9. Students will come to know that it is the duty of artists to foster and share expressions of life and to promote contemplation and/or inspiration.
10. In art education classes students will see that art is a pervasive part of life.
11. Art education classes will enable students to identify the works of well-known artists and movements.
12. A major emphasis will be to assist students in developing skills of observation, memory and imagination.

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A special thanks is extended to the following individuals for their many hours of work in the formulation of the Art goals and objectives:

Kaylyn Mashlan	Mt. St. Mary High, Oklahoma City
Steve McConnell	Bishop McGuinness High, Oklahoma City
G. Leanne Parker	All Saints, Norman
Paula Sanders	St. Philip Neri, Midwest City
Trudy White	St. Charles Borromeo, Oklahoma City

Also, we thank Sister Patricia Giljum, CSJ and the Art Curriculum Committee of the Archdiocese of St. Louis for their suggestions and assistance.

The goals and objectives listed on these pages are basic learnings that should be found within the curriculum of every school in the Archdiocese of Oklahoma City. It is the hope of the committee that teachers of art education and their administrators will study these goals and objectives in order to evaluate the strengths of their present Art curriculum. Because every school is independent in the development of curriculum, the grade level divisions were made broad in scope to allow for the diversity of thought that exists among us.

The Art Resources and References section of this document is meant to give teachers immediate assistance in defining terms, locating supplies, setting student evaluation criteria, sources for lesson plans, and easy access by internet to pictures of artists' work.

Symbol Key **I = Introduce** **D = Develop** **R = Reinforce**

* There is no mastery level listed for any Art objective. We believe that Art is an ongoing process. Art skills and concepts should be continually developed and refined but never considered truly mastered.

**Historical, Cultural and Social Context
Knowledge**

1. The student will know that people, past and present have created images.
2. The student will know that the visual arts have played a role in the development of cultures throughout the world.
3. The student will know that artists generate and express ideas according to their own experiences and visions.
4. The student will know that artists have borrowed ideas and received inspiration from works of past artists.
5. The student will know that artists create art works that reflect the mobility, philosophy, technology, political happenings and culture of their world.
6. The student will know artists have an impact on their world.
7. The student will know artists have individual styles which may change over time.
8. The student will know the cultural and spiritual needs of a society often determine the art works produced by the society.
9. The student will know the works of art are often created to celebrate or commemorate important events.
10. The student will know artisans have often relied upon the natural environment as a source of ideas and materials.
11. The student will know that visual symbols communicate a universal language crossing historical, religious, geographical and political boundaries.
12. The student will know that art works can be found in many places: museums, homes, churches, public buildings, parks, films, books, etc.
13. The student will know that trademarks, brand names, color and shape coding, and other visual symbols are used to convey messages and communicate ideas.

	K-3	4-6	7-8	9-12
1. The student will know that people, past and present have created images.	I	D	R	R
2. The student will know that the visual arts have played a role in the development of cultures throughout the world.	I	D	R	R
3. The student will know that artists generate and express ideas according to their own experiences and visions.	I	D	R	R
4. The student will know that artists have borrowed ideas and received inspiration from works of past artists.	I	D	R	R
5. The student will know that artists create art works that reflect the mobility, philosophy, technology, political happenings and culture of their world.		I	D	R
6. The student will know artists have an impact on their world.	I	D	R	R
7. The student will know artists have individual styles which may change over time.	I	D	R	R
8. The student will know the cultural and spiritual needs of a society often determine the art works produced by the society.			I	D
9. The student will know the works of art are often created to celebrate or commemorate important events.	I	D	R	R
10. The student will know artisans have often relied upon the natural environment as a source of ideas and materials.	I	D	R	R
11. The student will know that visual symbols communicate a universal language crossing historical, religious, geographical and political boundaries.	I	D	D	D
12. The student will know that art works can be found in many places: museums, homes, churches, public buildings, parks, films, books, etc.	I	R	R	R
13. The student will know that trademarks, brand names, color and shape coding, and other visual symbols are used to convey messages and communicate ideas.	I	R	R	R

Perceptual, Intellectual, and Physical Skills

14. The student will recognize works of the major artists.
15. The student will classify art work according to subjects. (still life, portrait, self-portrait, landscape, cityscape, seascape, etc.)
16. The student will classify art works according to medium. (graphics, sculpture, photography, etc.)
17. The student will classify art works according to styles. (expressionistic, surrealist, etc.)

	K-3	4-6	7-8	9-12
14. The student will recognize works of the major artists.	I	D	D	D
15. The student will classify art work according to subjects. (still life, portrait, self-portrait, landscape, cityscape, seascape, etc.)	I	D	R	R
16. The student will classify art works according to medium. (graphics, sculpture, photography, etc.)	I	R		
17. The student will classify art works according to styles. (expressionistic, surrealist, etc.)		I	D	D

18. The student will recognize recurrent themes in art such as: birth, death, marriage, victory, defeat, love.
19. The student will identify the elements of design. (color, line, shape, form, texture)
20. The student will identify the principles of design. (balance, contrast, emphasis, rhythm, unity)
21. The student will compare the media used in art works from different cultures.
22. The student will recognize and describe ways that people are involved in the visual arts within the community.
23. The student will identify symbols, trademarks, emblems, insignia and other visual motifs that are used to identify people's occupations, authority, interests, or religion.
24. The student will identify art careers including the visual arts in business and industry especially architectural and commercial design, advertising, television, and film.
25. The student will identify art work that is displayed in their community, school, and church.
26. The student will recognize functional objects such as bridges, playgrounds, and chairs as "sculptural" art.

		I	D
I	D	D	D
	I	D	D
	I	D	D
I	D	R	R
I	D	D	R
	I	D	R
I	D	R	R
	I	D	D

Affective Experiences: Attitudes and Values

27. The student should develop an appreciation of other's aesthetic point-of-view.
28. The student should develop a desire to communicate one's own aesthetic point-of-view when viewing an artist's work.
29. The student should develop the ability to appreciate a wide variety of different artists' work.
30. The student should develop the ability to define personal preferences in artists' works, recognizing the influence of personal beliefs, attitudes and ideas.
31. The student should develop an appreciation of the art forms from different cultures.

	K-3	4-6	7-8	9-12
I	D	D	D	
I	D	D	D	
I	D	D	D	
		I	D	
I	D	R	R	

32. The student should develop an awareness that learning about the visual arts is an integral part of the educational process.

33. The student should develop the ability to analyze the psychological appeal and effect of advertising.

34. The student should develop the ability to recognize that the values of a society determine the status of its artists and artisans.

		I	D
		I	D
		I	D

Creating Art and the Art Production Process

1. The student will know vocabulary related to technical process, medium, composition, tools and equipment, design and forms of expression.

2. The student will experience painting and drawing.

3. The student will experience print making, mixed media and fiber art.

4. The student will sculpt.

5. The student will experience ceramics.

6. The student will experience photography.

7. The student will experience computer graphic design.

8. The student should know that composition is an orderly and planned arrangement of the elements and principles of art.

9. The student should know that the process artists use to make art is by conceiving an idea, elaborating and refining, and finally giving form with art materials and mediums.

10. The student should know that the creation of art forms can stem from spontaneous expression based on prior knowledge and experience.

11. The student should know that the art medium can serve as a source of inspiration for creative expression.

12. The student should know that ideas can be developed from imagination, dreams and fantasies.

13. The student should know that ideas can be developed from viewing other artist's works, trends or events in society, religion, nature or artificially made environments.

14. The student should understand what "original work" means and should know that reproductions should be credited.

	K-3	4-6	7-8	9-12
1.	I	D	D	D
2.	I	D	D	D
3.	I	D	D	D
4.	I	D	D	D
5.		I	D	D
6.				I/D
7.	I	D	D	D
8.		I	D	D
9.		I	D	D
10.			I	D
11.			I	D
12.	I	D	D	D
13.		I	D	D
14.			I	D

Perceptual, Intellectual and Physical Skills

15. The student should be able to conceive, elaborate and refine new ideas.

16. The student should be able to be aware of the differences between looking at something and truly seeing it.

17. The student should be able to utilize current events and the environment for inspiration.

18. The student should be able to manipulate the media, format, light and subject to convey varied personal interpretations.

19. The student should be able to defer judgment as a way to be receptive to a new idea.

20. The student should be able to recognize and articulate the interrelationships between the elements and principles of design.

21. The student should be able to clean and care for basic art tools and materials.

22. The student should be able to demonstrate the ability to use a variety of basic art tools in a safe and appropriate manner.

23. The student should be able to demonstrate painting skills by using and mixing colors: primary, secondary, warm/cool, light/dark.

24. The students should be able to demonstrate painting skills by using a variety of tools.

25. The students should be able to demonstrate painting skills by using advanced color schemes, i.e., complementary, monochromatic, analogous, neutrals.

26. The student should be able to demonstrate drawing skills by using basic shapes and apparent form in an art work.

27. The student should be able to demonstrate drawing skills by drawing from direct observation.

28. The student should be able to demonstrate drawing skills by composing art work using a variety of lines, i.e. thick, thin, broken, curved, and slanted.

29. The student should be able to demonstrate drawing skills by the use of spatial relationships, i.e. depth, areas, size relationship, overlap, foreground, middle-ground, background.

30. The student should be able to demonstrate drawing skills by utilizing both positive and negative space in composition.

31. The student should be able to demonstrate drawing skills by creating patterns with lines, shapes and textures.

	K-3	4-6	7-8	9-12
			I	D
			I	D
		I	D	D
				I/D
I	D	D	D	D
			I	D
I	D	R	R	R
I	D	D	D	D
I	D	D	D	D
I	D	D	D	D
I	D	D	D	D
	I	D	D	D
	I	D	D	D
I	D	D	D	D
I	D	D	D	D
	I	D	D	D
I	D	D	D	D

32. The student should be able to demonstrate drawing skills by exhibiting understanding of physical proportions.
33. The student should be able to demonstrate drawing skills by drawing in one-point and two-point perspective.
34. The student should be able to demonstrate drawing skills by using techniques of gridding or sighting for enlargement and reduction.
35. The student should be able to demonstrate drawing skills by creating a symmetrical/asymmetrical balanced composition.
36. The student should be able to demonstrate drawing skills by creating contour and gesture drawings.
37. The student should demonstrate printmaking skills: incised, stencil, and basic relief print.
38. The student should be able to demonstrate skills in mixed media and fibers by creating 3-D objects from paper, i.e. cutting, folding, tearing.
39. The student should be able to demonstrate skills in mixed media and fibers by creating collages, assemblages, handmade paper, weavings.
40. The student should be able to demonstrate skills in mixed media and fibers by using basic stitchery, simple macramé, and/or weaving.
41. The student should be able to demonstrate sculptural skills by assembling rigid materials by stacking, hammering, gluing, i.e. wood, cardboard, Styrofoam.
42. The student should be able to demonstrate sculptural skills by creating contemporary forms of sculptural expression including mobiles.
43. The student should be able to demonstrate sculptural skills by using an armature.
44. The student should be able to demonstrate skill in jewelry/ metalwork by making jewelry with dough, paper, paper'mache' or clay.
45. The student should be able to demonstrate skill in jewelry/metalwork by stringing beads, seeds, or found objects.
46. The student should be able to demonstrate lettering/calligraphy skill by drawing and cutting uniform letters.

	I	D	D
	I	D	D
		I	D
			I
			I
I	D	D	D
	I	D	D
I	D	D	D
I	D	D	
		I	D
	I	D	D
			I
	I	D	D
I	D	D	D
			I



Affective Experience: Attitudes and Values

47. The student should demonstrate confidence and satisfaction in his/her achievements.

48. The student should value her/his capabilities and creative potential.

49. The student should develop a respect and appreciation for the ideas and creations of others.

50. The student should develop an awareness of the barriers that inhibit or prohibit creative thought.

51. The student should demonstrate a willingness to improve art skills.

52. The student should consider the cause and effect of media/material choices.

K-3	4-6	7-8	9-12
I	D	D	D
I	D	D	D
I	D	D	D
	I	D	D
I	D	D	D
		I	D



Art Analysis/Criticism

1. The student will learn and use words whose meanings relate to or describe a process, characteristics or traits intrinsic to works of art.

2. Students should identify parts, forms, shapes, colors, lines, textures in a work of art.

3. The student should identify symbolism, periods, artist's intent, style, cultures, and media in works of art.

4. The student should be able to discuss the artist's feelings, visual perception, use of media, subject matter, or theme in expressing intent.

5. The student should be able to interpret symbols in works of art.

6. The student should be able to look at works of art and discern how it makes the viewer feel and why.

7. The student should be able to compare and contrast the relationship of social, religious, and cultural influences on works of art.

8. The student should be able to consider the importance of works of art to society, careers, history, and religion.

K-3	4-6	7-8	9-12
	I	D	D
I	D	D	D
	I	D	D
	I	D	D
		I	D
	I	D	D
		I	D
	I	D	D

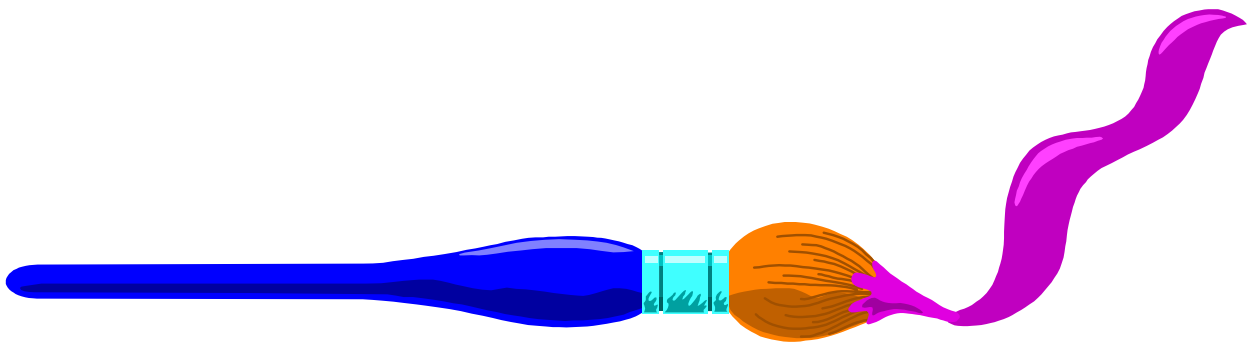
Aesthetics: Philosophical Basis for Art

1. The student should know that aesthetics is a branch of philosophy which deals with questions about the nature and value of art.
2. The student should know that concepts of beauty may differ from individual to individual and from culture to culture.
3. The student should know that our aesthetic response is conditioned by prior developmental experiences and the environment.
4. The student should develop the ability to observe and recall detail related to artistic experiences.
5. The student should develop the ability to make discriminations of sensory qualities, i.e. variations in patterns, surface, color, form, etc.
6. The student should develop the ability to be receptive to new ideas, adapt to new situations and speculate.
7. The student should develop the ability to analyze the parts for a better perception of the whole.
8. The student should develop appropriate vocabulary for responding to the aesthetic qualities of art work.
9. The student should develop the ability to compare, classify, sequence, and contrast aesthetic qualities.
10. The student should develop the ability to distinguish descriptive words from evaluative words.
11. The student should value questions as well as answers.
12. The student should become more discriminating of and less satisfied with stereotypical images.
13. The student should value the presence of many possibilities and options.
14. The student should seek the basis or experiential reasons for their attitudes and beliefs.

K-3	4-6	7-8	9-12
		I	D
	I	D	D
		I	D
			I
I	D	D	D
	I	D	D
		I	D
		I	D
		I	D
		I	D
		I	D
		I	D
		I	D
	I	D	D
		I	D



*Art
Resources
and
References*



Principles of Design

Introduction

The Language of Art

In the visual arts, design brings ideas together for the viewer to see and appreciate. Artists use the *elements of art* and the *principles of design* when composing their work. These *elements* and *principles* are used while creating a work of art. They are also used when discussing and analyzing artwork.

The *elements of art* are:

- Color:** the response of vision to different wave lengths of visible light.
- Form:** a shape having three dimensional qualities: height, width, and depth.
- Line:** a path of a moving point.
- Shape:** an area defined by its boundaries. It is flat, both physically and visually.
- Texture:** the roughness or smoothness of a surface.

The *principles of design* are guidelines for organizing the elements of art. When the viewers study the way artists organize color, form, line, shape, and texture, they are better able to interpret and experience a work of art.

The *principles of design* are:

- Balance:** the distribution of visual weight, achieved by use and placement of the *elements of art*.
- Contrast:** the difference between the *elements of art* in a composition.
- Emphasis:** suggests that certain *elements of art* assume more importance than others in the same composition.
- Rhythm:** the visual movement created through the repetition or direction of the *elements of art*.
- Unity:** all parts of the composition look as though they belong together - a feeling of oneness.

A basic understanding of how the *elements of art* and the *principles of art* work together enriches almost every art lesson or project.

Evaluation and Grading of Art Projects

Evaluation is an important component of the teaching process. It enables the teacher to examine student progress, to ascertain areas of strength and weakness, and to create a dialog with students as they contribute to the process through self-evaluation.

Grading requirements for Art differ from school to school and from grade level to grade level. Because art works are the unique expression of each individual, the evaluation of those works is a subjective endeavor.

In addition to creativity and originality, art projects should be evaluated by somewhat less subjective criteria, such as the degree of effort put into the completion of a project, indications that directions were followed, and the application of learned skills and concepts. The course evaluation might also include grades for written assignments, tests, and conduct.



The following evaluation forms are designed to give teachers a basic format for assessing student performance. The forms can be adapted by each teacher for her/his specific needs.

Art Performance Evaluation Form

Student _____

Project _____

Date _____

Class _____

	Best Work	Good Work	Needs Improvement
Creativity	Idea was well thought out prior to beginning. Finished piece shows originality.	Idea was given some thought prior to beginning. Finished piece shows some originality. Some ideas based on suggestion of others.	Idea was not well thought out. Finished piece shows no originality.
Execution	Demonstrated skillful handling of media Applied learned skills/concepts to finished piece. Followed directions.	Media not always handled well. Parts are sloppy. Applied some learned skills/concepts to finished piece. Followed most directions.	Media handled poorly. Work is sloppy. Did not apply learned skills/concepts to finished piece. Followed few, if any, directions.
Responsibility	Cared for all materials and cleaned up own mess. Self-directed, on task. Considerate of others. Applied best effort to finished piece.	Cared for materials. Usually cleaned up own mess. Usually made good use of class time. Usually considerate of others. Applied some effort to finished piece.	Did not care for materials. Did not clean up own mess. Did not make good use of class time. Inconsiderate of others.

Art Performance Evaluation for Student and Teacher

Name _____

Grade _____

Project _____

Date _____

Using a scale from 1 to 10 (10 being highest), evaluate your performance in the following areas:

STUDENT

TEACHER

CREATIVITY

Idea was well thought out prior to beginning

Finished piece was original and creative

Used creativity to find solutions

Made own decisions

Did not copy the ideas or others

EXECUTION

Skillfully handled media

Completed work neatly

Applied learned skills/concepts to the finished project

Followed directions

Worked to best ability

RESPONSIBILITY

Came to class with all art supplies

Properly cared for all materials

Cleaned up own mess as well as contributed to group clean-up

Considerate of others

Completed work in a timely manner

COMMUNICATION

Came to class ready to listen

Was quiet and attentive

Art Performance Evaluation

Student _____

Project _____

Grade _____

Date _____

	A 4 points	B 3 points	C 2 points	D 1 point	F 0 points
Work Habits	Excellent worker	Normal work habits	Indifferent worker	Needs help to stay on task	Not able to stay on task
Knowledge of Field	Exceptional originality and skills	Excellent skills	Good skills	Adequate skills	Poor skills
Initiative	Outstanding in responsibility	Generally a responsible person	Needs some supervision	Easily Discouraged	Waits to be directed
Industry	Does more work than required	Persevering	Serious and willing to work	Works if interested	Indifferent
Cooperation	Highly cooperative	Good team worker	Usually cooperative	Difficulty working with others	Unwilling to work with others
Dependability	Exceptionally reliable	Rarely disappoints	Can usually be relied upon	Difficulty completing tasks	Not dependable
Purpose and Attitude	Very clear in aims and pursuits	Fairly well pursued objectives	Content with medium success	Vague objectives	Aimless
End Product	Superior	Above average	Average	Poor	Unacceptable

For a maximum total of 32 points
Basic Art Supplies

The following list provides you with the basic art supplies frequently used. It is meant to serve as a guide as you add to and develop your art program.

Paper

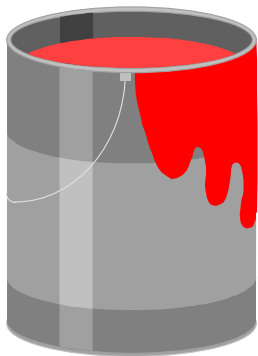
aluminum foil
colored tissue paper
construction paper
finger painting paper
manila drawing paper
poster board
wax paper
white drawing paper
white tag board

Craft Supplies

balloons
beads
craft sticks
felt
feathers
glitter
needles
pipe cleaners
toothpicks
wooden dowel rods

Painting Supplies

brushes: #7 watercolor 1" flat brush
finger paint
powered or liquid tempera paint
watercolor sets
acrylic paints



Drawing Supplies

black felt tipped markers (fine and wide)
colored chalk
colored markers
crayons
colored pencils
drawing pencils
erasers
oil pastels (or cray-pas)
rulers

Printmaking Supplies

brayer
stamp pads
water soluble printing ink

Sculpture Supplies

non-hardening clay (plasticene clay)
papier-mâché
play dough
wheat paste

Miscellaneous supplies

glue stick
hole punch
paper cutter
scissors
stapler
tape-masking and transparent
liquid starch
white glue

First Aid Kit

gloves
Band-Aids
hydrogen peroxide

Additional Specialty Art Supplies

The supplies suggested in the following list are additional materials which are meant to enhance or add variety to your existing program.

Paper

Painting Supplies

Household Objects

<p>cellophane paper corrugated cardboard crepe paper fadeless paper fluorescent paper metallic foil paper mural paper 36" wide rolls newsprint origami paper colored tag board tracing paper watercolor paper</p> <p><u>Craft Supplies</u> basketry supplies cooper tooling tools leather and leather tools metal foil raffia sequins spangles</p> <p><u>Printmaking Supplies</u> linoleum cutter silk-screen supplies unmounted linoleum</p> <p><u>Miscellaneous Supplies</u> cutting board glue gun rubber cement X-ACTO knife</p>	<p>acrylic paints brushes #10 larger flat brushes payons</p> <p><u>Drawing Supplies</u> chalk pastels charcoal pencils colored pencils pen and ink supplies: nibs, pen holder, India ink permanent markers</p> <p><u>Sculpture Supplies</u> ceramic water base clay ceramic tools copper wire Marblex Clay-air dry(gray) Terra Cotta Clay Model Magic Plaster of Paris Plast'r Sculpture Tape</p> <p><u>Food Items</u> dry beans lentils pasta - shell noodles, etc.</p>	<p>bolts broken crayons buttons calendars clothes pins coffee cans cotton balls envelopes fabric scraps: lace, yarn, twine, string, ribbon fasteners film containers greeting cards hammer magazines margarine tubs nails nutshells nylons oatmeal boxes paper bags paper plates pine cones pizza cardboard rounds rubber bands shells shoelaces sponges spools steam iron straws strawberry baskets Styrofoam packing pieces toilet paper rolls tooth brushes wallpaper samples wire wood scraps</p>
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Glossary

abstract type of art executed in lines, shapes and colors without reference to the appearance of natural objects, but rather to their essence.

acrylic gloss medium a water-based, quick-drying clear glossy finish coat.

analogous color	colors next to each other on the color wheel, such as blue, blue- violet, violet.
appliqué	sewing or gluing cloth pieces or other things to a cloth background to create a design.
architecture	the character or style of a building.
architectural details	details pertaining to architecture, such as columns, archways, gargoyles, etc.
assemblage	a sculpture consisting of an arrangement of miscellaneous objects, such as scraps of metal, wood, cloth and string.
asymmetrical balance	a type of balance in which the two sides of the composition are different yet balanced.
background	area surrounding the main subject in a composition.
balance	a principle of design that refers to the equalization of elements.
bi-lateral symmetry	a basic design plan in which the left and right sides of the design are mirror images of each other along the midline.
brayer	a tool used to roll ink or paint evenly over a surface or plate to be printed.
cartouche	an oblong, rounded panel on Egyptian monuments often containing an inscription or name.
collage	a composition made by pasting together various materials, such as newspaper, cloth, wallpaper, etc.
collograph	a collage used as a printing plate.
color intensity	the strength or weakness of a color, brightness or dullness.
color wheel	a diagram with a circle of colors which helps in mixing colors and teaching color concepts.
complementary color	those colors that lie opposite each other on the color wheel. When mixed in equal proportions, they give a neutral grey. They offer maximum contrast to the eye.
composition	the structure, arrangement, and organization of the parts of a work of art into a relationship through the use of the art elements.
contour line	the line defining the outside edge, the boundary.
contrast	a principle of design that refers to differences in values, colors, textures and other elements in an artwork.
convergence	the bringing together to a vanishing point of two parallel lines, in order to create a sense of depth.
cool color	colors which have a feeling of coolness. They include blue, green and violet.
crèche	a representation or tableau of Mary, Joseph and others around the crib of Jesus in the stable at Bethlehem.
critique	to review or analyze critically a work of art.

crop (cropping)	to trim a work of art.
Cubism	a style of Art pioneered by Pablo Picasso and George Braque in the first decade of the 20 th century, noted for the geometry of its forms, its fragmentation of the object, and its increasing abstraction.
diminishing scale	the method of representing objects in the distance on a smaller or diminished scale than those in the foreground, in order to create a sense of depth.
diorama	a miniature scene reproduced in three-dimensions. It is sometimes assembled in a box with a small peep hole or open end.
distortion	any change made by an artist in the size, position or general character of forms based on visual perception when those forms are organized into a visual image.
dry-brush technique	a technique of drawing or painting in which a brush having a small quantity of pigment or medium is applied to or dragged across a surface.
emboss	1. to represent, mold or carve (a design) in relief 2. to cover with a raised design: raise the surface in relief.
emphasis	a principle of design by which the artist may use opposing sizes or shapes, contrasting colors or other means to draw greater attention to certain areas in a work.
expressionism	any style of art in which the artist tries to communicate personal and emotional feelings.
Folk Art	traditional art that originates among the common people of a nation.
foreground	the parts of the picture or work of art which appear to be closest. The foreground is 'below' the horizon line.
foreshortening	the use of perspective to represent the apparent visual contraction of an object or figure that extends backward from the picture plane at an angle approaching the perpendicular.
form	an element of three-dimensional design enclosing volume. Contrasts with the design element shape, which is two-dimensional.
French fold	to fold a piece of paper in half in one direction, then in half the other direction; like a greeting card.
geometric shape	shape that is created by the exact mathematical laws of geometry; circle, square, triangles, etc.
gesso	a preparation of plaster of paris and glue used as a base for low relief or as a surface for painting.
hieroglyphics	Egyptian picture writing. Each symbol or picture represents a letter or combination of letters.
horizontal line	the line that forms the apparent boundary between earth and sky in a picture.
hue	the name of a color, such as yellow, yellow-orange, blue-violet, green.

illuminated letters	decoration of a manuscript or book with a painted design in color and gold or silver. Popular in the Middle Ages.
Impressionism	A style of drawing and painting begun in France in the late 1800s that stresses a candid glimpse of the subject, and emphasizes the effects of light on color.
incise	to cut lines into a surface with a sharp instrument.
juxtaposition	placing objects or figures in a work of art close together or side by side for comparison or contrast.
Kachina	a spirit worshipped by Native Americans of the Southwest, primarily the Hopi and Zuni tribes. There are believed to be hundreds of spirits representing different factors of life. Kachina dolls are made to teach children about spirits. Kachina masks are made to be worn at sacred dances (Potlaches) and worn only by high ranking individuals.
kinetic art	art that moves.
landscape	work of art that shows the features of the natural environment.
line	the path of a moving point, that is, a mark made by a tool or instrument as it is drawn across a surface.
loom	any type of framework used for weaving.
Medieval	pertaining to or characteristic of the Middle Ages.
medium	a material used to create artwork.
middle ground	the area in a two-dimensional composition that is approximately halfway below the horizon line or directly above the foreground.
mirror image	an image of an object as it would appear if viewed in a mirror.
mixed media	a technique that uses more than one medium; for example, a crayon and watercolor drawing.
monochromatic	in a color scheme, one color with all its tints and shades.
monoprint	a type of print or engraving that can reproduce only one of its kind.
montage	the combining of pictorial elements from different sources in a single composition.
motif	the dominant idea of a design.
mural	a painting executed directly on a wall; usually tells a story through a sequence of events.
negative space	the area or space around a shape.
one-point perspective	a system for depicting three-dimensional depth on a two-dimensional surface, based upon the illusion that all parallel lines when receding into space will converge at a single point on the horizon called the vanishing point.
Op-Art	a style of art popular in the 1950s and 60s that employed optical illusions in the design.
opaque	impenetrable to light; not transparent or translucent.
organic shape	free-form shape.

origami	the art of Japanese paper folding.
palette	a surface, usually a board or table, on which an artist puts his/her colors and also mixes them.
paper pulp	a pulverized mixture of torn or shredded paper and water that is used to make 'new' handmade paper.
papier-mâché	the process of constructing objects by using strips of shredded newspaper or sheets of newspaper and adhesive.
patina	1. a film produced on the surface of bronze or copper by oxidation; 2. a thin layer coloring, from ink or stain, applied to a surface to give the appearance of a natural patina.
pattern	a decorative design using a repeated motif; employed in a border or all-over design.
perspective	a scheme or formula for representing, on one plane, distance and distant objects.
picture plane	the flat, two-dimensional surface of the drawing or painting.
plasticene	an oil-based clay. It usually stays workable and does not dry out.
Pop-Art	a style arising in the early 1960s characterized by its emphasis on the forms and imagery of mass culture.
portrait	a pictorial representation of a person; usually depicts face.
positive space	the solid of "closed" matter in a design that uses outlying space as a limitation or boundary.
Post Impressionism	a name that describes the painting of a number of artists, working in widely different styles, during the last decade of the nineteenth century in France.
primary color	red, yellow, and blue; all other colors come from combinations and mixing of these three colors.
printing plate	the plate from which multiple impressions, or 'prints' are made.
printing process	etching, engraving, linoleum block printing, lithography, silk-screen, etc.
profile	a picture or representation of the side view of the head.
proportion	a comparative size relationship between several objects.
quilling	to curl thin strips of paper into shapes and then glue these shapes onto a board to make a picture. It is an Early American craft.
radial balance/symmetry	a design based on a circle with the features radiating from a central point.
realism	a style of art that realistically shows actual places, people or objects.
relief	figures projecting from a background to which they are attached; cut deeply they are 'high relief', cut shallowly, they are 'low relief'.

resist	a method of applying a wax or oil base coating to certain areas of a surface which will then act to resist a subsequent coating of paint or dye.
score	to scratch lines in a surface.
sculpture	three-dimensional shapes either modeled, carved, cast, or constructed.
secondary color	colors which contain about equal amounts of two primaries. green, violet, and orange.
self-portrait	a portrait of and by oneself.
shape	a shape is two-dimensional; an area defined by its boundaries. Shapes are geometric or free-form.
space	an element of design that indicates areas in a drawing and the feeling of depth in a two-dimensional work of art.
still-life	an arrangement of inanimate objects to draw or paint.
stylize	to concern oneself with design over realism.
Surrealism	a style of art of the early twentieth century that emphasized dream imagery, chance operations, and rapid, thoughtless forms of notation that expressed, the unconscious mind.
symmetrical	formal balance of the elements, the same, mirror image.
tessellation	a pattern formed by using small geometric shapes, in stone glass or paper, which are pieced together in order to create a design.
texture	the sensuous or tangible quality of a surface, or the simulation of such qualities in a drawing, painting, or sculpture.
translucent	transmitting light but causing sufficient diffusion to eliminate perception of distinct images.
transparent	capable of transmitting light so that objects or images can be seen as if there were no intervening material.
triptych	a work of art consisting of three panels.
undulating	a line or pattern that 'moves' in waves.
unity	a principle of design that relates to the sense of oneness or wholeness in a work of art.
value	an element of design that relates to the lightness and darkness of a color.
value scale	the amount of light or dark contained in the color on a scale ranging from black to white.
vanishing point	in perspective, the point on the eye-level line where receding parallel lines appear to converge.
warm color	colors which have a feeling of warmth -- red, yellow and orange are warm colors.
warp	the lengthwise (vertical) threads with which a loom is strung.
weave	a plain weaving pattern; over one, under one; over one, under one, etc.

weft

the thread, yarn, etc., that is woven back and forth across the warp thread to make the visible design of textile.



Art Supply Catalogues

A & F Video

Phone: 716-243-3122

A.R.T. Studio Clay Co
1555 Louis Avenue
Elk Grove Village, IL 60007

Bercher's Ceramics

Davis Publications, Inc.
50 Portland
Worcester, MA 01608
Phone: 1-800-533-2847

Dick Blick: Art Materials
PO Box 1267
Galesburg, IL 61402

House of Clay

Pyramid Art
100 Paragon Parkway
Mansfield, OH 44903

S&S Christian Crafts
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Free shipping over \$250
www.snswide.com

Sax Arts and Crafts, Inc.

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634-6922 attn.: Pat Franz

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Oklahoma City, OK 73118

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Tucson, AZ 85728
Phone: 1-800-913-8555

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Nixz, MO 65714

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Phone: 1-800-255-8629
www.crystalproductions.com

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Phone: 1-800-558-9595

United Art and Education
PO Box 9219
Fort Wayne, IN 46899
Phone: 1-800-322-3247

Daniel Smith
PO Box 84268
Seattle, WA 98124

Porch School Supply
4526 N. Sewell
Oklahoma, OK 73118

Utrecht Art Supply
33 Thirty Fifth Street
Brookline, NY 11232
Phone: 1-718-768-2525

Art Resources on the Internet

American Council for the Arts
<http://www.artsusa.org>

Ardeche Cave Art Discovery - France
<http://www.culture.fr/gvpda-en.html>

Site of the 1994 discovery of prehistoric cave paintings. This is the only way to see it because it is closed to nonscientists.

ArtsEdNet Lesson Plans
<http://www.artsednet.getty.edu>

ArtsEdNet provides multicultural, interdisciplinary art lessons for K-12 teachers and students. Students will study the life of famous artists, create murals, learn Japanese printmaking and more.

Art Room Art Sparkers

http://www.arts.ufl.edu/art/rt_room/sparkers/@rt_sparkers.html

Teachers and students alike will enjoy the creative art lessons provided by the Art Room. Your students can navigate this site and see examples of artwork or teachers can print the lesson plans to use as classroom activities.

Art Teacher Connection

<http://www.primenet.com/~arted/>

Connect with other art teachers and find out how to use the Internet to bring art into your classrooms. Enjoy the lessons submitted by teachers or follow the links to many other art sites. You can share your ideas, questions or material with others.

Artsedge Curriculum

<http://artsedge.kennedy-center.org/db/cr/icr/cover.html>

Don't leave art out of your curriculum. Combine art with science and other subjects in your classrooms with these innovative lesson plans created by Artsedge. Students will create optical illusions, illustrate family celebrations and much more.

ArtServe

<http://rubens.anu.edu.au/>

More than 10,000 images supplied by the Australian National University

Art to Zoo: Lesson Plans

<http://educate.si.edu/resources/lessons/lessons.html>

The Smithsonian's publication for upper elementary teachers. Contains lesson plans for art, language arts, science and social studies.

Art Projects by Barbara Sonek

<http://www.bway.net/~starlite/projects.htm>

Art educator Barbara Sonek has put together a compilation of art projects for K-12 classrooms. The projects range from the easy (Crayon batik) to the complicated (Stained Glass Art), but all of them will motivate students.

Art Images by Period

http://www-lib.haifa.ac.il/www/art/images_by_period.html

This site offers an extensive list of images grouped by general periods (Greek, Roman, Renaissance, Baroque, Modern, 19th and 20th century). There is no text except that which identifies each work, the artist, and date of completion.

Book of Kells-Ireland

<http://www.tcd.ie/kells.html>

Sample pages from this 8th Century Illuminated gospel in Trinity College, Dublin

Crayola Art Education

http://www.crayola.com/art_education/

A searchable portfolio of art projects, suitable for both classroom teachers and art specialists.

CAPA

<http://emma.capa.pps.pgh.pa.us>

Dedicated to the creative and performing arts, CAPA displays a terrific gallery of student art on its home page, where art quizzes, wonderful cultural links, grant proposal advice and student curriculum resources can also be found.

Collaborative Lesson Archive

<http://faldo.atmos.uiuc.edu/CLA/>

Creative lesson plans for preschoolers through undergraduates in all subjects from art to writing. Enjoy the follow-up comments and ideas by educators who have tried these activities in their classrooms.

Daryl Cagle's Teacher Guide

<http://www.cagle.com/teacher/>

Help your fourth through twelfth grade students understand current events and form opinions using the humor of cartoon art and these great lessons put together by Daryl Cagle. Your students will play fun games while learning to express their beliefs.

Dreamscape: Virtual Tours or Museums and Exhibits

<http://www.dreamscape.com/frankvad/museums.html>

This site has virtual tours of more than a hundred museums.

Educate the Children

<http://www.merseyworld.com/educate/>

Educate the Children offers many resources for teachers including lesson plans, national curriculum standards, art, spelling lists, math terms and much more. The lesson plans incorporate current education philosophy and will inspire all students to learn.

Education World

<http://www.education-world.com>

Excellent listing of web resources for the study of art (and every other subject), includes search engine.

ESU3 Curriculum Web Sites

<http://www.esu3.org/curriculum/currwebsites.html#lesson>

If you are looking for Internet projects in science, math, civics or the arts this is the site to visit. You can link directly to the projects from this page or begin looking for lesson plans throughout the many links offered.

Eyes on Art

<http://www.kn.pacbell.com/wired/art/art.html>

Has interactive activities to encourage students (K-12) to look at art with a more critical eye.

Images from Japan

<http://www.cs.uidaho.edu/~marc9442/japan.html>

A gallery of photos of shrines, temples, and other buildings in Japan.

Incredible Art Department

<http://www.artswire.org/kenroar/>

Maintained by Ken Roher; a treasure trove of art information, graphics tools, exhibits, lessons, and games. It is an awesome source for hundreds of links.

Lesson Plan Page

<http://www.lessonplanspage.com/>

Teachers will have enough curriculum ideas to keep their K-12 classrooms interesting and challenging when using this list of hundreds of lesson plans in science, math, art, and other subjects. You can add your lessons to the site or join the mailing list.

Mining Company, Drawing and Sketching Site

<http://drawsketch.miningco.com>

The Mining Company is a resource that employs live humans to continually search the web for sites of interest in specific subject areas. The Drawing and Sketching Site, maintained by Sherry Schuller, does a great job of finding sites for artists and art students.

National Art Education Association

<http://www.naea-reston.org>

OTIS

<http://sunsite.unc.edu/otis/otis.html>

Online gallery of a gigantic art site that includes performances, comics, video, digital art, sculpture, painting, T-shirts, and extensive links to world wide art sites.

Shapes Around the World

<http://www.cccnet.com/success>

A K-8 collaborative curriculum based project by Computer Curriculum Corporation that explores geometric shapes and patterns. (14 day trial subscription available through cccnet.)

Web Museum Paris

<http://www.oir.ucf.edu/wm/paint/>

Features a collection of famous paintings spanning eight centuries.

World Art Treasures

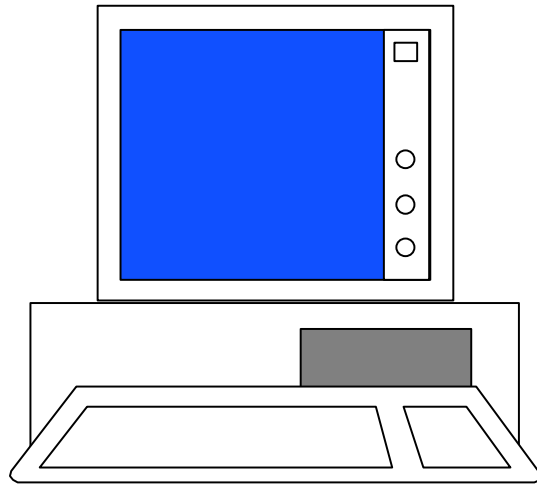
<http://sgwww.epfl.ch/berger/>

Contains an extensive collection of slides from the Jacques-Edouard Berger Foundation, with lectures.

World Art Resources

<http://wwar.com>

This site connects to hundreds of galleries, on-line exhibits, commercial, government and private links.



Museum Web Sites

Andy Warhol Museum	http://www.clpgh.org/warhol/
Art Museum Network	http://amn.org
Bayley Art Museum	http://www.lib.virginia.edu/dic/exhib/93.ray.aa?African.html
Dallas Museum of Art	http://www.unt.edu/dfw/dma/www/dma.htm
Getty Information Institute	http://www.gii.getty.edu/
Louvre Museum	http://mistral.culture.fr/louvre/louvre2.htm
Metropolitan Museum of Art NY	http://www.metmuseum.org
Museum of Modern Art	http://www.moma.org
National Gallery - USA	http://www.nga.gov/
National Museum of American Art	http://www.nmaa.si.edu
National Museum of Photography, Film & TV (UK)	http://www.nmsi.acuk/nmpft/index.html

Seattle Art Museum

<http://www.seattleartmuseum.org/>

Sistine Chapel

<http://www.christusrex.org/www1/sistine/0-Tour.html>

Smithsonian

<http://www.si.edu>

**Although web sites frequently change,
all of the above web sites were correct and active as of May, 1999**

Books, Books, Books, Books, Books, Books, Books

The following books have been selected by the Archdiocesan Art Curriculum Committee as some of their favorite resources. See if you don't agree that their selection should be available in every faculty library.

[A Basic Course in Design](#), Ray Prohaska, North Light Publishers, © 1980. This book was originally designed for a two-semester program at Washington and Lee University; a crash course designed to arouse interest in seeing and feeling on the artist level.

[A Basic History of Art](#), H.W. Janson and Anthony F. Janson, Prentice Hall, © 1992. This book is a condensed version of the ever-important "Janson's History of Art". This great resource is fully illustrated and includes prehistoric through twentieth century art.

[A Nose is A Nose](#), Susan Kropa, Good Apple, Inc. © 1998. This book offers a large variety of art activities for all grades, but are perfect for fourth, fifth, and sixth grade students.

[A Survival Kit for the Secondary Art Teacher](#), Helen D. Hume. This book is a how-to lesson book combining art theory, history, and appreciation.

[Art History & Appreciation Activities Kit](#), Helen D. Hume, Simon & Schuster, © 1992. This contains ready-to-use lessons, slides, and projects for secondary students. Lessons are arranged chronologically from prehistory to contemporary art. It includes an overview of the major periods, timelines, maps, and lists of important art and architecture.

[Art Lessons for the Middle School](#), Reynolds. This book contains 56 fully developed lesson plans for grades 6-8.

[ARTSENSE](#): ArtSense, Inc. 1073 Wharfside Court, Greensboro, GA 30642. This curriculum is for Kindergarten through grade eight. The complete ARTSENSE curriculum, which includes 12 videos

and a three-level teaching guide, costs \$795. ARTSENSE teaching posters may also be ordered for \$100. This is a program to be used by teachers with little or no art training and, except for some sculpture activities, uses common elementary art supplies.

Basic Principles of Design, Manfred Maier, Van Nostrand Reinhold Co.© 1977. This book covers the School of Design course taught in Basel, Switzerland.

Drawing on the Right Side of the Brain, Betty Edwards, J.P. Tarcher Inc. © 1979. This book takes one through a series of exercises that teach students there is a different way of thinking when one draws.

Everything You Ever Wanted to Know About Watercolor, Watson-Guption Publications, © 1992. This book is a nice resource for various techniques in watercolor. Instructions are easy to follow and clearly illustrated.

Exploring Drawing, Gerald F. Brommer, Davis Publication's. Inc.; © 1988. Introduces drawing, looks at a brief history, talks about the graphic elements in drawing. Introduces the different media and subjects.

Hands in Clay, Charlotte F. Speight, Mayfield Publishing, © 1989. This book has detailed instruction and examples for older students, as well as helpful hints and glaze recipes for the instructor.

Hooked on Drawing, Sandy Brooke, Prentice Hall, © 1996. Illustrated lessons and exercises for Grades 4 and up are in an easy to follow, step by step format and includes supply list, goals, set up, and art history links.

Illustrated Dictionary of Practical Pottery, Robert Fournier, Chilton Book Company, ©1992. This book is a great resource for those new to pottery. Information is given in the form of definitions, descriptions, formulae, recipes, analyses, charts, terms used in ceramics, materials and equipment.

Life in Art: A Program for Visual Arts Awareness, Vicki Jackson, Enid, Oklahoma,© 1993. This curriculum emphasizes the elements and principles of art. Included in the curriculum are student handouts, slides, and art prints.

Living With Art, Rita Gilbert, McGraw-Hill, Inc. © 1992. This is an excellent reference book for instructors. It covers many art terms, techniques, artist biographies, and brief summaries on art movements. Easy to read and comprehend.

Recipes for Art and Craft Materials, Helen Roney Sattler, Beech Tree Books, © 1987. Seventy recipes for making inexpensive materials for art and craft projects. Make paste, paint, ink, clay, and dough with readily available materials from the grocery store.

Relief Print-Making, Berald F. Broomer, Davis Publication's, Inc. ©1970. Introduces the relief print; materials to use, tools needed and procedures to follow.

SPECTRA: Grade Six, Dale Seymour Publications, © 1988. This book contains thirty-six lessons. The lessons are designed to teach the elements of art and an art vocabulary and to provide opportunities to look at art and to create. There is also information about several individual artists.

Start Exploring Gray's Anatomy, Freddy Strark, Running Press, © 1991. Another in the "Start Exploring" series of coloring books, this book is a great resource for integrating science and art.

Sixty black outline illustrations of the human body are accompanied by detailed explanations of the structures.

Start Exploring Architecture, Peter Dobrin, Running Press, ©1993. Another in the “Start Exploring” series of coloring books, this book has 60 black outline illustrations of international landmarks along with stories about each building.

Start Exploring Folktales of Native Americans, David Borgenicht, Running Press, © 1993. Another in the “Start Exploring” series of coloring books, this book has 18 tales with illustrations drawn in black outline ready for creativity.

Start Exploring Masterpieces, Mary Martin, Running Press, ©1981. First in the “Start Exploring” series of coloring books, this book has 60 famous paintings drawn in black outline with accompanying information about the painting and the artist.

Teaching Art the Easy Way, Marcy Effinger. This book provokes creative thoughts through simple techniques. Contains 160 lesson plans for grades 4-8.

The Acrylic Painting Book, Wendon Blake, Billboard Ltd., © 1978. This book covers the techniques of painting in acrylic with over 400 illustrations and step-by-step demonstrations.

The Anti-Coloring Book, Susan Striker, Henry Holt and Company, © 1984. This book is the first in a series of 24 books giving a creative alternative to coloring books. The ages 6 and up activities include “Design a dinner plate to be used by you alone” or “You are a scuba diver and you have just made the most exciting underwater discovery. What have you found?”

The Art Teacher’s Book of Lists, Helen D. Hume, Prentice Hall, ©1998. This compilation of everything an art teacher may need, is a big time-saver and includes art materials, history, techniques, museums, standards, lesson plans, assessments, definitions, quotations, worksheets, and much more.

The Complete Book of Papercrafts, Hermens House, Anness Publishing Ltd., © 1998. This book is a “how to” offering patterns, basic paper making techniques, sculptures, papier-mâché, and origami.

The Little Hands Big Fun Craft Book, Judy Press, Williamson Publishing Co., © 1996. This book presents over seventy-five simple arts and crafts activities related to holidays, school, occupations, travel, nature, home, and friendship.

The North Light Illustrated Book of Painting Techniques, Elizabeth Tate, North Light Books, ©1986. This book covers 750 full-color illustrations showing every step of the techniques of many media.

