

**Applied Art- High School**

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**Fair Lawn  
Public Schools**

**Fair Lawn, NJ**

**Fair Lawn School District**

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## **Committee Credits**

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# Applied Art

## I. Course Synopsis

Designed for students who are interested in expanding their knowledge of applied design skills and craft making. The course will serve students who are interested in the creative process outside the confines of the fine art aesthetic. Applied Arts will emphasize hand building, kinesthetic mastery, and physical production of works intended to serve both utilitarian and aesthetic needs. Students will explore basic production techniques and will be introduced to studio procedures and general studio safety.

The Applied Arts course would provide an opportunity to investigate the various concentrations of craft making. The focus of the course would be the history of craft making on a global level, the development of craft making skills, and the creation of specific craftworks. Students will be asked to explore new technical skills while learning how to apply previous knowledge and skills in innovative ways.

Applied Arts refers to the application of design and aesthetics to objects of function and everyday use. Whereas fine arts serve as intellectual stimulation to the viewer or academic sensibilities, the applied arts incorporate design and creative ideals to objects of utility. Concentrations within the applied arts field include, but are not limited to, papermaking, bookbinding, packaging, fiber arts, glass arts, metalworking, jewelry and bead crafting, mosaics, and textile arts.

## II. Philosophy & Rationale

### Fair Lawn District Mission

Recognizing that the "Leaders of Tomorrow Attend Fair Lawn Schools Today," it is the mission of Fair Lawn High School to afford each student the opportunity to learn, to achieve success and to become a confident and productive member of a global and technological society prepared to face the challenges of the 21st century. We believe that a major purpose of an education is to cultivate in each student a sense of wonder in the life-long process of learning. We believe that our school provides a learning environment that is student-centered, and supports the interaction of students, parents, professional staff, and the community. We

believe that teachers must be empowered to develop and deliver high quality instruction, nurture students' special talents and abilities, and respond to the needs of each individual. We believe that the optimal environment is one in which students feel free to challenge themselves and have opportunities to take initiative, to articulate clearly and imaginatively, to be creative, and to learn from their inquiry and experience. We believe that an education which provides for the intellectual, aesthetic, physical, cultural, technological and social development of young people leads to their becoming productive and humane citizens who demonstrate self-discipline; responsibility and respect for others. We believe that education provides students with opportunities to access knowledge, ensuring competence and confidence in responding to the challenges of the future.

#### Department of Fine Art Mission Statement

The course offerings of the Fine Art Department provide all Fair Lawn High School students the opportunity to grow aesthetically; to develop and expand a critical awareness of their cultural heritage; and to acquire the skills needed to distinguish the fine from the mundane. The intent is to help students increase their perception and awareness of the environment, to encourage an imaginative and creative approach to problem solving, and to develop self-discipline and confidence. The varied courses offered by the Fine Art Department are designed to challenge all students to achieve higher levels of performance and appreciation.

#### New Jersey Student Learning Standards

Visual Arts:

Standard 1.1 (the creative process) all students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual arts.

Standard 1.2 (history of the arts and culture) all students will understand the role, development, and influence of the arts throughout history and across the cultures.

Standard 1.3 (performance) all students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.

Standard 1.4 (aesthetic responses and critique methodologies) all students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre and visual art.

For more specific details go to: <http://www.state.nj.us/education/cccs/standards/1/index.html>

Curricula Writing: The administrators and teachers of the Fair Lawn Public Schools are committed to writing, researching, and producing curricula in all subject areas that are aligned with the New Jersey Student Learning Standards. Curriculum is designed to be a living document – added to, edited, and enhanced at any time. Standing committees of teachers and administrators meet on a routine basis to monitor the effectiveness of our curriculum. The process used by the educators of the Fair Lawn Schools is rigorous and reflective in examining all facets of the foundational documents, upon which our curricula is based, to ensure for this alignment. In all curriculum writing, particular emphasis is given to employing the most current, research based instructional and assessment strategies available at the time. These strategies are continually updated and refined as new knowledge and pedagogy becomes widely accepted and proven successful in the field of education.

### **21st Century Competencies and Standards**

There is ample evidence all around us of the many changes the 21st century has brought to our lives. The Fair Lawn Public Schools believe that to prepare our students for the world of tomorrow, we must enhance today's learning environments. The outcomes we want for our students are not new to the 21st century. Instead, they express knowledge and skills that are essential for life in the 21st century. Reflecting time-honored skills, taught via proved learning methods, and supported by modern learning tools, processes, and environments, the Fair Lawns Public Schools embraces the teaching of 21st Century Skills and unite these elements into a coherent set of educational objectives to ensure that all students are prepared for success. There are four 21st-Century Life and Careers standards. Standards 9.1, 9.2, and 9.3

describe life and career skills that are integrated throughout the K-12 curriculum, while Standard 9.4 describes specialized skills that are taught in grades 9-12 as part of career and technical education programs. An overview of the four standards follows. Click on the link for more

information <http://www.state.nj.us/education/cccs/standards/9>

### III. Benchmarks

- The student will be able to research, brainstorm, sketch and create a variety of functional art.
- The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.
- The student will be able to create books through a variety of techniques.
- The student will be able to create work in a variety of printmaking techniques.
- The student will be able to create artwork in glass-fused medium and glass etching.
- The student will be able to jewelry with copper, wire, and a variety of bead making techniques.
- The student will be able to create textile designs with batik and sewing methods
- The student will be able to demonstrate advanced skills in hand crafted jewelry design

### IV. Scope & Sequence

#### Marking Period 1

Unit I – The Creative Process

Studio Skills – Create a sketchbook/ pamphlet

The student will be able to measure, fold, cut and bind a sketchbook for their first project. Techniques include understanding die cuts.

Unit II – The Elements and Principles of Design

Critical Analysis

The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Unit III – Arts & Culture

The History of Silk-screening

The student will be able to gain an appreciation of the origins of silkscreen as a printmaking process, prominent works of various cultures throughout history, and how it has developed over time.

#### Unit IV –The Creative Process

##### Printmaking – Silk-screening

The student will be able to concept, sketch, die cut stencil and silkscreen ink to paper and fabrics.

### **Marking Period 2**

#### Unit V – The Creative Process

##### Printmaking & bookmaking – Linoleum block printing

The student will be able to demonstrate the ability to reproduce multiple block prints from an original pattern carved into linoleum. Then using the print as a cover to create a hard cover sketchbook.

#### Unit VI – The Creative Process

##### Stencil – Glass etching

The student will be able to demonstrate the ability to die cut tape as a mask and etch onto recycled glass.

#### Unit VII –The Creative Process

##### Bookmaking – Japanese bookbinding & papermaking

The student will be able to demonstrate the ability to recycle materials into handmade paper, using the linoleum texture as a mold and use as a cover to bind another sketchbook with Japanese bookbinding techniques.

#### Unit VIII –The Creative Process

##### Sculpture – Gingerbread house group project

The student will be able to demonstrate the ability to work as a team and create a gingerbread house with graham crackers, royal icing, and various food items.

#### Unit IX –The Creative Process

##### Printmaking and bookmaking – Books that “move”

The student will be able to demonstrate the ability to create a series of mini-books with handmade stamps and accordion folds or flip books.

### **Marking Period 3**

Unit X – Arts & Culture

The History of Glass

The student will be able to gain an appreciation of the origins of glass and mosaic tile art and prominent works of various cultures throughout history, and how mosaic art and glass has developed over time.

Unit XI – The Creative Process

Glass fusing – Pendant and glass tile

The student will be able to cut, fuse, and shape glass for a small pendant jewelry piece and a mosaic glass tile that can be shaped.

Unit XII – The Creative Process

Jewelry – basic wire techniques

The student will be able to demonstrate the ability to create a ring and a piece of jewelry from wire through jump rings, “S” clasp and various other wire working techniques.

Unit XIII –The Creative Process

Bead making – Beads of Courage

The student will be able to demonstrate the ability to create beads from various materials and techniques to donate to the “Beads of Courage” program. They will also create their own “beads of courage” bracelet or abacus and write the symbolism through life experiences.

### **Marking Period 4**

Unit XIV – The Creative Process

Jewelry – Pierced and cut copper pendant

The student will be able to demonstrate the ability to create a piece of jewelry by piercing and cutting a copper disc. They may choose to color the copper through patina or enameling techniques.

Unit XV – The Creative Process

Textile Design - Batik

The student will be able to demonstrate the ability to create a textile design through the ancient art form of Batik. They will sew their textile design into a jewelry bag or a pillow through basic sewing techniques.

Unit XVI – The Creative Process

### **Final project – Mixed media**

The student will be able to demonstrate the ability to create an original piece of jewelry or functional artwork using at least three different materials and techniques learned in class.

## **V. Unit Descriptions**

### **Unit I The Creative Process**

Studio Skills – Create a sketchbook/pamphlet

Goal 1: The student will be able to measure, fold, cut and saddle stitch a sketchbook for their first project. Techniques include understanding die cuts.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 1.1. Create a sketchbook/pamphlet (1.1, 1.2)
- 1.2. Create a pamphlet to specific dimensions. (1.1, 1.2)
- 1.3. Identify terms and techniques in basic bookmaking (1.5)

### **Essential Questions**

What are the origins of bookmaking?

What is the importance of proper measuring when creating a book?

What is the importance of clean die cuts in bookmaking?

### **Enduring Understandings**

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

### **Learning Activities:**

Demonstration (safety in working with an exacto knife):

Foundations of bookmaking (measuring, scoring, folding, die cutting, bookbinding) (knowledge)

**Small Group Activity:**

Peer Coaching: Students will work in groups of two practicing cutting straight lines with a ruler and exacto knife. Students will coach each other, observing and correcting proper technique as they work. (comprehension, application, evaluation)

**Individual Activity:**

Each student will create a single pamphlet that meets the following criteria:  
Measures exactly 3.5 x 5", 16 pages, sewn, with two covers (one die cut)  
(Application, synthesis)

**Assessment:** Group Critique (evaluation) Grade based on rubric guidelines: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

**Unit II The Elements and Principles of Design**

Critical Analysis

Goal 2: The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 2.1. Identify appropriate art vocabulary and utilize to explain individual art works (1.1,1.3)
- 2.2. Identify the elements and principles of design and apply them to individual art works (1.3)
- 2.3. Create a written critical analysis of a piece of art (1.1,1.3,1.4)

**Essential Questions**

How does each of the elements of design support each other in an art composition?

What is the role of form and function in bookmaking?

How does having the ability to communicate about bookmaking assist in creating it?

**Enduring Understandings**

By studying the works of the masters, we can improve our own technique  
Communicating about art can increase technical skill and problem solving abilities.

**Resources:**

Altered books

**Learning Activities:**

Distribute vocabulary sheet, to be completed by student as the terms are covered. (knowledge)

**Class Activity:**

Project an image of an artwork on the board. To the side of it, write each of the elements and principles of design, leaving a blank space next to each one. As a class, go over the definition of each one. Select one student for each term to write on the board, how the element or principle is demonstrated in the work of art. (Evaluation, Analysis, Comprehension)

**Individual activity:**

Distribute a chart that outlines each of the elements and principles of design. Using brief or one-word answers, students should respond to a selected work of art for each term. Using the chart as a guide, students will create a written critical analysis, in paragraph form, using the following guidelines for organization: I. Describe II. Analyze III. Interpret IV. Evaluation (evaluation, analysis, comprehension)

**Unit III - Arts & Culture**

The History of Silk screening

Goal 3: The student will be able to gain an appreciation of the origins of silkscreen as a printmaking process and prominent works of various cultures throughout history, and how it has developed over time.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 3.1 Understand the use of silk screening through the ages to Contemporary society(1.1,1.5)
- 3.2. Understand how history and culture effect the various periods of silkscreen development.(1.5)
- 3.3. Explore how Silk screening is influenced by historical methods of production?(1.5)

**Essential Questions**

How have cultures used silk screening as a means of function and expression through the ages?

What are common uses of silk screening throughout history?

How are Contemporary Artists influenced by traditional methods of production?

**Enduring Understandings**

Art and culture are reflections of historical events and influenced by each other

**Instructional Tools :**

PowerPoint: Introduction to Silk screening (knowledge)

**Resources:**

Andy Warhol YouTube video

“Life is good” website and how they got started story

“How it’s made” TV show section on silk screening surf boards

**Learning Activities:**

Small group activity: Students will assemble a “collection” of silkscreen examples from commercial products that they own, utilizing the computer as a means for research. For each piece of artwork collected, indicate the elements and principles of Art and Design used and function, if any, of the work of art. Each group will present their art collection to the class. (Knowledge, application)

**Assessment Reference images will be graded on the following criteria:**

Accuracy, Creativity, Effort

**Unit IV The Creative Process**

Printmaking - Silk-screening

Goal 4: The student will be able to concept, sketch, die cut stencil and silkscreen ink to paper and fabrics

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

4.1. Research, brainstorm, sketch, and die cut a stencil of an original design (1.1, 1.2)

4.2. Create a silk-screened print onto paper and then fabric. (1.1, 1.2)

4.3. Identify various silkscreen design styles (1.5)

### **Essential Questions**

What are the origins of silk screening?

What is the importance of the silk screening process?

### **Enduring Understandings**

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

### **Learning Activities:**

Demonstration (tutorials and one on one assistance):

Foundations of silk screening (research, brainstorm, sketch, die cut stencil)

Silk screening ink onto Fabric (knowledge)

### **Small Group Activity:**

Peer Coaching: Students will work in groups of two practicing silk screening techniques. Students will coach each other, observing and correcting proper technique as they work. They may assist and inspire multiple color screen printing (comprehension, application, evaluation)

### **Individual Activity:**

Each student will create a final silkscreen design that meets the following criteria:

Communicates something about the student, variety in line qualities, color theory. (Application, synthesis)

### **Assessment: Group Critique (evaluation) Grade based on rubric guidelines:**

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/Responsibility

## **Unit V - The Creative Process**

Printmaking & bookmaking – Linoleum block printing

Goal 5: The student will be able to demonstrate the ability to reproduce multiple block prints from an original pattern carved into linoleum. Then using the print as a cover to create a hard cover sketchbook.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 5.1. Identify the works of Contemporary Printmakers (1.5)
- 5.2. Create an original block print with multiple color variations (1.1, 1.2)
- 5.3. Create a hard cover book using the color linoleum print as the cover design (1.1, 1.2, 1.3)
- 5.4. Demonstrate an understanding of the elements and principles of design (1.3)

### **Essential Questions**

What inspires the contemporary Printmaker? What does it mean to be “altered?”

What are some methods used in contemporary printmaking?

What are some techniques that can be introduced in block printing?

### **Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing.  
Proper technique is essential in successful outcomes

### **Learning Activities:**

PowerPoint Presentation: Introduction to Block printing - focus on the works of Picasso(knowledge)

### **Individual Activity:**

Students will research various pattern designs in nature, contemporary art and commercial design.  
(application, synthesis)

### **Assessment:**

Grade based on rubric guidelines:

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/  
Responsibility

## **Unit VI - The Creative Process**

Stencil – glass etching

Goal 6: The student will be able to demonstrate the ability to die cut tape as a mask and etch onto recycled glass.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 6.1. Create an original design and etch onto a recycled glass piece (1.1, 1.2)
- 6.2. Demonstrate further understanding of stenciling and masking areas in art (1.3)
- 6.3. Demonstrate an understanding of the elements and principles of design (1.3)

### **Essential Questions**

What inspires the contemporary artist? What does it mean to be “altered?”

What are some methods used in contemporary art to alter a stencil design?

What are some techniques that can be introduced in stenciling and glass etching?

### **Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing. Proper technique is essential in successful outcomes

### **Learning Activities:**

PowerPoint Presentation: Introduction to glass etching - focus on line quality and positive/ negative space (knowledge)

### **Individual Activity:**

Students will create a glass-etched stencil onto a recycled glass piece to communicate the style and personality of their glass piece. (application, synthesis)

### **Assessment:**

Grade based on rubric guidelines:

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

## Unit VII - The Creative Process

Bookmaking – Japanese bookbinding & papermaking

Goal 7: The student will be able to demonstrate the ability to recycle materials into handmade paper, using the linoleum texture as a mold and use as a cover to bind another sketchbook with Japanese bookbinding techniques.

### Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 7.1. Identify the works of contemporary bookmakers (1.5)
- 7.2. Create handmade paper using linoleum as molds for embossing (1.1, 1.2, 1.3)
- 7.3. Create a Japanese bound sketchbook using the handmade paper for cover design (1.1, 1.2, 1.3)
- 7.4. Demonstrate an understanding of the elements and principles of design (1.3)

### Essential Questions

What inspires the contemporary bookmakers? What does it mean to be “altered?”

What are some methods used in contemporary bookmaking?

What are some techniques that can be introduced in bookmaking?

### Enduring Understandings

The success of experimentation and risk are contingent upon trial and error and educated guessing.

Proper technique is essential in successful outcomes

### Learning Activities:

In-class demonstration on papermaking and a docucam demonstration of Japanese bookbinding. Step by step handouts for both. (knowledge)

### Individual Activity:

Students will recycle paper and add various materials from nature and found objects into their handmade paper. They will reuse their linoleum as a mold to emboss the paper. Then they will use Japanese bookbinding techniques to bind their handmade paper into a sketchbook. (application, synthesis)

**Assessment:**

Grade based on rubric guidelines:

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/Responsibility

**Unit VIII - The Creative Process**

Sculpture – Gingerbread house group project

Goal 8: The student will be able to demonstrate the ability to work as a team and create a gingerbread house with graham crackers, royal icing, and various food items.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 8.1. Understand the use of Gingerbread through the ages to Contemporary society(1.1,1.5)
- 8.2. Understand how history and culture effect the various periods of gingerbread as an art.(1.5)
- 8.3. Brainstorm as a team and sketch ideas for a themed gingerbread house delegating food items to bring to class (1.1, 1.2, 1.3)
- 8.4. Create a sculpture using graham crackers, royal icing and candy/food items inspired by gingerbread houses and them concept (1.3)

**Essential Questions**

What inspires the contemporary gingerbread artist?

What are some methods used in contemporary design to alter typography?

What are some sculpture techniques that can be introduced in gingerbread construction?

**Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing.

Proper technique is essential in successful outcomes

**Learning Activities:**

PowerPoint Presentation: The history of gingerbread. Photo tutorial of basic gingerbread house construction and slide show of examples of gingerbread art and houses (knowledge)

**Group Activity:**

Students will choose their group/team and brainstorm their sculpture idea within a given theme. They will sketch, and list items to delegate among team members. They will construct together a gingerbread sculpture and vote (inviting outside students to vote) on winning sculpture based on best concept, best craftsmanship and overall best design. (application, synthesis)

**Assessment:**

Grade based on rubric guidelines:

Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility, Teamwork

**Unit IX – The Creative Process**

Printmaking and bookmaking – books that move

Goal 9: The student will be able to demonstrate the ability to create a series of mini-books with handmade stamps and accordion folds or flip books.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 9.1. Identify the works of contemporary bookmakers (1.5)
- 9.2. Create handmade stamps as subject matter to show movement and tell a story (1.1, 1.2, 1.3)
- 9.3. Create a series of accordion folded books or flipbook with stamps (1.1, 1.2, 1.3)
- 9.4. Demonstrate an understanding of the elements and principles of design (1.3)

**Essential Questions**

What inspires the contemporary bookmakers? What does it mean to be “altered?”

What are some methods used in contemporary bookmaking?

What are some techniques that can be introduced in bookmaking?

**Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing. Proper technique is essential in successful outcomes

**Learning Activities:**

Demonstration of stamp making and accordion folding and flipbooks. (knowledge)

**Small Group Activity:**

Peer Coaching: Students will work in groups of two practicing cutting and printing stamps. Students will coach each other, observing and correcting proper technique as they work. (comprehension, application, evaluation)

**Individual Activity:**

Each student will construct a series of mini-books that use the stamps to move across the pages to show movement. (Application, synthesis)

**Assessment: Group Critique (evaluation) Grade based on rubric guidelines:** Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

**Unit X – Arts and Culture**

A History of Glass

Goal 10: The student will be able to gain an appreciation of the origins of glass and mosaic tile art and prominent works of various cultures throughout history, and how mosaic art and glass has developed over time.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 3.1 Understand the use of glass and mosaic art through the ages to Contemporary society(1.1,1.5)
- 3.2. Understand how history and culture effect the various periods of glass development.(1.5)
- 3.3. Explore how glass is influenced by historical methods of production?(1.5)

**Essential Questions**

How have cultures used glass as a means of function and expression through the ages?

What are common uses of glass throughout history?

How are Contemporary Artists influenced by traditional methods of production?

### **Enduring Understandings**

Art and culture are reflections of historical events and influenced by each other

### **Instructional Tools :**

PowerPoint: Introduction to glass art, fusing and mosaic tile art (knowledge)

### **Resources:**

Impressionism George Seurat, Chuck Close,  
Mosaic Tile Art examples online

### **Learning Activities:**

Small group activity: Students will assemble a “collection” of mosaic tile art examples from their daily lives, utilizing the computer as a means for research. For each piece of artwork collected, indicate the elements and principles of Art and Design used and function, if any, of the work of art. Each group will present their art collection to the class. (Knowledge, application)

### **Assessment Reference images will be graded on the following criteria:**

Accuracy, Creativity, Effort

## **Unit XI The Creative Process**

Glass fusing – Pendant and glass tile

Goal 11: The student will be able to cut, fuse, and shape glass for a small pendant jewelry piece and a mosaic glass tile that can be shaped.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

11.1. Research a variety of mosaic tile and glass art interesting to the designer (1.1, 1.2)

- 11.2. Concept, brainstorm, sketch three different designs inspired by the research (1.1, 1.2)
- 11.3. Create a glass pendant to be fused to understand the process of glass fusing (1.1, 1.2, 1.3)
- 11.4. Create a glass tile to be fused and shaped through various firing techniques (1.1, 1.2, 1.3)

### **Essential Questions**

What are the origins of glass art?

What is the importance of glass art?

What is the importance of glass art in a commercial product?

### **Enduring Understandings**

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

### **Learning Activities:**

Demonstration (tutorials and one on one assistance in glass cutting, fusing and shaping):

Foundations of glass fusing (research, brainstorm, sketch, and create)

Shaping glass through tack fusing, slumping, draping, and free form firing (knowledge)

### **Small Group Activity:**

Peer Coaching: Students will work in groups of two practicing glass-cutting techniques. Students will coach each other, observing and correcting proper technique as they work. (comprehension, application, evaluation)

### **Individual Activity:**

Each student will create a glass fused pendant and glass tile design that meets the following criteria:

Communicates something about the artist, variety in color, design, and shape. (Application, synthesis)

### **Assessment: Group Critique (evaluation) Grade based on rubric guidelines:**

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/Responsibility

## **Unit XII The Creative Process**

Jewelry – basic wire techniques

Goal 12: The student will be able to demonstrate the ability to create a ring and a piece of jewelry from wire through jump rings, “S” clasp and various other wire working techniques.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

12.1.Research a variety of hand crafted and commercial wire jewelry interesting to the artist (1.1, 1.2)

12.2.Concept, brainstorm, sketch a ring and/or jewelry piece inspired by research (1.1, 1.2)

12.3.Create a ring or jewelry piece with wire (1.1, 1.2)

### **Essential Questions**

What are the origins of wire jewelry?

What is the importance of jewelry?

What is the importance of jewelry made from metals and wire?

### **Enduring Understandings**

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

### **Learning Activities:**

Demonstration (tutorials and one on one assistance in class):

Foundations of wire jewelry (jump rings, “S” clasp, wire loop and use of a mandrel)

Finishing and finalizing a jewelry piece (knowledge)

### **Small Group Activity:**

Peer Coaching: Students will work in groups to practice techniques of basic wire constructions. Students will coach each other, observing and correcting proper technique as they work. (comprehension, application, evaluation)

### **Individual Activity:**

Each student will create a ring and/or an original designed piece of jewelry using wire techniques. (Application, synthesis)

**Assessment: Group Critique (evaluation) Grade based on rubric guidelines:**

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/Responsibility

**Unit XIII - The Creative Process**

Bead making – Beads of Courage

Goal 13: The student will be able to demonstrate the ability to create beads from various materials and techniques to donate to the “Beads of Courage” program. They will also create their own “beads of courage” bracelet or abacus and write the symbolism through life experiences.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 13.1. Identify the works of Contemporary bead makers (1.5)
- 13.2. Create a variety of beads with polymer clay, paper, shrink art, and roving/felt (1.1, 1.2)
- 13.3. Understand a basic history of beads and their meaning through various cultures (1.1, 1.2)
- 13.4. Create an abacus and write the symbolism for personal beads of courage (1.1, 1.2)
- 13.5. Demonstrate an understanding of the elements and principles of design (1.3)

**Essential Questions**

What inspires the contemporary bead maker?

What are some methods used in contemporary bead making?

What are some materials and techniques used in bead making?

**Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing.

Proper technique is essential in successful outcomes

**Learning Activities:**

YouTube video presenting “Beads of courage” program, PowerPoint Presentation: various bead designs

Demonstrations and assistance in “stations” for various materials and techniques (knowledge)

**Individual Activity:**

Students will practice learning various bead making techniques rotating through stations each day for one week. They will choose their medium to create an abacus for their own “beads of courage” and write an essay explaining the symbolism behind each bead and the life experience from which it is inspired. (application, synthesis)

**Assessment:**

Grade based on rubric guidelines: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

**Unit XIV - The Creative Process**

Jewelry – Pierced and cut copper pendant

Goal 14: The student will be able to demonstrate the ability to create a piece of jewelry by piercing and cutting a copper disc. They may choose to color the copper through patina or enameling techniques.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 14.1. Identify the works of Contemporary Jewelry Designers (1.5)
- 14.2. Create a copper pendant by cutting with a jewelers saw (1.1, 1.2)
- 14.3. Utilize assorted techniques with metal working such as texturing, polishing, patina, and enameling (1.1, 1.2, 1.3)
- 14.4. Demonstrate an understanding of the elements and principles of design (1.3)

**Essential Questions**

What inspires the contemporary Jewelry Designer? What does it mean to be “altered?”

What are some methods used in contemporary Design to alter a copper pendant?

What are some techniques that can be introduced in copper/metal jewelry?

**Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing.

Proper technique is essential in successful outcomes

**Learning Activities:**

PowerPoint Presentation: Introduction to Pendant jewelry design (knowledge)

**Individual Activity:**

Students will create a pendant using copper and positive/negative space that expresses their personality and who they are at this stage in their life. They will design a piece of jewelry that will first be completed in wood then in copper and finished with jump rings and “S” clasp on string. (application, synthesis)

**Assessment:**

Grade based on rubric guidelines:

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/Responsibility

**Unit XV - The Creative Process**

Textile Design - Batik

Goal 15: The student will be able to demonstrate the ability to create a textile design through the ancient art form of Batik. They will sew their textile design into a jewelry bag or a pillow through basic sewing techniques.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 15.1 Understand the use of textile design and Batik through the ages to Contemporary society (1.1,1.5)
- 15.2 Understand how history and culture effect the various periods of textile development.(1.5)
- 15.3 Explore how Batik is influenced by historical methods of production?(1.5)
- 15.4 Create designs for a textile that will be reproduced with Batik Techniques (1.1, 1.2, 1.3)
- 15.5 Demonstrate an understanding of the elements and principles of design (1.3)

**Essential Questions**

What inspires the contemporary textile Designer? What does it mean to be “altered?”

What are some methods used in textile design to alter initial concept design?

What are some batik techniques that can be introduced in textile design?

### **Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing. Proper technique is essential in successful outcomes

### **Learning Activities:**

Video Presentation: [www.youtube.com/watch?v=ohJxPCte\\_FM](http://www.youtube.com/watch?v=ohJxPCte_FM)

<http://www.youtube.com/watch?v=7ud6Hgv3odQ>

<http://www.youtube.com/watch?v=i8T95YKVac8> (knowledge)

### **Individual Activity:**

Students will sketch and paint a design in the planning process, then reproduce their design on fabric using the batik technique. They will then turn their textile into a functional object by using a sewing machine and hand stitching a pillow or jewelry bag. (application, synthesis)

### **Assessment:**

Grade based on rubric guidelines: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

## **Unit XVI - The Creative Process**

Final project – Mixed media

Goal 16: The student will be able to demonstrate the ability to create an original piece of jewelry or functional artwork using at least three different materials and techniques learned in class.

### **Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**

The student will be able to:

- 16.1. Design and create an original piece of jewelry or functional art (1.5)
- 16.2. Combine various techniques and materials introduced in this course in a final piece (1.1, 1.2, 1.3)

16.3. Demonstrate an understanding of the elements and principles of design (1.3)

**Essential Questions**

What inspires the contemporary Artist? What does it mean to be “altered?”

What are some methods used in contemporary art to present own personal work?

What are some non-traditional techniques that can be introduced in functional artwork?

**Enduring Understandings**

The success of experimentation and risk are contingent upon trial and error and educated guessing.

Proper technique is essential in successful outcomes

**Learning Activities:**

PowerPoint presentation showing final project examples that combined various techniques successfully and other professional work discovered online (knowledge)

**Individual Activity:**

Students will research, and sketch ideas that combine at least two techniques and materials introduced in this course and write a final project proposal that is made up of 10+ parts. They will then create the piece proposed, allowing for changes during the production process. (application, synthesis)

**Assessment:**

Grade based on rubric guidelines:

Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/  
Responsibility

## VI. Course Materials

- See Scope and Sequence & Course Descriptions

## VII. Assessments

Formative:	Do nows, exit slips
Summatives:	Graded projects, self-evaluations

### How to Critique and Write about Art

The following steps—description, analysis, interpretation and evaluation— are the steps in a formal critique. It is called the Feldman method. It is an established critique method that has been used by students and professionals alike for over 50 years.

Please respond to the following sections in paragraph form, using complete sentences. Use the questions provided as a guide to provide you with information for your paragraphs.

#### Describe (first paragraph)

This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts. Imagine that you are describing the artwork to someone over the telephone.

#### LIST

Name of artist, title of project, or material used to define the project.

Since this is an in-class critique of another student's work, simply list their name.

For example, "This is a critique of Judy Blume's glass fused final project"

#### NOTE FIRST IMPRESSION

Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change your mind. There are no wrong answers.

#### Analyze (second paragraph)

Try to figure out what the artist has done to achieve certain effects. You should refer to your first impressions and try to explain how the artwork achieves that reaction.

Q. Use the vocabulary you learned in class. For example, fusing, slumping, jump ring, contrast, positive and negative space, etc.

- Q. How are the elements of art (color, shape, line, texture, space, form, value) and the principles of design (balance, contrast, emphasis, movement/rhythm, unity, variety) used in this artwork?
- Q. What do you notice about the artist's choice of materials?
- Q. What grabs your attention in the work? Refer to your first impression.

### **Interpret (third paragraph)**

Try to figure out what the artwork is about. Your own perspectives, associations and experiences meet with "the evidence" found in the work of art. All art works are about something. Some art works are about color, their subject matter, and social or cultural issues. Some art works are very accessible — that is, relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to readily know what the artist was thinking about.

- Q. What is the theme or subject of the work? What mood or emotions does the artwork communicate?
- Q. What is the work about; what do you think it means?
- Q. Why do you think that artist created this work? (in this case, why did they choose this subject?)
- Q. What do you think the artist's view of the world is?

### **Judgment/Evaluate (fourth paragraph)**

This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations. Evaluate the craftsmanship and technique.

- Q. Does the work communicate an idea?
- Q. Are you moved by the work?
- Q. Have your thoughts or feelings about the artwork changed since your first impression?  
If so, how? What made you change your mind?
- Q. If not, can you now explain your first reaction to the work?
- Q. What have you seen or learned from this work that you might apply to your own artwork or your own thinking?

### **Idea Sketch**

After critiquing and evaluating this artwork, create several idea sketches and chose one to illustrate what the student could do to improve their work if they were to recreate it from start to finish. You are

essentially resolving any problems with the project by redesigning the piece, keeping what you thought was strong in the piece and changing anything you thought was weak or suggesting another option on how to improve the piece or simply to do it differently. Your sketch must clarify the new direction and label areas where you might suggest using any non-traditional materials. Think about some of the other projects you saw during our class critique for inspiration.

Your sketch must have your name and period in the top left corner on a blank piece of paper. The illustration must be detailed, in color that would show the visual changes on the entire piece. You may write descriptive words with arrows pointing to your sketch of materials or techniques you would use to help explain your idea. Use colored pencils to add color to your design, and color neatly as if you were going to present your work to the MoMA store catalogue trying to sell your idea to be produced professionally.

## **VIII. Interdisciplinary Connections and Alignment to Technology standards**

### New Jersey Student Learning Standards

The units in this curriculum reflect the integration of the New Jersey Language Arts/Literacy, Mathematics, Science, Social Studies, Technology Literacy, and 21st-Century Life and Careers Core Curriculum Content Standards.

These integrated standards are:

**Language Arts/Literacy** – CCCS 3.1.E 1-5; 3.1.F 1-2; 3.1.H 1-7; 3.2.A 1-13; 3.2.B 8-10; 3.2.C 1-5, 7, 9; 3.2.D 2, 4, 12; 3.3.A 1-3, 5; 3.3.B 5-6; 3.3.C 1-3; 3.4, 3.5.A 1-8; 3.5.B 1-7; 3.5.C 1-4

**Mathematics** – CCCS 4.2: 4.4.A 1-3; 4.4 B 1-2; 4.4 C 1; 4.5 E 1-3

**Science** – CCCS 5.2.P.A.1; 5.2.8.A.3; 5.2.4.B.1; 5.2.12.C.2

**Social Studies** – CCCS 6.1.P.D.1,2,3,4; 6.1.12.D.3.e; 6.1.12.D.8.b; 6.1.12.D.14.f

**Technology Literacy** – CCCS 8.1; 8.2

**21st-Century Life and Careers** – CCCS 9.1; 9.2

### 21st-Century Life and Careers – CCCS 9.1; 9.2

Common Core State Standards Initiative (2010) (literacy/Math)

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the

literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

## **IX. Modifications for ELL, Special Education, Students at Risk, Gifted**

**What is an accommodation?** An accommodation is an alteration in environment or equipment. Accommodations are changes in material or assessment administration and response format (e.g., setting, timing/scheduling, presentation, or response) that are not intended to alter in any significant way what the material or test measures but may influence the interpretation of assessment results. Accommodations do not change the curriculum so the same grading scale can be used. Due to the complexity of learning a second language, some students may require combining various types of accommodations to fully meet their linguistic needs. Appropriate accommodations should reduce the impact of language on the assessment but not give the English learner (EL) an “unfair advantage” over students not receiving accommodations.

**What is a modification?** A modification is a change in the curriculum or an alteration in what is being measured. Modifications are considered substantial changes in the way an assignment or a test (assessment) is given or taken (e.g. extended time on a speed test for reading fluency, spell checker on a spelling test, calculator on test of computation of basic four operations). Modifications of materials change the content or amount of content in the material.

### **ELs Accommodations and Modification in the Classroom:**

Modification of *materials* includes

- decreasing the amount of work presented or required;
- using videos, illustrations, pictures, and drawings to explain or clarify.

Modification of *instruction* includes

- teaching key aspects of a topic. Eliminate nonessential information.
- tutoring by peers;
- taping classroom lectures;
- having peers take notes or providing a copy of the teacher's notes;
- providing study guides.

### **Special Education Accommodations, Modifications, Strategies, and Supplementary Aids**

**Accommodations** refer to the teaching supports and services that the student may require to demonstrate learning. Accommodations do not lower grade level expectations, but rather provide opportunities for the student to access the curriculum and equalize the opportunity for learning.

**Modifications** are changes made to curricular expectations. Modifications lower grade level expectations by changing or modifying classwork or tests, or altering grading expectations.

**Strategies** refer to skills or techniques that a teacher uses to assist learning.

**Supplementary aids and services** are supports that help student to be educated in the LRE (least restrictive environment) with typical peers.

***Accommodations, modifications, strategies, and supplementary aids and services should be individualized for optimum student success.***

#### Examples of accommodations:

preferential seating  
use of computer for written assignments  
provide notes  
allow student to orally clarify test responses  
extended time for tests (up to 50%)  
extended time for homework assignments (up to 50% or 100%)  
test in small group or alternate setting  
read/clarify test questions as needed  
use private cue to refocus attention

provide written directions and benchmarks for long term assignments and projects  
use alternative form for student to demonstrate course mastery (ex: narrative tape instead of written journal)

Examples of modifications:

Adjust length or complexity assignments to functional/instructional level of student  
Modify test to reduce demands on memory (use word banks, multiple choice vs. fill-in)  
Pass/fail grading  
Examples of teaching strategies  
Emphasize multi-sensory presentation of data  
Provide verbal as well as written directions  
Emphasize mnemonics and memory tricks  
Monitor homework planner  
Encourage student to paraphrase to check comprehension  
Give directions that are short and specific  
Provide positive reinforcement

Examples of supplementary aids and services:

FM Unit  
Assistive Technology (laptop, software, IPAD, IPOD, etc.)  
1:1 paraprofessional  
Enlarged keyboard  
Books on tape  
Enlarged print  
Augmentative communication device

**Students at Risk Accommodations and Modification in the Classroom:**

Student differences are studied as a basis for planning

Assessment is ongoing and diagnostic to understand how to make instruction more responsive to learner need

Focus on multiple forms of intelligence is evident

Multi-option assignments are frequently used

Time is used flexibly in accordance with student need

Multiple materials are provided

Multiple perspectives on ideas and events are routinely sought

The teacher facilitates students' skills at becoming more self-reliant learners

Students help other students and the teacher solve problems

Students work with the teacher to establish individual learning goals

Students are assessed in multiple ways

### **Gifted Students Accommodations and Modification in the Classroom:**

Focus on and be organized to include more elaborate, complex, and in-depth study of major ideas, problems, and themes that integrate knowledge within and across systems of thought

Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge

Enable students to explore constantly changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world

Encourage exposure to, selection, and use of appropriate and specialized resources

Promote self-initiated and self-directed learning and growth

Evaluations should stress higher level thinking skills, creativity, and excellence in performance.

## APPENDIX I

Category	Written Critique Criteria					
	6	7	8	9	10	
<b>Description</b>	Descriptions are not detailed or complete.	Makes a detailed description of some of the subject matter and/or elements seen in a work.	Makes a detailed description of most of the subject matter and/or elements seen in a work.	Makes a complete and detailed description of the subject matter and/or elements seen in a work.	Detailed description of the subject matter and/or elements seen in a work are above and beyond requirements.	

<b>Analysis</b>	Student has difficulty identifying the dominant elements.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes many dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.
<b>Interpretation</b>	Student has difficulty interpreting the meaning of the work.	Student expresses how the work makes him/her feel personally.	Student identifies the literal meaning of the work.	Forms a somewhat reasonable hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.	Forms an incredible hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.
<b>Evaluation</b>	Evaluates work as good or bad based on personal taste with little to no supporting details.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Uses 1-2 criteria to judge the artwork.	Uses 3-4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.	Uses more than 4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.
<b>Mechanics and word usage</b>	Grammar, Spelling, word usage is inappropriate; Several errors that severely detract from meaning. Little to no use of elements & principles of design terminology.	Grammar, Spelling, word usage is mostly appropriate; Few errors that do not detract from meaning. Some use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; Little to no errors. Use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; No errors. Good use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is above expectations; No errors. Incredible use of elements & principles of design terminology.
<b>Total</b>					

