



# Blueprint

For Teaching and Learning in

# Visual Arts



Grades PreK - 12



New York City Department of Education

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## **Third Edition, 2015**

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# Letter from the Chancellor

**Carmen Fariña**, *Chancellor*  
New York City Department of Education

The 2015 revised editions of the *Blueprints for Teaching and Learning in the Arts* continue to define a pathway for excellence and engagement in the arts for all students beginning in early childhood and continuing to a commencement level of achievement in dance, music, theater and visual arts. The *Blueprints* provide a standards-based rigorous approach for teaching the arts while assuring that parent and communities are engaged and that all students have access to the rich and essential learning that happens with our arts and cultural organizations.

Our *Blueprints* give New York City's students the opportunity to delve deeply into these subjects, while providing our arts teachers with the flexibility to create an instructional plan that builds on students' prior knowledge, honors their cultural traditions and, most importantly, demonstrates growth in student arts learning over time. This scheme for arts learning encourages diverse instruction through various media, repertoire, genres and styles providing our students with a wide range of learning experiences in and out of school.

We know that the sequential study of dance, music, theater and visual arts will help students attain vocations in the arts and will nurture an interest in the arts. Students' sequential and ongoing arts learning makes them college and career ready enabling them to apply for advanced study or for jobs in the arts-related industries that are essential to the economy of New York City. More importantly, this learning offers students a source of lifelong enjoyment as they become the future audience and patrons of the arts.

With this revised edition of the *Blueprints*, we are seeking to keep this resource relevant and useful. With that mandate in mind, this version includes documents to address arts instruction in PreK settings, for students with disabilities, and for our English language learners. The *Blueprints* also provide guidance for aligning the arts and the Common Core as well as the "Specific Considerations in the Arts" for arts studio practice and observations. With revised bibliographies, assessment guidance and other additional resources, we are confident that the *Blueprints* will remain an essential tool for New York City arts teachers.

The original *Blueprints* from a decade ago were the result of an exceptional collaboration between educators from the DOE and our diverse partners from the arts and cultural community of New York City. We remain grateful to our partners and for the opportunities that they provide for students and teachers to go beyond the classroom for arts learning. We share their commitment as demonstrated in the *Blueprints* to encourage students, teachers, school leaders and parents to take advantage of the rich arts and cultural experiences available in museums, concert halls, galleries, performance spaces, and theaters all over our city.

We are pleased to provide New York City schools with this essential tool for teaching and learning in the arts which has become a national model for quality arts education. And we look forward to continued and expanded success in providing equity and access in the arts for **all** New York City students.



Carmen Fariña,  
Chancellor

# Acknowledgments

We are pleased to present the third edition of the *Blueprint for Teaching and Learning in Visual Arts*. This edition has new components, updated versions of existing ones, and a reconfiguration of Strand 1: Art Making. It reflects the continuing commitment of the Office of Arts and Special Projects to provide high-quality, sequential visual arts education for all New York City public school students.

The new components are:

- Visual Arts and Pre-Kindergarten Students
- Visual Arts and Curriculum Planning
- Specific Considerations for Teachers of Visual Arts
- Visual Arts and the Common Core Learning Standards
- Informational Text in the Art Class: Art as Text/Text About Art
- Discussion and Questioning in the Art Class
- Visual Arts and Family Engagement

Included are new versions of “Visual Arts and English Language Learners,” created by the Department of English Language Learners and Student Support, and “Visual Arts and Students with Disabilities.” The Assessment component has been updated to reflect new information, as have the other components created by the Office of Arts and Special Projects.

Of special note are changes made to Strand 1: Art Making. Benchmark grades have detailed, scaffolded performance indicators directed toward specific skills. There is an expanded list of suggested themes and genres, and lists of artists which teachers may reference to address specific performance indicators for each medium, at every benchmark grade. Links to all artists referenced in Strand 1 are included in a new webography at the end of the *Blueprint*. In addition, Strands 2 through 5 have been revised and updated.

We express gratitude to all who have contributed to this third edition of the Visual Arts *Blueprint*. Each has worked with dedication and a true spirit of collegiality to create a rich resource for instruction—one that honors the teaching of visual arts.

For her expert leadership of the Department of Education, we offer recognition and our appreciation to Chancellor Carmen Fariña, a steadfast supporter of the arts in public schools who truly understands the importance of the arts in every child’s development and education.

The Office of Arts and Special Projects is guided by an exemplary executive director, Paul King. We thank him for leading us with intelligence and dedication, and with a vision of how quality arts education should be delivered to all New York City public school students. We are grateful to Tom Cahill, President and CEO of Studio in a School, for his wise counsel, and for his creation of the document “Visual Arts and Pre-Kindergarten Students.” As Co-Chairs of the *Blueprint*’s first and second editions, Tom and Barbara Gurr, the former Director of Visual Arts, created a solid foundation on which to build.

We recognize the team of visual arts educators for their contributions. This group of true professionals worked with commitment and enthusiasm. Their work on Strand 1: Art Making, “Visual Arts and Students with Disabilities,” and the technical components was invaluable. We thank Pam Pollack and Vanguard Direct for the creative design of this document, and Ken Priester for his keen editorial skills.

This edition of the Visual Arts *Blueprint* was created along with new editions for the Dance, Music, and Theater *Blueprints*. Thank you to the respective OASP Directors: Ana Nery Fragoso, Barbara Murray, and Peter Avery for their collegiality, expertise, and friendship. Gratitude is extended to Amy Russo, Arts Program Manager, who works so expertly on all of our visual arts initiatives.



Karen Rosner  
Coordinator of Visual Arts

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Every New York City public school is capable of supporting an excellent arts program in which arts specialists are key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. The New York City Department of Education has a deep commitment to making the arts a central part of all students’ education. This *Blueprint* is a guide to supporting that commitment.

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

New York City’s cultural institutions, and arts organizations and their funders, play an ongoing role in helping to make the arts available to schools. Our schools value their commitment, expertise, and collaborative spirit.

A blueprint is also the basis of a structure; the *Blueprint for Teaching and Learning in Visual Arts* exists to support a solid visual arts education for all New York City public school students. It was created with the entire community in mind and with special emphasis on the visual arts educators who deliver instruction to our students each day.

Arts curricula may be developed as a subject-based or an outcome-based model. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the goals are for learners – what they should know and what skills they should possess. The *Blueprint* includes both approaches, and provides clear and rigorous ways in which to assess students’ artistic development based on the best practices offered in the field. The *Blueprint* contains a robust art making strand, as well as strands that promote literacy in the visual arts, cross-curricula connections, the integration of local and citywide arts institutions in instruction, consideration of careers in the arts, and most importantly, the joy of lifelong learning in the arts.

# Teaching the Arts to the Children of New York City

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

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

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

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

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

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

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

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

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



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

## **I. Art Making**

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

## **II. Literacy in Visual Arts**

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

## **III. Making Connections**

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

## **IV. Community and Cultural Resources**

New York City is rich in community and cultural resources. Students should be actively engaged with the museums, galleries, schools, studios, community-based organizations, libraries, and artists that contribute to the cultural and economic vitality of the city. These resources are integral to the development of young artists, expanding their horizons and enhancing the instruction they receive in school.

## **V. Careers and Lifelong Learning**

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

# Student Development and the Visual Arts

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

## **Early Childhood and the Grade 2 Benchmark:**

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

## **Elementary Students and the Grade 5 Benchmark:**

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

## **Middle School Students and the Grade 8 Benchmark:**

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

## **High School Students and the Grade 12 Benchmark:**

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

# Making Art is the Starting Point

The Visual Arts *Blueprint* begins with the making of art. Through exploration of media—painting, drawing, printmaking, collage, sculpture, 2D/graphic design, and digital media—students develop an understanding of the Elements of Art and the Principles of Design, deepen their expressive and critical faculties, hone their art skills, and develop their imaginative and creative capacities. Further investigations in art, as outlined in the four other strands, provide opportunities for students to:

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

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

## \*Links to Resources

- Arts Education Manual for School Leaders  
<http://schools.nyc.gov/offices/teachlearn/arts/SchoolLeadersManual.html>
- Pre-Kindergarten Standards  
<http://schools.nycenet.edu/offices/teachlearn/PreKStandards.pdf>





*Building Liberty*  
Tempera and oil pastel  
Matthew Wong  
Grade 2  
PS 312, The Bergen Beach School, Brooklyn



## Painting

### Create a painting that demonstrates:

- an imaginative response to a place or subject
- experimentation with mixing primary colors to create secondary colors
- experimentation with tints
- creative use of paint media such as tempera
- use of large and medium brushes to make a variety of expressive marks such as thick, thin, long, short, flowing, jagged
- use of base line to define space
- use of basic shapes to create figures

### Suggested themes or genres

- Family life
- Neighborhood scene
- Natural world
  - Landscape
  - Seascape
  - Animal life

### Refer to artists such as:

- Jacob Lawrence  
use of basic shapes to create figures
- Carmen Lomas Garza and Vera B. Williams  
picture book illustrators' use of color and expressive marks
- Vasily Kandinsky and Howard Hodgkin  
creative use of paint medium and brushstroke
- Charles Burchfield  
imaginative responses to place
- Emma Amos  
imaginative responses to family and friends

## Drawing

### Create a drawing that demonstrates:

- use of varied lines and shapes to convey expression and movement
- exploration of lines such as straight, curved, bumpy, zig-zag, spiral, looped, and broken
- experimentation with geometric, organic, and invented shapes
- expressive use of crayons, oil pastels, and drawing pencils
- ability to blend and mix colors
- placement of figures within a defined space

### Suggested themes or genres:

- Figure in a setting
  - Landscape
  - Seascape
  - Animal Life
- Self-portraiture

### Refer to artists such as:

- Pablo Picasso  
use of line and shape to convey expression
- Raphael  
expressive use of drawing tools
- Berthe Morisot  
figures in a defined space; blending and mixing colors
- Albrecht Dürer  
use of varied lines; representations of the natural world

## Printmaking

### Create a print that demonstrates:

- image transfer
- experimental use of rubbing or stamping to create a pattern
- exploration of crayons and paints to create rubbings and prints
- discovery of design possibilities such as repetition, rotation, symmetry

### Suggested themes or genres:

- Non-representational design
- Natural world
- Portraiture

### Refer to artists such as:

- Sam Gilliam  
textured surfaces
- Jasper Johns and Robert Rauschenberg  
use of rubbings to produce texture

## Benchmark

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



**Self-Portrait in Silver**  
Collograph print  
Gabriela Diaz  
Grade 2  
Brooklyn Arbor Elementary



**The Busy City**  
Watercolor and marker  
Emanuel Vasquez  
Grade 2  
PS 19, The Curtis School, Staten Island



**Landscape with Movement**  
Watercolor pencil, watercolor pastel, and tempera  
Lila Jassen  
Grade 2  
PS 41, Greenwich Village School, Manhattan

Collage	Sculpture	2D/Graphic Design	Digital Media*
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**Create a collage that demonstrates:**

- manipulation of cut shapes to represent a real or imaginary subject
- experimentation with cutting organic and geometric shapes in a variety of sizes
- experimentation with tearing paper
- ability to evenly apply glue
- exploration and expressive use of colored paper to represent a subject
- imaginative placement of shapes
- basic understanding of overlapping

**Suggested themes or genres:**

- Family life
- Neighborhood scene
- Natural world
- Landscape
- Seascape
- Animal life

**Refer to artists such as:**

- Ezra Jack Keats and Eric Carle  
use of color; placement of shapes to create a balanced composition
- Henri Matisse  
use of organic and geometric shapes

**Create a sculpture that demonstrates:**

- additive and/or subtractive techniques
- imaginative ability to build with and mold materials:  
paper: bending, folding, twisting  
wood: stacking, grouping, balancing  
clay: rolling, pinching
- exploration with making textures such as rough, scratchy, or smooth
- organization of parts to whole

**Suggested themes or genres:**

- Portraiture (busts)
- Figures
- Animals
- Still life
- Non-representational object

**Refer to works and artists such as:**

- Mesopotamian cylinder seals  
repetition, incising
- Sumerian cuneiform tablets  
organization of parts to whole; incising
- Louise Nevelson  
grouping, balancing of wood parts
- Niki de Saint Phalle  
imaginative building and molding of materials
- Marisol Escobar  
organization of parts to whole

**Create a design that demonstrates:**

- integration of line and shape resulting in pattern and repetition
- experimentation with:
  - primary and secondary colors
  - rectilinear and curved shapes
  - contrast
  - numbers and letters

**Suggested themes or genres:**

- Pattern design
- Book arts
- Letter and number designs

**Refer to artists such as:**

- Robert Indiana and Jasper Johns  
integration of letters and numbers in artwork
- Bill Martin Jr. and Donald Crews  
illustrators' use of alphabet and numbers as design
- Peter Max  
use of color and contrast

**Digital Media\***

**Create a digital composition that demonstrates:**

- the understanding that images can be manipulated
- ability to experiment, navigate, and edit with different tools such as:
  - paint brush: brush style, size, color
  - shape: shape choice, fill, rotation, color
  - stamp: stamp mold choice, repetition, size
- the range of artistic options

**Suggested themes:**

- Natural world
- Plants
- Animals
- Letters and numbers

**Suggested programs:**

- Available versions of:
  - Wixie (cloud-based program)
  - Pixie
  - Kid Pix

**Refer to artists such as:**

- Haida Artists  
size, shape, and color choice

**\* Necessary Prerequisite Skills** (listed from simple to complex)

As students progress through the grades, they should demonstrate the ability to:

- 1 - Create and save a new doc.
- 2 - Open, use, and save as new file
- 3 - Create multiple versions of files in a variety of file formats (JPEG, GIF, TIFF, EPS, etc.)
- 4 - Upload a JPEG or an image file.
- 5 - Open, use, and save a created file.
- 6 - Navigate through an appropriate software program.
- 7 - Import images into a digital format from a scanner, digital camera, or public domain.

**IMPORTANT NOTE:** For creating videos see *Blueprint for Teaching and Learning in the Moving Image*.



**Lion Pot**  
Painted clay  
Mia Alba  
Grade 2  
PS 145, Brooklyn  
Studio in a School



**The Courageous Lion**  
Cut-paper collage  
Leah Acosta  
Grade 1  
PS 35, Nathaniel Woodhull  
School, Queens

## Looking at and Discussing Art

Looking at their work and the work of their classmates:

- Describe the compositional elements and the qualities of line
- Explain experimentation with color mixing and tints.
- Discuss experimentation with placement of shapes

Apply the same terminology in discussing selected works of museum artwork.



**Portrait of My Friend**  
Tempera and marker  
Jayla White  
Grade 3  
P325X@134, Bronx

## Developing Visual Arts Vocabulary

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

Use new vocabulary to discuss artwork of classmates.

Create a class book of art vocabulary to share with preK and K students.

## Reading and Writing About Art

Listen to a read-aloud about a famous artist.

Look at a work by the artist.

With a partner, discuss or write a response to the work in the form of observations, questions, and personal connections.

Make a class picture book about another well-known artist.

## Problem Solving: Interpreting and Analyzing Art

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

- an artistic problem that was solved
- experiences with the medium
- personal choices

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



## Benchmark

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



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

Discuss how community sites are depicted in books such as Maya Angelou's *My Painted House*, *My Friendly Chicken*, and *Me*; Ann Morris's *Houses and Homes*; Faith Ringgold's *Tar Beach*; Carmen Lomas Garza's *In My Family/En Mi Familia*; compare sites in the school community to those described by the authors.

Using images in the classroom, in a museum, or on its website, examine families in art\* and discuss with classmates:

- how the artist portrayed the family
- what the artwork tells about each person
- what else students would want to know

Imagine a conversation among several people in the artwork; write a dialogue as a class; act out the conversation

\*This includes all forms of artwork and can encompass human and animal families



*Houses on a Mountain in Brazil*  
Cut-paper collage and watercolor  
Selina Lian and Sonia Dong  
Grade 3  
PS 69, Vincent D. Grippo School, Brooklyn

## Observing and Interpreting the World

Observe community sites on a neighborhood walk and notice:

- colors
- buildings
- vehicles
- signs
- people
- patterns

Back in the classroom, compile a list with classmates; students discuss what each would like to illustrate from their walk; create a class mural.



*Bridge*  
Cut paper collage  
Hannah Molina  
Grade 2  
PS 112, Manhattan  
Studio in a School

## Benchmark

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

## Cultural Institutions

On a class trip to an art museum, sketch and/or discuss parts of the exterior of the building; predict what the inside might look like; discuss how the building fits into the neighborhood.

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



Lefferts Homestead, Prospect Park

## Public Art and Design

Where possible, view and discuss the art in nearby train stations, for example Faith Ringgold's mosaic at the 125th Street station on the 2 and 3 lines.

<http://subwaynut.com/irt/125n2/art/index.php>

Using photographs taken by teacher, or on a field trip, explore public art and design in the neighborhood, such as monuments, parks, plazas, murals, buildings, and bridges; share aesthetic responses; explain how these structures contribute to the cultural life of the neighborhood.

Create a neighborhood map showing the location of public art.



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

## Online Resources and Libraries

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

On a class visit to the neighborhood library, ask librarians about the different ways to get information.

Similar to a trip to the museum, discuss the library building and how it fits into the surrounding architecture.

Discuss the value of having a library card; obtain a card either at the library or through school.

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

With classmates make a list of questions to ask an artist.

Find out who the artists are in the school community (school staff, families, students) and invite them into the classroom to talk about their work.

Visit local artists or designers in their studios; notice how they organize the studio; ask them questions about their work, and about how they work; learn how they contribute to the community.



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



## Benchmark

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

## Awareness of Careers in Visual Arts

During a class trip to a museum, identify the various jobs people are doing.

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

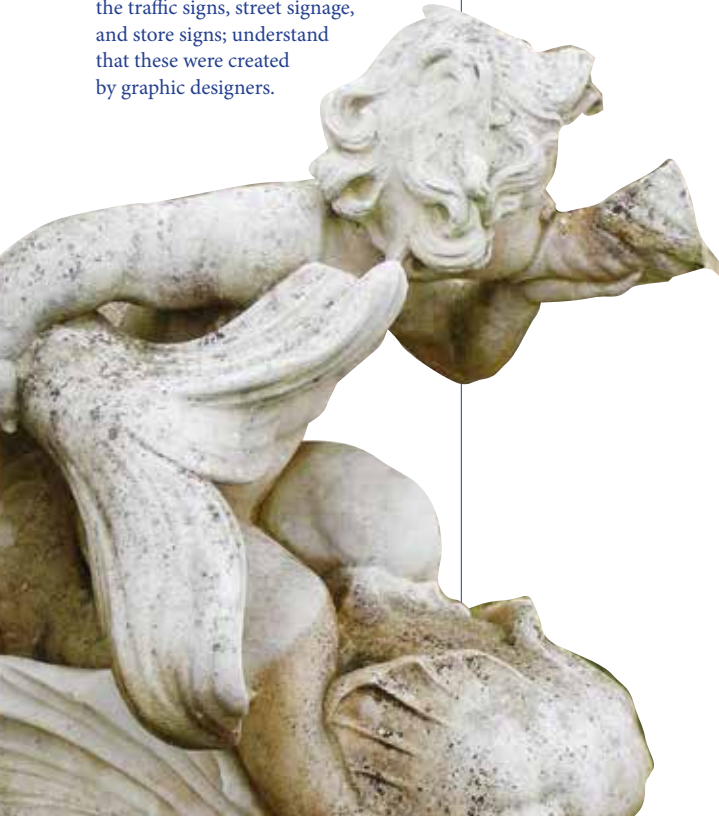
Recognize that people work independently and in teams.

Examine these items:

- picture book covers and illustrations
- birthday cards
- tee-shirt designs

Discuss in terms of color, shape, and overall design; understand each was created by an artist.

On a class neighborhood walk notice the traffic signs, street signage, and store signs; understand that these were created by graphic designers.



## Setting Goals and Developing Career Plans

Maintain individual portfolios of artwork created in class; understand that artists have portfolios and save their artwork.

Share portfolio with a classmate; talk about the artwork and plans for adding to the portfolio.

Learn how artists care for and present their work.

## Art for Enjoyment and Lifelong Learning

Before a class or a family trip to an art museum explore its collection in books and/or online; navigate museum website and look at floor plans to better understand the building.

When in a museum, discuss favorite works of art.

Ask family members about art objects in the home:

- Where did it come from?
- Is there a story connected to it?
- Why do you like it?

Note artwork in the neighborhood such as park statues, subway art, and decorative architectural elements; think about how they add to the neighborhood.



Henri Matisse  
The Piano Lesson,  
1916

## Benchmark

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





*Olivia, Olivia, Brush Your Hair*  
Acrylic on paper  
Tait Berwick  
Grade 4  
PS 58, Brooklyn



## Painting

### Create a painting that demonstrates:

- observation of detail and inventive solutions to design problems
- mixing tints, shades, and tones of primary and secondary colors
- expressive use of paint media such as tempera
- use of large and medium brushes to make a variety of marks such as dabbing and dry brush
- basic organization of space such as foreground and background

### Suggested themes or genres:

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture

### Refer to artists such as:

- Ezra Jack Keats, Jerry Pinkney, and Allen Say  
picture book author/illustrator  
organization of space; expressive use of paint
- Cándido Bidó and Frida Kahlo  
use of tints and shades; portraiture
- Ralph Fasanella and Grandma Moses  
organization of space; observation of details
- Theresa Bernstein, Fritz Scholder, and Paul Gauguin  
expressive use of paint medium
- Faith Ringgold  
organization of space; inventive solutions to design problems;  
expressive use of paint medium

## Drawing

### Create a drawing that demonstrates:

- an imaginative interpretation of an observed subject
- exploration of directional lines such as horizontal, vertical, and diagonal
- the ability to observe and then combine shapes to represent a subject
- identification and rendering of detail
- use of contour line to define a figure or object
- inventive use of pencil, color pencils, and pastels through blending, mixing, and layering
- ability to create a variety of visual textures through mark making
- basic organization of space such as foreground and background

### Suggested themes or genres:

- Figure in a setting
- Natural world
  - Landscape
  - Seascape
  - Animal life
- Self-portraiture

### Refer to artists such as:

- Edgar Degas  
blending, mixing, layering of pastels
- Ellsworth Kelly and Keith Haring  
use of contour lines to define a figure or object
- Vincent van Gogh and Reginald Marsh  
visual texture through mark making

## Printmaking

### Create a print that demonstrates:

- reversal of image
- creative use of a variety of lines, shapes, and textures to construct an expressive engraving, collograph, or monoprint
- effective use of the brayer and barren to ensure a consistent print
- discovery of printing possibilities such as enhancing a ghost print using other media
- expression of emotion

### Suggested themes or genres:

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture

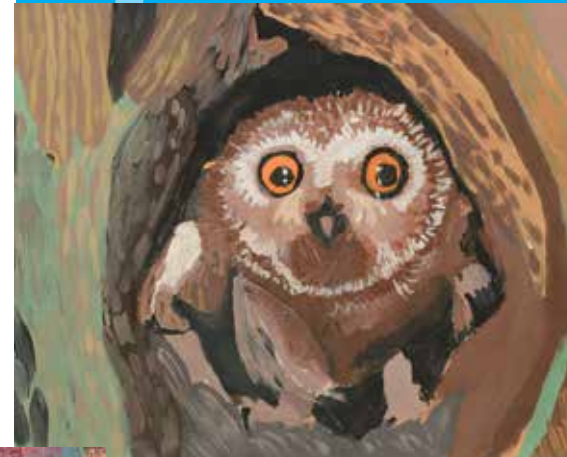
### Refer to artists such as:

- Mary Cassatt and Edvard Munch  
expression of emotion
- Elizabeth Murray, Isabel Bishop, and Pablo Picasso  
creative use of a variety of lines, shapes, and textures
- Henry Moore  
use of collographs
- Rembrandt van Rijn and Albrecht Dürer  
use of line to express emotion

## Benchmark

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

*Who?*  
Tempera  
Sharon Yang  
Grade 5  
PS 160, William T. Sampson, Brooklyn



*Friendship*  
Collograph print  
Angelica Kwan and Judy Zang  
Grade 5  
PS 200, The Benson Elementary School, Brooklyn



## Collage

### Create a collage that demonstrates:

- inventive cutting, placement, and selection of paper to represent a real or imaginary subject
- controlled use of scissors to cut detailed organic and geometric shapes
- experimentation with tearing paper into shapes
- ability to neatly and evenly apply glue
- ability to make hand-painted and scraped paper
- ability to choose papers to represent actual textures
- inventive use of positive and negative space
- control of overlapping to show depth

### Suggested themes or genres:

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture

### Refer to artists such as:

- Henri Matisse  
use of scissors as art tool
- Romare Bearden  
overlapping to show depth

## Sculpture

### Create a sculpture that demonstrates:

- stable construction of a three-dimensional form
- clay: ability to apply techniques of coiling, modeling, and slab making that result in a balanced work
- boxes, wood, tubes, found objects: ability to apply techniques of cutting, taping, and slot joining that result in a unified balanced assemblage
- placement of components that describe gesture, movement, and expression

### Suggested themes or genres:

- Portraiture
- Animals
- Abstraction
- Machines

### Refer to artists and works such as:

- Louise Nevelson and Jim Dine  
balanced composition of found objects
- Brian Jungen  
variety in construction of three-dimensional forms
- Alexander Archipenko, Joel Shapiro, and Anna Hyatt Huntington  
gesture and movement
- Ancient Egyptian clay tomb  
objects  
clay techniques

*The Purple Jungle*  
Photoshop  
Wei Chen  
Grade 6  
MS 74, Nathaniel Hawthorne, Queens

## 2D/Graphic Design

### Create a design that demonstrates:

- attention to the composition of the entire surface
- emphasis and balance through use of color, line, and shape
- balance between negative and positive space
- thoughtful use of personal perspective
- inventive integration of text where applicable

### Suggested themes or genres:

- Book arts
- Poster design
- Business card
- Postcard

### Refer to artists such as:

- Chris van Allsburg and David Macaulay  
author/illustrator use of balance between negative and positive space; personal perspective
- Roy Lichtenstein  
emphasis and balance through use of color, line, and shape
- Stuart Davis  
balance through use of color and shape; inventive integration of text
- Maira Kalman  
personal perspective; inventive integration of text



## Digital Media\*

### Create a digital composition that demonstrates:

- expressive application of the Elements of Art
- imaginative manipulation of photographs or student's own artwork
- ability to creatively use:
  - variety of tools and menu options
  - image effect options such as:
    - brightness (lightness, darkness, and contrast)
    - blur
    - value
    - texture
    - color
    - font style and size
- ability to use a digital camera

### Suggested themes:

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture
- Patterns

### Suggested programs:

- Available versions of:
- Wixie (cloud-based program)
  - Pixie
  - Kid Pix

### Refer to artists such as:

- David Hockney  
expressive application of the Elements of Art in digitally produced artwork

### \*Necessary Prerequisite Skills (listed from simple to complex)

As students progress through the grades, they should demonstrate the ability to:

- 1 - Create and save a new doc.
- 2 - Open, use, and save as new file.
- 3 - Create multiple versions of files in a variety of file formats (JPEG, GIF, TIFF, EPS, etc.).
- 4 - Upload a JPEG or an image file.
- 5 - Open, use, and save a created file.
- 6 - Navigate through an appropriate software program.
- 7 - Import images into a digital format from a scanner, digital camera, or public domain.

**IMPORTANT NOTE:** For creating videos see *Blueprint for Teaching and Learning in the Moving Image*.

*Untitled*  
Hand-painted paper collage  
Patrick Zapala  
Grade 4  
PS/IS 49Q, Dorothy Bonawit  
Kole, Queens



*Red Bird*  
Mixed-media sculpture  
Emely Santana  
Grade 5  
School for Environmental  
Citizenship, Bronx

## Looking at and Discussing Art

Look at a narrative work of art and using the techniques of accountable talk:

- share ideas
- build on other's observations
- question classmates' responses
- make inferences based on visual evidence

## Developing Visual Arts Vocabulary

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

Use new vocabulary in class discussions and in reflective writing about students' own artwork.

## Reading and Writing About Art

Using a work of art as text, write a personal response including observations, questions and personal connections.

Include descriptions of artist's:

- treatment of subject
- techniques
- compositional design
- use of color and line
- expression of mood

Interview a classmate about his/her work of art; take notes or record using an iPad app; write up interview to share with class.

## Problem Solving: Interpreting and Analyzing Art

Share a work in progress with a classmate and describe:

- an artistic problem
- versatility and limitations of the medium
- artistic choices

Recognizing that viewers use prior knowledge and experiences when interpreting artwork, note the variety of classmates' responses to a single work of art; art; discuss the diverse remarks.

## Benchmark

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



**Grotesque**  
Oil pastel  
Danah Chuc  
Grade 5  
PS 254, Dag Hammarskjold,  
Brooklyn



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



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

Examine the work of photojournalists Lewis Hine, Berenice Abbott, Helen Levitt, James Van Der Zee, and others who have documented New York City.

Contrast “old New York” with contemporary New York; note how the city has changed. Also, note what has not changed and how that demonstrates what remains important over time.

Compare photos with prints and paintings of New York City by Ashcan artists John Sloan and William Glackens, and by those of Edward Hopper.



***Umbrella***  
Digital photograph  
Richard Ortiz  
Grade 12  
Theatre Arts Production  
Company School, Bronx

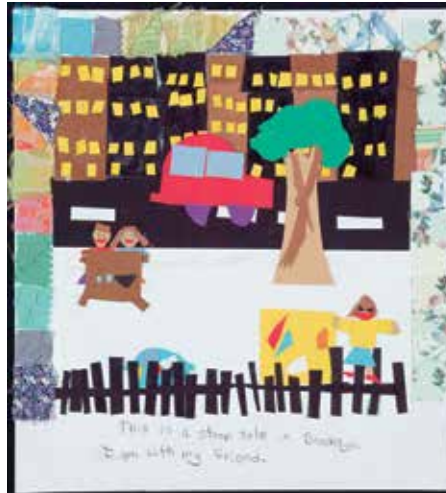
## Observing and Interpreting the World

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

Discuss what is revealed in each artist’s depiction, and what aesthetic decisions the artist made regarding:

- mood or atmosphere of the artwork
- color choice
- basic organization of space such as foreground and background
- amount of detail

Sketch plans for a cityscape, landscape, or neighborhood scene taking these artistic decisions into consideration.



***A Friend's Stoop***  
Collage  
Sophie Spillman  
Grade 3  
PS 29, Brooklyn

## Benchmark

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

## Cultural Institutions

Visit a museum and learn about its collection; select a favorite work to investigate; prepare a presentation for classmates.

Learn about the art galleries in the nearby neighborhoods.



The Brooklyn Museum



Bow Bridge, Central Park

## Public Art and Design

Learn about the history of public art in the New York City subways.

Explore MTA Arts for Transit to view:

- permanent subway art
- posters
- art cards
- Poetry in Motion

<http://web.mta.info/mta/aft/>

Learn about the Department of Cultural Affairs Percent for Art Program.

<http://www.nyc.gov/html/dcla/html/panyc/projects.shtml>

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

Design a child-friendly play space with attention to:

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

## Online Resources and Libraries

Access a variety of resources in school or public library: books, DVDs, files, CD-ROMs, and Internet; working in groups, use several different resources to learn about an artist or art movement.

Investigate library websites such as:

- [www.nypl.org](http://www.nypl.org)
- [www.loc.gov](http://www.loc.gov)

Smithsonian Archives of American Art [www.aaa.si.edu](http://www.aaa.si.edu)

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

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

Ask that artist to make a presentation of his/her other artwork and commissions.

With an arts organization that works in the school, plan and execute a school mural.



## Benchmark

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

## Awareness of Careers in Visual Arts

Collect ads from magazines and newspapers that are eye-catching; with a classmate discuss them in terms of the Elements of Art and the Principles of Design; decide what makes the ads so appealing; recognize that they were created by graphic designers.

Investigate the work of textile, interior, fashion, jewelry, and furniture designers; learn how they produce their work; recognize that designers are artists.

Learn what skills, education, and training are required for careers in design.

## Setting Goals and Developing Career Plans

Working with classmates, plan and implement an exhibition of student artwork. Work in teams for each component of the exhibition:

- curating
- designing wall text
- creating brochures
- designing posters

Working with theater and/or music teachers and students, help design scenery for a performance.

Reflect on the benefits of the collaborative process.

Create a picture book for students and enter it into the annual Ezra Jack Keats Bookmaking Competition.  
<http://schools.nyc.gov/offices/teachlearn/arts/ejk.html>

## Art for Enjoyment and Lifelong Learning

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

Visit the Subway Art Guide to learn about the history of the train system and the artwork commissioned by MTA Arts For Transit.  
<http://www.nycsubway.org/perl/artwork>

Artwork in the train stations often relate to the neighborhood. After looking at the images on this website, sketch out a design for a subway stop near you.

Keep an album of museum visits and include postcards, and free materials such as brochures and floor plans. Add commentary.

## Benchmark

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



*A Bronx Reflection*  
 167th Street Station  
 Carol Sun, 2006





Self-Portrait  
Graphite, charcoal, and chalk  
Jonathan Alvarez  
Grade 8  
IS 230, The Magnet School for Civics in the Community, Queens



## Painting

### Create a painting that demonstrates:

- sustained observation to express a point of view
- use of observational sketches as references
- ability to mix tints, shades, and tones of primary, secondary, and tertiary colors with intent and purpose
- observation and creation of the illusions of light and value
- the competent use of paint media such as watercolor or acrylic
- use of large, medium, and detail brushes to make a variety of marks and effects such as wash, wet on wet, wet on dry, and dry on dry
- use of a variety of acrylic brushes to scumble and stipple
- organization of composition using foreground, middle ground, and background

### Suggested themes or genres:

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture
- Everyday life
- Abstraction

### Refer to artists such as:

- Edward Hopper use of observational sketches; organization of composition (foreground, middle ground, background)
- Francisco Oller y Cestero organization of composition
- Norman Lewis and George Morrison abstraction
- Robert Motherwell and Lee Krasner abstraction; use of brushes to make a variety of marks and effects
- Jean-Michel Basquiat use of brushes to make a variety of marks and effects
- Helen Frankenthaler and Mark Rothko creation of the illusions of light and value

## Drawing

### Create a drawing that demonstrates:

- sustained observation inspired by student curiosity
- a personal view of their environment
- the ability to create the illusion of space through perspective and scale of objects and figures
- the use of a range of values to describe volume and form
- representation of a subject in a novel way
- purposeful use of drawing pencils, charcoal, pastels, and pen and ink to create varied line quality and visual textures
- ability to use drawing tools in inventive ways such as stippling, hatching, cross-hatching, and blending
- organization of composition, using foreground, middle ground, and background

### Suggested themes or genres:

- Figure drawing
- Still life
- Cityscape
- Landscape
- Everyday life

### Refer to artists such as:

- Al Hirschfeld, Marius de Zayas, and Honoré Daumier representation of a subject in a novel way
- Jasper Johns varied line quality and visual texture
- Martín Ramírez and Lee Bontecou use of drawing tools in inventive ways
- Alice Neel and Charles White range of values to describe volume and form

## Printmaking

### Create two or more prints that demonstrate:

- careful inking, registration, and lifting
- planning and execution of an engraving, stencil print, collograph, or monoprint
- knowledge of signing and numbering of an edition
- a personal view or unique perspective
- unity of composition
- explorations with textured materials
- exploration with visual texture

### Suggested themes or genres:

- Cityscape
- Landscape
- Neighborhood scene
- Still life
- Portraiture
- Everyday life

### Refer to artists such as:

- Ernest Critchlow unity of composition
- Martin Lewis unique perspective of city life
- Grant Wood and Thomas Hart Benton unique perspective of rural landscape
- Wanda Gág range of designs used by picture book authors/illustrators
- Jim Dine and Andy Warhol personal view, unique perspective



*Sunset Park Interior*  
Ink  
Tao Yu Xue  
Grade 8  
JHS 220, John J. Pershing, Brooklyn



*Jim Dine Inspired Tool*  
Chalk pastel Daysey Vazquez  
Grade 8  
PS/MS 194, Bronx

## Benchmark

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



*Self-Portrait* Oil pastel  
Nyah Alexis  
Grade 8  
Frederick Douglass Academy VIII  
Middle School, Brooklyn

Collage	Sculpture	2D/Graphic Design	Digital Media*
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**Create a collage that demonstrates:**

- purposeful use of collage techniques to express personal vision
- proficiency in cutting, tearing, and gluing techniques
- ability to transform paper with a variety of media
- cohesive selection of papers to represent texture and subject
- intentional use of positive and negative space to create a balanced composition
- use of overlapping to create space
- unity through color

**Suggested themes or genres:**

- Neighborhood scene
- Cityscape
- Landscape
- Still life
- Portraiture
- Abstraction

**Refer to artists such as:**

- Georges Braque, Pablo Picasso, Juan Gris, and Kurt Schwitters use of a cohesive selection of papers and materials; expression of a personal vision; unity through color; use of abstraction
- Benny Andrews transformation of paper with variety of media



**Golden Lady**  
Mixed-media sculpture  
Melody Pereyra  
Grade 7  
John Ericsson Middle School 126, Brooklyn

**Create a sculpture that demonstrates:**

- attention to scale
- unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire
- expressive use of texture and form
- inventive organization of positive and negative space
- symmetrical/asymmetrical balance

**Suggested themes or genres:**

- Portraiture
- Figure
- Abstraction

**Refer to artists such as:**

- Alexander Archipenko, Isamu Noguchi, and Louise Bourgeois symmetrical/asymmetrical balance; abstraction
- Claes Oldenburg and Tom Otterness use of scale for expressive purposes
- Abastenia St. Leger Eberle expressive form
- John Chamberlain unity through purposeful selection of materials; asymmetrical balance
- Alexander Calder inventive use of wire; symmetrical/asymmetrical balance

**Create a design that demonstrates:**

- unity through the use of color, line, shape, and texture
- attention to balance, emphasis, and proportion
- the integration of color, line, and shape to express a clear message
- inventive integration of text where applicable

**Suggested themes or genres:**

- Book arts
- Poster design
- CD cover design
- Advertisements
- Postage stamp design
- Abstraction
- Portraiture
- Comic books/strips

**Refer to artists and works such as:**

- Joan Miró and F. Hundertwasser unity through the use of line, color, and shape in abstract design
- Roz Chast and Sophie Blackall integration of color, line, and shape to express a clear message; inventive integration of text
- Lorenzo Homar and Rafael Tufiño integration of text and image; emphasis and balance through use of color, line, and shape
- 18th-century hanging scrolls (China) and scrolls from Edo period (Japan) inventive integration of text

**Self-Portrait**  
Cut-paper collage  
Samuel Lee  
Grade 8  
MS 74, Nathaniel Hawthorne, Queens

**Create a digital composition that demonstrates:**

- confident use of a graphic program
- synthesis of technology and Principles of Design
- ability to navigate through the interface of a desktop publishing program
- creative layout: size, shape, location, and resolution (dpi)
- intentional selection of font, font size, and color
- purposeful arrangement of text and image
- effective use of a digital camera

**Suggested themes or genres:**

- Graphic novel page
- Tee shirt graphic
- Newspaper/magazine layout
- Children's book illustration

**Suggested programs:**

- Comic Life 3
- Adobe Illustrator
- Adobe Photoshop
- PowerPoint

**Refer to artists such as:**

- Graphic novelists Art Spiegelman and Osamu Tezuka purposeful arrangement of text and image; creative layout



**\*Necessary Prerequisite Skills**  
(listed from simple to complex)  
As students progress through the grades, they should demonstrate the ability to:

- 1 - Create and save a new doc.
- 2 - Open, use, and save as new file.
- 3 - Create multiple versions of files in a variety of file formats (JPEG, GIF, TIFF, EPS, etc.).
- 4 - Upload a JPEG or an image file.
- 5 - Open, use, and save a created file.
- 6 - Navigate through an appropriate software program.
- 7 - Import images into a digital format from a scanner, digital camera, or public domain.

**IMPORTANT NOTE: For creating videos see *Blueprint for Teaching and Learning in the Moving Image*.**



**Blue Sky and Building**  
Color print from digital photography  
Cindy Rodriguez  
Grade 9  
Theatre Arts Production  
Company School, Bronx

## Looking at and Discussing Art

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

Include some or all of the following:

- general observations
- questions
- treatment of subject
- techniques
- compositional design
- use of color and line
- expression of mood
- art historical references

## Developing Visual Arts Vocabulary

Maintain a journal of observations and ideas about students' own work and works by recognized artists; incorporate related art vocabulary.

Where relevant, make connections between students' work and those of other artists.

Using artwork as instructional text, record lessons learned from other artists.



Images from Frida Kahlo's Journal

## Reading and Writing About Art

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

Write an artist statement related to students' own works of art created as responses to social issues or current events.

## Problem Solving: Interpreting and Analyzing Art

In small groups students discuss how they resolved the challenges of a particular design problem.

With partner, co-construct a rubric to assess work, with clear expectations for achievement that provide guidelines for self-analysis.

## Benchmark

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



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

Examine the artwork of one area of the world, during a specific era and discuss what can be learned about the culture based upon its artwork. For example, explore the art from the Royal Court of Benin (Nigeria today) during the 16th and 17th centuries and discuss:

- objects that were important to the people
- reasons for relatively little change in the style
- materials available
- importance of specific imagery and subject matter

Look at books and online resources to learn more. In this case a helpful website is [http://metmuseum.org/toah/hd/bnch/hd\\_bnch.htm](http://metmuseum.org/toah/hd/bnch/hd_bnch.htm)

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

Compare how both artists and poets work with:

- imagery
- space
- rhythm
- shape

Identify a favorite poem and plan a work of art based on it.



*Old Brooklyn Bridge*  
Oil  
Joseph Stella  
MFA, Boston

## Observing and Interpreting the World

Compare illustrations in books by Chris van Allsburg and David Macaulay and discuss the settings and what was important for each author/illustrator to convey.

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

- point of view
- mood
- aesthetic and social considerations



*Brooklyn Bridge*  
Watercolor and charcoal  
on paper  
John Marin  
The Metropolitan  
Museum of Art

## Benchmark

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

## Cultural Institutions

On a class visit to an art museum, invite a museum educator to talk about how the education department plans programs for students.

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

Research the history of a New York City museum, theater, or concert hall; create a PowerPoint to present in class.

## Public Art and Design

Visit a historic site, a monument, or other public work of art; investigate its connection to history; recognize how artists and designers can change the public's perception of a space.

Research an artist whose work is part of MTA Arts for Transit using sites such as:

<http://web.mta.info/mta/aft/>

[www.nycsubway.org/perl/artwork](http://www.nycsubway.org/perl/artwork)

Use this information to sketch out a plan for a public work of art for an outside or underground train station.

## Online Resources and Libraries

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

Start with such Websites as:

- [www.artcyclopedia.com](http://www.artcyclopedia.com)

- [www.si.edu](http://www.si.edu)

Visit the Nolen Library in the Metropolitan Museum of Art and become familiar with the book and electronic resources.

<http://metmuseum.org/research/libraries-and-study-centers/nolen-library>

Create a presentation or a picture book for an elementary school student explaining the steps taken to do to research about an artist on the Internet.

Review the library books in the school library or media center; create a "wish list" of art books for the school to purchase that can be used for research.

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

Participate in a CBO-sponsored art event.

Recognize how painting a mural or reclaiming a public space helps transform a community and improves the quality of life.

Share knowledge at school and discuss ways to transform the school through art.



Nolen Library in the Ruth and Harold D. Uris Center for Education The Metropolitan Museum of Art

## Benchmark

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

## Awareness of Careers in Visual Arts

Work with teacher to arrange a “behind the scenes” visit to a museum; recognize the many people—such as curator, installer, conservator, educator, librarian, architect, exhibition planner, and development and administrative personnel—who constitute the organization.

Note how the roles in a museum are inter-related and necessary for its operation.

Explore the variety of graphic novels in the Nolen Library at the Metropolitan Museum of Art. Research the development of favorite graphic artists.

Working in small groups, examine several samples of one of these items:

- picture book covers and illustrations
- comic books/strips
- advertisements
- postage stamps
- CD cover designs

Discuss in terms of the Elements of Art and the Principles of Design; understand that artists created the design and layout for all of these items. As a team create a design based on the discussion.

## Setting Goals and Developing Career Plans

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

Working in teams, create:

- a special program involving parents and community such as an exhibition of student and/or parent artwork
- a mural design and plan for its installation
- a set design for a play.

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

Create a picture book for younger students and enter it into the annual Ezra Jack Keats Bookmaking Competition.  
<http://schools.nyc.gov/offices/teachlearn/arts/ejk.html>

## Art for Enjoyment and Lifelong Learning

Visit the website for the New York City Landmarks Preservation Committee; locate historic buildings to explore.  
<http://www.nyc.gov/html/lpc/html/home/home.shtml>

Appreciate the architectural style and details of the edifice such as gargoyles and cornices; consider how the building relates to its neighbors, and the how it meets its purpose.

Learn more about the art in public schools at the NYCDOE website for Public Art for Public Schools.  
<http://schools.nyc.gov/community/facilities/PublicArt/Art/default.htm>  
Discuss in class how artwork changes the school environment.

Research the history of school’s permanent artwork. If there is none, with a team of classmates, sketch out a plan for an art installation at the school.

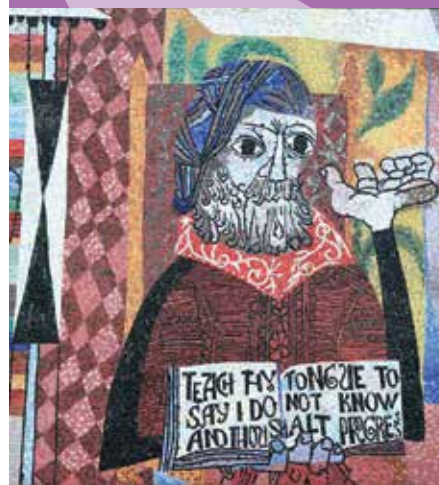
Visit museums and galleries and keep a running record of these visits by writing impressions; supplement with postcards and free materials at each site.



**Bank of Manhattan Company Building**  
Long Island City  
Built 1925-27  
Morrell Smith, Architect

## Benchmark

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



Ben Shahn  
Mosaic  
William E. Grady  
Career and Technical  
Education High School,  
Brooklyn





Turbee  
Watercolor  
Rebecca Turbee  
Grade 12  
Summer Arts Institute, Citywide Program



## Painting

### Create a series of works that demonstrates:

- personal style, vision, social commentary
- proficiency in mixing a complete painting palette
- ability to control light, value, intensity, and contrast
- mastery of paint media such as gouache, watercolor, oil, or acrylic
- an ability to handle a variety of brushes, and a palette knife as a painting tool
- glazing/layering techniques
- creative use of Elements of Art and Principles of Design to organize the picture plane

### Suggested themes or genres:

- Cityscape
- Landscape
- Everyday life
- Portraiture
- Social issues
- Non-representational, imaginary, and/or symbolic imagery
- Surrealism
- Conceptual Art

### Refer to artists such as:

- Georgia O'Keeffe and Mark Rothko personal style and vision; control of light, value, intensity, and contrast
- Wayne Thiebaud and Kehinde Wiley use of complete painting palette
- Howard Hodgkin and Gustave Courbet use of palette knife as painting tool
- Johannes Vermeer glazing technique
- Ramón Frade, Emma Amos, and Jean-Michel Basquiat social commentary
- Anselm Kiefer and Diego Rivera personal vision; social commentary

## Drawing

### Create a collection of drawings that demonstrates:

- synthesis of observation, imagination, and social commentary
- a cohesive body of work
- a personal style
- the use of gesture and proportion to create dynamic figures
- the use of the figure or a non-figurative subject to represent an idea, concept, or a personal view
- comprehensive use of pencils, charcoal, pastels, and conté crayons
- a variety of techniques and genres
- creative use of Elements of Art and Principles of Design to organize the picture plane

### Suggested themes or genres:

- Portraiture
- Figures
- Landscape
- Cityscape
- Everyday life
- Social issues
- Conceptual or virtual geography/mapping

### Refer to artists such as:

- Michelangelo Buonarroti synthesis of imagination and observation; use of gesture to create dynamic figures
- Yasuo Kuniyoshi synthesis of observation, imagination, and social commentary
- Whitfield Lovell use of proportion to create dynamic figures; expressive use of charcoal
- Julie Mehretu use of non-figurative subject to represent a concept; conceptual or virtual geography/mapping
- William Kentridge social commentary; use of charcoal medium
- Rembrandt van Rijn comprehensive use of a medium; the use of gesture, and proportion to create dynamic figures

## Printmaking

### Create an edition of prints that demonstrates:

- precise registration of two or more color plates
- dynamic use of positive and negative space in linoleum/soft block, silkscreen, or serigraph plate design
- independent planning and execution of editions
- the creation of a rich image that expresses a personal view
- synthesis of observation, imagination, and social commentary

### Suggested themes or genres:

- Social issues
- Cityscape/landscape
- Portraiture
- Everyday life
- Personal history
- Conceptual/text-based art
- Image appropriation

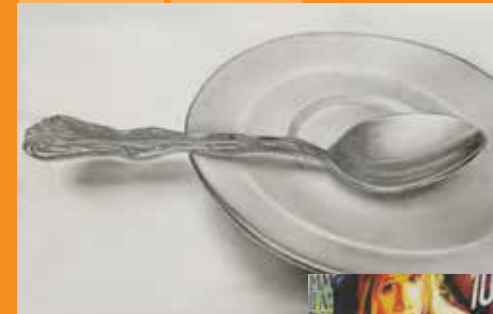
### Refer to artists such as:

- Henri de Toulouse-Lautrec, John Sloan, George Bellows, and Käthe Kollwitz synthesis of observation, imagination and social commentary
- Rockwell Kent dynamic use of positive and negative space in design
- Reginald Marsh and José Guadalupe Posada the creation of rich images that express a personal view
- Ando Hiroshige, Katsushika Hokusai, and Kitagawa Utamaro use by Ukiyo-e artists of multiple wood blocks

## Grade 12 Benchmark

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

Untitled  
Graphite  
Monica Erlano  
Grade 12  
New Explorations into Science, Technology and Math, Manhattan



Untitled  
Oil  
Catherine Labarca  
Grade 12  
Fiorello H. LaGuardia High School of Music & Art and Performing Arts, Manhattan

Collage	Sculpture	2D/Graphic Design	Digital Media*
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**Create a mixed-media collage that demonstrates:**

- personal vision and/or reference to a social issue
- mastery in cutting, tearing, and gluing techniques
- inclusion of a variety of media and materials
- ability to incorporate/synthesize printed images and text
- mastery of Principles of Design to create a unified composition

**Suggested themes or genres:**

- Social issues
- Cityscape
- Landscape
- Portraiture
- Everyday life
- Abstraction

**Refer to artists such as:**

- Mark Bradford, Jaune Quick-to-See Smith, Emma Amos, and Kara Walker  
reference to social issues; variety of media and materials
- Mickalene Thomas and Raoul Hausmann  
inclusion of a variety of media and materials
- Georges Braque and Pablo Picasso  
abstraction through manipulation of Principles of Design; composition

**Create a sculpture that demonstrates:**

- interaction with a space or the realization of a freestanding form
- thoughtful selection and use of materials to express a personal style
- planning, and execution of a work that conveys a message to influence opinion
- effective use of the Principles of Design

**Suggested themes or genres:**

- Portraiture
- Abstraction
- Social issues

**Refer to artists and works such as:**

- Ai Weiwei, El Anatsui, and Judy Chicago  
interaction with a space; work conveying a social message
- Barbara Hepworth and Henry Moore  
abstraction; realization of a free-standing form
- Elizabeth Catlett  
realization of a free-standing form
- Maya Lin and other artists'  
public memorials  
delivery of a message
- Richard Serra and Mark DiSuvero  
abstraction



**Biomorphic Sculpture**  
Sculpted rigid foam  
Anastasia Pak  
Grade 10

John Dewey High School, Brooklyn

**Create a design that demonstrates:**

- selective use of the Elements of Art and Principles of Design
- a synthesis of shape, pattern, rhythm, and movement into a unified work
- purposeful use of an image (e.g., a logo or a picture in a print ad) commenting on a social issue
- text integrated with, and supporting, a graphic image

**Suggested themes or genres:**

- Book arts
- Public service announcement (PSA) poster
- Playbill
- Advertisement
- Abstraction

**Refer to artists such as:**

- Milton Glazer, Ivan Chermayeff, and Paul Rand  
synthesis of shape, pattern, rhythm, and movement into a unified work
- Shepard Fairey  
use of an image clearly supported by integrated text

**Create a digital series that demonstrates:**

- communication through visual and textual context
- an understanding and awareness of a target audience
- a personal view and style
- ability to navigate through a graphic design program
- intentional choice and editing of font for an intended audience
- ability to utilize text, images, and ideas to persuade

**Suggested themes:**

- Bookmaking
- High school cover design competition  
<http://schools.nyc.gov/ChoicesEnrollment/High/CoverDesign/default.htm>
- Basic webpage design using available online templates

**Suggested programs:**

- Comic Life 3
- Adobe Illustrator
- Adobe Photoshop
- Adobe InDesign

**Refer to artists such as:**

- Graphic novelists Art Spiegelman, Osamu Tezuka, Lynda Barry, and Eddie Campbell  
purposeful arrangement of text and image; creative layout; audience awareness
- Massimo Vignelli  
navigation through a design problem; effective use of font for intended audience
- Shirin Neshat  
personal view; powerful use of text

**\*Necessary Prerequisite Skills**  
(listed from simple to complex)

As students progress through the grades, they should demonstrate the ability to:

- 1 - Create and save a new doc.
- 2 - Open, use, and save as new file.
- 3 - Create multiple versions of files in a variety of file formats (JPEG, GIF, TIFF, EPS, etc.).
- 4 - Upload a JPEG or an image file.
- 5 - Open, use, and save a created file.
- 6 - Navigate through an appropriate software program.
- 7 - Import images into a digital format from a scanner, digital camera, or public domain.

**IMPORTANT NOTE:** For creating videos see *Blueprint for Teaching and Learning in the Moving Image*.



**Goldenage Magazine**  
Adobe Illustrator vector image  
Steffany Cielo and Antar Zaiter  
Grade 12  
High School for Arts and Business, Queens

## Looking at and Discussing Art

Identify issues raised by a single controversial work of art; explore the historical, and/or societal climate that might account for the controversy.

Discuss how and why the issues surrounding a work of art may diminish or disappear over time.

Students review their portfolios for works they believe demonstrate the power of art to challenge and provoke the viewer; present to classmates and invite opinions.

## Developing Visual Arts Vocabulary

Create an illustrated picture book for younger students based on visual arts vocabulary.

Create wall text, labels, catalogues, and promotional materials for a student-curated exhibition.

## Reading and Writing About Art

Read art reviews and critiques in newspapers and online; visit a gallery or museum exhibition and write a response, informed by the language of these texts.

(Seniors) write an art history-based research paper to submit into the Dedalus Art History Scholarship Competition. Information is posted during the spring semester at <http://schools.nyc.gov/offices/teachlearn/arts/competitions.html>.

## Problem Solving: Interpreting and Analyzing Art

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

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

NOTE: The Commencement Examination in Visual Arts includes adjudication of student portfolio and reflective essay. For sample exam visit: <http://schools.nyc.gov/offices/teachlearn/arts/Exit%20Exam/Sample%20Visual%20Arts%20Exam.pdf>

Create a PowerPoint presentation explaining student work in terms of artistic, cultural, social, and/or historical influences.

## Benchmark

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



# 12th Grade: Making Connections Through Visual Arts

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

Explore an influential and/or controversial art exhibition and research how the public's reaction reflected the society of the times. As an example, study how the Armory Show impacted the New York and the national art scene. Curriculum materials may be found at <http://nyhistory.org/education/professional-learning/curriculum-library>.



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



**Glow of the City, 1929**  
**Drypoint**  
**Martin Lewis**  
**Collection of Dr. Dorrance T. Kelly**

## Observing and Interpreting the World

Examine graphic novels that are based on history, such as *Maus*, Art Spiegelman's mix of literary genres that documents the Holocaust; discuss artist's use of image and text to deliver message.

Study works by various printmakers and explore their reactions to the society in which each lived. Several artists to consider: Rafael Tufiño, Honoré Daumier, Käthe Kollwitz, Elizabeth Catlett, and John Sloan.

Select one global subject or issue and related images that represent various geographic areas and span several centuries; create a PowerPoint presentation for classmates that includes student's observations of the different interpretations. Presentation may include student's own visual realization of the subject or issue.

Some suggestions:

Subject: Mother and child; games, leisure activities; leadership

Issue: Effects of war; working class concerns

## Benchmark

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

Cultural Institutions	Public Art and Design	Online Resources and Libraries	Community-Based Organizations (CBOs), Local Artists, and Studios
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On an individual visit to an art museum, make note of the way in which the art is curated in a specific place.

Visit a gallery or a special museum exhibition; create a gallery and museum guide for young children or young adults.

Design an interactive activity for the students.

Create a map citing art museums in all five boroughs; use the map as a basis for a work of art, or to serve an applied purpose.

Spend several afternoons visiting galleries in one particular area (Chelsea, Williamsburg, Madison Avenue are some examples).

Compare a conceptual piece of public art such as Maya Lin's Vietnam Memorial in Washington, D.C. to a more traditional work, for example, Penelope Jenck's sculpture of Eleanor Roosevelt on Riverside Drive in Manhattan. Discuss the merits of each type of commemorative public art.

Review the guidelines for submitting a proposal for public art at

<http://www.nyc.gov/html/dcla/html/panyc/percent-for-art.shtml>

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

Consult such Websites as:

- [www.mas.org](http://www.mas.org)
- [www.publicartfund.org](http://www.publicartfund.org)

Explore the NYCDOE website to learn about Public Art for Public Schools  
<http://schools.nyc.gov/community/facilities/PublicArt/Art/default.htm>

Individually, or with a team, design a work of art or an installation piece for the school.

Visit the website for the New York City Landmarks Preservation Committee. Search site for a landmark building in neighborhood or borough. Use the comprehensive information on the website to research the building.  
<http://www.nyc.gov/html/lpc/html/home/home.shtml>

Investigate online resources on the site for the Office of Arts and Special Projects. As an example see: <http://schools.nyc.gov/offices/teachlearn/arts/Hirschfeld.html>

Visit a specialized library to view its collection or a specific manuscript; note the setting, special environmental conditions, display, and preservation requirements. Several suggested sites are: <http://libmma.org/portal/category/met-libraries/>  
<http://www.themorgan.org/>

Prepare a PowerPoint for younger students explaining how to navigate a particular museum's website.

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

Survey the local and school communities to learn what additional arts resources are needed.

Consult a site such as: [www.allianceforarts.org](http://www.allianceforarts.org)

## Benchmark

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

## Awareness of Careers in Visual Arts

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

Explore the website of Cooper Hewitt Smithsonian Design Museum to learn about teen design programs. <http://www.cooperhewitt.org/education/teen-programs/>

Investigate the websites of arts organizations and museums during the winter to apply for summer internship programs.



## Setting Goals and Developing Career Plans

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

Apply knowledge and skills by entering competitions such as:

- Rothko and Dedalus Competitions
- Scholastic Art and Writing awards

Consult this site for timely information <http://schools.nyc.gov/offices/teachlearn/arts/competitions.html>

Create a picture book for younger students and enter it into the annual Ezra Jack Keats Bookmaking Competition. <http://schools.nyc.gov/offices/teachlearn/arts/ejk.html>

Research art reviews in newspapers and magazines. Visit a museum or gallery exhibition, take notes, and informed by research, write a review.

## Art for Enjoyment and Lifelong Learning

Enroll in an arts-related post-secondary course.

Attend an after-school or weekend art workshop such as the School Art League's Saturday Art Career Workshop series. <http://schoolartleague.org>

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

Maintain an art/writing journal of museum and gallery visits. Add personal reflections and sketches.



*Raíces Maya*  
Oil on canvas  
Kathy Flores  
Grade 12  
High School of Art & Design, Manhattan

## Benchmark

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



## Visual Arts and Pre-Kindergarten Students By Thomas Cahill, President & CEO, Studio in a School

This document is intended for visual arts specialists and early childhood educators.

Children develop important art and life skills through discovery-based visual arts experiences. Among these are self-efficacy, refined eye-hand coordination, and keen observational skills. The rewards of early arts learning are sustained throughout life as children realize that they can express their feelings and ideas visually.

Pre-K children are eager to share their observations and discoveries. The art specialist or class teacher can create a classroom culture that nurtures the imagination, expression, creative choices, and observational abilities of each child.

Four-year-old students are new to school, and this is often their first time away from familiar surroundings. Children may have limited experience with art media before entering the class, which is why repeated practice and access to the art center is important.



*Self-Portrait*  
Oil pastel and watercolor  
Lola Degnan  
PreK  
PS 118, The Maurice Sendak  
Community School, Brooklyn  
Studio in a School

Through an exploration of art materials, children make imaginative and meaningful connections, eventually depicting their own experiences. Through repeated in-class experiences, children develop:

- Expressive abilities
- Imagination
- Visual perception skills
- Fine motor control
- Language skills
- Persistence and problem solving skills
- Cognitive and social skills

When planning activities, consider that four-year-olds are active learners who:

- Require clear demonstrations and brief explanations
- Grow through play and exploration
- Enjoy discovering subtle differences
- Strive for independence
- Have limited attention spans
- May create abstract drawings representationally at the start of the year
- Benefit from seeing, hearing, and practicing instructions
- Enjoy auditory, rhythmic rhymes, and practice gestures to reinforce demonstrated routines
- Develop gross and fine motor skills with repeated independent access to the art center and tools
- Have difficulty sitting still or in one place for a long time
- Prefer making and completing art in one session
- Can only manage one direction at a time
- Need concrete examples, modeling, and practice to learn routines.

## Visual Arts and Pre-Kindergarten Students *continued*

Four-year-olds thrive when:

- Given choices
- Exploring media repeatedly to gain experience and control
- Having new sensory experiences with media and tools
- Sharing in small groups
- Looking at art reproductions and illustrated books

### Early Childhood Practices

Four-year-olds are experiencing a period of enormous growth: physical, social, emotional, cognitive, and linguistic.

- The best early childhood art instruction combines independent student-directed learning and selected whole-group experiences led by adults who introduce media and tools with a sense of inquiry.
- Group shares and discussions with teachers should emphasize process and personal choices over the resulting product. This builds confidence and self-reliance.
- Children exhibit self-confidence as they engage in art making with progressive addition of media, tools, and skills.
- Children are increasingly willing and encouraged to take risks, explore their own creativity, and make art linked to their interests, observations, and play.
- The physicality of studio art making, combined with observations made in creating art, leads students to predictions based on what they have discovered from art making. They begin to ask reflective questions based on what they have seen and learned with art media.
- Children learn to look closely, observing with an appreciative eye. They find imaginative uses for materials found in the art center, combining them in new ways, and then learn to express their ideas effectively and share them with others.
- Looking at work with the group helps to develop communication skills.
- In-class opportunities to share and exhibit artwork also help children develop social skills and an appreciation for other children's choices and artwork.

*The New York State Prekindergarten Foundation for the Common Core* framework links pre-K learning to a cohesive plan for pre-K–12 education. When developing art plans, consider opportunities to align with these expectations based on the frameworks.

### Domain 1: Approaches to Learning

Through playful exploration of materials, children make connections to what they know and feel, problem solve, and test out theories. Art inquiry builds persistence and confidence, as children stay on task to find solutions to media.

### Domain 2: Physical Development and Health

Remember that art is a workout! Children are still developing large and small muscle control and may tire easily. Art making supports the development of fine and gross motor skills and coordination.

### Visual Arts

NOTE: In pre-kindergarten, children are expected to demonstrate increasing awareness and competence in the areas that follow:

1. Expresses oneself and represents what he/she knows, thinks, believes, and feels through visual arts.
  - a) Experiments with a variety of mediums and methods of using art materials (such as using a big brush to paint broad strokes, combining colors, etc.).
  - b) Shows an interest in what can be created with tools, texture, color, and technique.
  - c) Uses materials to build and create “pieces” that represent another item (blocks become a castle; clay becomes a snake).
  - d) Chooses materials and subjects with intent and purpose.
  - e) Paints, draws, and constructs models based on observations.
2. Responds and reacts to visual arts created by themselves and others.
  - a) Expresses an interest in drawings, sculptures, models, paintings, and art creations of others.
  - b) Identifies similarities and differences among samples of visual art.
  - c) Shares opinions about visual arts, creations, and experiences.

## Visual Arts and Pre-Kindergarten Students *continued*

### Domain 3: Social and Emotional Development

Children exhibit a sense of accomplishment when their work is completed, displayed, and recognized. In pre-K, most of your students will move from basic explorations of media to creating graphic symbols and telling stories about themselves in their artwork. A favorite topic explored is “me and my family.”

When art is shared in class discussions, children learn important relationships and self-regulation skills. Class discussions on art add a positive tone to the class that can be applied to other situations.

### Domain 4: Communication, Language and Literacy

Children respond to the sensory experiences of making art with language. Viewing and interpreting artwork allows students to express their ideas and explain their processes. Sharing fosters children’s abilities to develop a descriptive vocabulary, ask questions, engage in formal and informal conversations, and listen attentively.

### Domain 5: Cognition and Knowledge of the World

The art center is a lab where young children test the properties of art media. They are investigators as they mix colors, build structures, or stamp papers with patterns. When children look at work in progress, they make predictions and ask themselves, “I wonder if ...” as they explore size and space relationships.

The following goals for visual art learning are also outlined in the *New York State Prekindergarten Foundation for the Common Core*.

### **Visual Arts in a Center Based Classroom**

The design of the pre-kindergarten classroom is activity center-based and grounded in child development research. Approaches to learning recognize that children develop at different rates and within various domains. Four-year-olds learn, notice, and appreciate the qualities and properties of things by doing. Center-based child inquiry encourages discoveries.

Over the course of the pre-kindergarten grade, a child’s brain grows dramatically as they socialize and play in different classroom centers. Center-based rooms may include: a library, housekeeping, blocks, water play, and computer areas. The classroom also includes arts centers for drama, music, and visual arts.

Make the art center equal to other centers by assuring that art materials are available for children to develop their own projects. Art center-based learning allows students to learn at their own rates, to connect learning experiences, and to gain important skills.

### **Why an Art Center?**

- The art center is a place for discovery, self-directed learning, and art making.
- It is also a place to look, read, sort, and wonder.
- The art center supports children’s growing capacity to imagine, express, and describe their experiences and creative abilities.
- Repeated experiences with art media lead to discoveries and skill building that can extend beyond the art center.
- Students also exercise self-control while waiting for a turn to work at the art center, and learn sharing skills when working together in the center.

### **Providing Instruction to Support the Art Center**

- Encourage discovery and creative uses of the art medium and art tools when you model skills that students need to master.
- Encourage students to notice the qualities of different materials and tools.
- Think aloud as you demonstrate. Make sure that all students can easily see how tools are held, how materials can be changed, and how they can investigate the uses of the tools or materials.
- Encourage inquiry through open-ended questions that begin with phrases such as, “I wonder what will happen if ...” “What if I ...?” or “What kind of line could I make here?”
- Plan wisely. Each media explored should become one of the center options for the rest of the week’s choice time sessions.
- Develop a system for having sets of materials available for small groups at the art center.
- Realize that in the art center, children prefer to work alongside one another on individual projects.
- Conclude the work period with children returning their tool(s) to the art center, making sure their names are on the backs of their artwork, and placing their work in a designated area for finished (or drying) work.

## Visual Arts and Pre-Kindergarten Students *continued*

### Class Sharing

- Devoting times for children to share artwork with others helps students develop communication skills and focus.
- You may choose to share artworks whenever the children are gathered, and may find sharing one or two pieces created on the previous day to be a good way to inspire interest among others in choosing the art center.
- You can scaffold children's abilities to speak about their work by giving descriptive feedback (i.e., noticing and pointing out to children what they have accomplished is much more helpful than giving vague praise).

### The Media for Pre-K

Art center-based investigations are individualized and choice driven. They allow four-year-olds time to develop understandings that come from authentic self-directed learning.

Art learning is sensory learning. Each art material and tool has unique properties to explore with the class.

- Paint spreads up, down, or across, and can be moved around on the page with a brush.
- Paper can feel smooth or bumpy and look shiny or colored.
- Clay is malleable; you can press it, hold it, roll it, and create forms.
- Drawing tools (e.g., pencils and markers) offer resistance and make different types of lines when applied to paper.
- Scissors allow children to change paper and create new shapes.

Thinking about art materials and tools and sharing observations is integral to the children's learning.

Lessons that are product-oriented or include several steps are not age-appropriate. Differentiate between art activities that result in ready-made products and discovery-based art lessons. Cookie-cutter art has limited value or educational impact. Actual art investigations will benefit children and result in unique, imaginative, expressive artworks.

### Tips for Organizing an Art Center

- Organize materials into bins and trays on shelves.
- Recognize that each art medium is rich in sensation: a well-organized storage space where media are accessible is essential to choice.
- Label materials with both words and images.
- Make art materials accessible.
- Include art cards and picture books about art.
- Plan in 15-minute intervals at this age; art center work is not a marathon.
- Post student artwork.
- Purchase a shelf to use as a drying rack.

### Suggested Media for Art Center

Basic materials to add to an art center over time:

- Drawing materials including pencils, crayons, markers
- Paper – various sizes for drawing at will
- Two easels for painting
- Large paper for painting
- Textured and colored papers for collage
- Tubes and tape for construction
- Glue and glue sticks
- Clay for modeling
- Scissors



# Visual Arts and Students with Disabilities

Students with disabilities should be stimulated artistically, intellectually, and imaginatively, as should all students. This can be accomplished by flexibility in instructional strategies such as changes in pacing, factoring in extra support, and setting clear expectations within an educational environment that values self-expression. Art benefits cognitive and physical development, strengthens problem-solving and critical-thinking skills, develops a sense of goal-setting, and nurtures communication and social skills that are critical inside and outside of school. A catalyst for skills development, art teaches students to plan, follow steps, adjust the plan, accept results, and find insight. For students with disabilities, the planning that drives the artistic process is more important than the finished work.

The students with disabilities in your art room may include, but are not limited to, the following: students who are deaf or hard of hearing; students who are blind or visually impaired; students with a speech or language impairment; students with orthopedic impairment; students who have developmental disabilities, including autism spectrum disorder and cognitive delay; students with learning disabilities; students with other health impairments, including attention deficit hyperactivity disorder and child-specific health issues; and students with emotional disturbances. These students may be in a general education classroom, a resource room, a self-contained classroom, a cooperative team teaching classroom, or an inclusion program within a public school.

For students with disabilities, there is often the need for extra supports to negotiate the learning process and classroom or art room environment. The strategies provided in the following pages are tenets of good instruction and are affirming for all students, but especially for diverse learners.

## Strategies to Promote Learning

- Maintain high expectations for all students and differentiate to allow each student to make progress.
- Establish a safe atmosphere where students feel free to take risks and learn unfamiliar skills.
- Use the student's Individualized Education Plan (IEP) to drive instruction. Discuss the specific needs, abilities, and goals of each student with the classroom or special education teacher or other school professional.
- A natural alignment often occurs between many IEP goals and art experiences. This alignment may extend into the cognitive and social/emotional domain, speech, and language.
- The paraprofessional may be able to share knowledge of an individual student's strengths and challenges, peer relationships, behavior plans, and other interventions that are utilized in the classroom with a particular child.
- Where applicable, become familiar with and communicate with a nonverbal student using the student's communication board or communication system.

## Building Skills and Encouraging Participation

- Relate concepts to the students' experiences.
- Build background knowledge or experience for students when it is needed.
- Probe to seek clarification (e.g., "Can you tell me/show me more?").
- Give clear directions and procedures for each activity.
- Provide students with choices and respect their choices.
- Introduce new or abstract ideas with concrete examples.
- Break tasks into small steps.
- Reinforce concepts through repetition and varied applications. Do not assume that all students can transfer learning skills from one situation to another.
- Speak slowly and clearly. Restate or clarify long, complex sentences, idiomatic expressions, or words that may have multiple meanings.

## Visual Arts and Students with Disabilities *continued*

- Present instructions simply and clearly. Students can repeat instructions as they are presented. Post instructions and visual aids throughout the duration of the project.
- Present objectives one at a time.
- Ask students to rephrase.
- Elicit responses through the use of visual prompts.
- Provide alternative resources so that all students are able to meet curricular goals. For example, when asking students to research a specific artist or technique, ensure that books at varying reading levels are available in the library.
- Allow for extended time to finish a project.
- Communicate with students using multiple modalities; explain assignments orally; display instructions on the wall or whiteboard; and show examples, such as sample projects or artists' reproductions.
- Work with students to establish individualized goals or rubrics for specific assignments.
- Allow students sufficient time to develop and express their thoughts and ideas.
- Be aware of the attention span of students and pace accordingly.
- Use positive statements. State what you want students to do rather than what you don't want them to do. Recognize effort and persistence.
- Provide varied opportunities for students to demonstrate understanding.
- Know what's important in your lesson and let the rest go. If a student accomplishes the overarching goal of the lesson, but not in the way you envisioned it, do not overcorrect.
- Invite students individually to discuss their progress with you.
- Highlight students' achievement. Ask students for permission before displaying their artwork, and then involve parents and community members in a celebration of the work.

### Employing Multi-Sensory Strategies

- Arrange for visits to cultural institutions. Most museum and cultural institutions have access programs for special education and inclusion classes. When arranging for a visit, request a museum educator experienced in working with diverse learners.
- Encourage students to investigate works of art through many senses. Ask students to imagine themselves in a work of art—what might they hear, feel, or smell? Invite students to assume the pose of a figure depicted in a work of art—how might that figure move?
- Use as many modalities as possible to help students make learning connections. For example, when viewing and discussing Paul Gauguin's South Pacific paintings, provide examples of indigenous fruits and vegetables depicted in the work of art, and locate the islands represented on a map or globe.
- Provide students with a variety of ways to explore new art materials. For example, when using clay, show examples of clay objects. Encourage students to touch finished clay objects and work experimentally with soft clay.
- Encourage students to take inspiration from their own environment. For example, when students are learning about shape and color, take them on a walk around school so that they can make note of, sketch, or photograph the shapes and colors in their surroundings.
- Provide bright color and high-contrast art materials to students with visual impairment.

### Utilizing the Principles of Universal Design for Learning

- Multiple Means of Representation
  - Present information and content in different ways.
- Multiple Means of Action and Expression
  - Differentiate the ways that students can express what they know.
- Multiple Means of Engagement
  - Stimulate interest and motivation for learning.

### Establishing a Safe and Efficient Physical Environment

- State expectations positively.
- Establish a classroom routine at the start of the school year to provide consistent expectations and a secure environment.
- Post routines, schedules, rules, and lesson instructions in a format that is clear and easy to understand.
- Plan ahead for the distribution, sharing, collection, and clean-up of art materials and workspace.
- Modify the environment to minimize distractions. Close the door and/or windows if it's noisy outside.
- Encourage students to work in pairs or small groups when appropriate; assign peer buddies so that students of varying needs and abilities have an opportunity to work together.
- Sometimes students have the right intentions but lack correct prosocial skills. Separate the motivation from the behavior. If the student has good intent, acknowledge it.

- Avoid surprises. Maintain consistency in instructional and behavioral expectations. Whenever possible, provide prior notification of changes in routines and schedules. Acknowledge students' ability to adapt to a change with positive reinforcement.
- Foster students' sense of personal security by using proximity. Stand near students who may be having difficulty or who may be tempted to engage in misbehavior.
- Set limits. Provide students with information regarding why their request is not appropriate. Where appropriate, suggest an alternate choice that will also be agreeable to the students. This helps avoid power struggles.
- Maintain a sense of perspective. Don't take misbehavior personally.

### Designing the Learning Environment

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

## Visual Arts and Students with Disabilities *continued*

### Using Tools and Materials

- Keep toxic materials out of the classroom or out of reach; label materials accordingly.
- Be aware of allergies or adverse reactions to certain art materials. This information can be found on a student's IEP.
- Modify the materials needed for assignments based upon safety and comfort needs. Some students may be averse or tactile defensive to certain materials.
- Adapt tools and media according to student needs. Adaptive tools such as scissors are available through commercial art supply catalogs. Sometimes tools can be easily, quickly, and inexpensively modified by the teacher to suit student needs.

### Resources for Teaching Students with Disabilities

#### Websites

##### VSA Arts

[www.vsarts.org](http://www.vsarts.org)

This international organization on arts and disability is dedicated to providing arts and education opportunities for people with disabilities and increase access to the arts for all. The VSA Arts website contains research studies, articles, and other resource materials. See examples in the links below.

VSA Arts Resources for Educators and Parents

[www.vsarts.org/education/vsa/resources/edu\\_parents.cfm](http://www.vsarts.org/education/vsa/resources/edu_parents.cfm)

How Students with Disabilities Learn in and Through the Arts

[www.kennedy-center.org/education/vsa/resources/arpfinaldraft.pdf](http://www.kennedy-center.org/education/vsa/resources/arpfinaldraft.pdf)

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

[www.kennedy-center.org/education/vsa/resources/vsaarts\\_research\\_study2004.pdf](http://www.kennedy-center.org/education/vsa/resources/vsaarts_research_study2004.pdf)

Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers

[www.kennedy-center.org/education/vsa/resources/GuidingPrinciples2014.pdf](http://www.kennedy-center.org/education/vsa/resources/GuidingPrinciples2014.pdf)

### CAST

[www.cast.org](http://www.cast.org)

CAST is an educational research and development organization that works to expand learning opportunities for all individuals through Universal Design for Learning.

About UDL

[www.cast.org/udl](http://www.cast.org/udl)

UDL at a Glance, a video (A very good 4½-minute introduction)

[www.youtube.com/watch?v=bDvKnY0g6e4](http://www.youtube.com/watch?v=bDvKnY0g6e4)

UDL videos, articles, presentations, and links

[www.udlcenter.org/resource\\_library](http://www.udlcenter.org/resource_library)

UDL Guidelines

[www.udlcenter.org/aboutudl/udlguidelines](http://www.udlcenter.org/aboutudl/udlguidelines)

UDL Curriculum Self-Check

[www.cast.org/learningtools/udl\\_self\\_check/index.html](http://www.cast.org/learningtools/udl_self_check/index.html)

UDL Curriculum Toolkit

<http://udl-toolkit.cast.org/home>

UDL Lesson Builder

[www.cast.org/learningtools/lesson\\_builder/index.html](http://www.cast.org/learningtools/lesson_builder/index.html)

Arts and UDL Group, an online community of practitioners and interested parties focused on applying UDL in and through the arts

<http://community.udlcenter.org/group/arts-and-udl>

### Museum Websites

Many cultural institutions and museums feature programs for students with disabilities. Look for this information when accessing materials, curriculum guides, arranging for visits or tours, and selecting a museum educator.

## Visual Arts and Students with Disabilities *continued*

### Additional Resources

*Exceptional Children: Exceptional Art: Teaching Art to Special Needs*

David R. Henley (Davis Publications, 1992)

This classic, comprehensive text that covers both theory and practice for teaching art to students with disabilities.

*A Practical Reader in Universal Design for Learning*

David H. Rose and Anne Meyer, eds. Cambridge, MA: Harvard Education Press, 2006.

*Teaching Every Student in the Digital Age: Universal Design for Learning*

David H. Rose and Anne Meyer (ASCD, 2002)

*Integrating Differentiated Instruction and Understanding by Design: Connecting Content and Kids*

Carol Ann Tomlinson and Jay McTighe (ASCD, 2006)

“Universal Design for Learning and the Arts”

Don Glass, Anne Meyer, and Daniel H. Rose

*Harvard Educational Review* 83:1, 98-199 (2013)

“Universal Design for Learning and the Arts Option”

Don Glass, Kati Blair, Patricia, and Patricia Ganley

*Universal Design for Learning in the Classroom: Practical Applications*, 106-119

eds. Tracey E. Hall, Anne Meyer, and Daniel H. Rose (Guilford Press, 2012)

“Differentiated Instruction and Implications for UDL Implementation”

Tracey Hall, Nicole Strangman, and Anne Meyer

*Effective Classroom Practices Report* (NCAC, updated 2014)

[aim.cast.org/sites/aim.cast.org/files/DI\\_UDL\\_10.6.14\\_0.docx](http://aim.cast.org/sites/aim.cast.org/files/DI_UDL_10.6.14_0.docx)

“Reaching My Autistic Son Through Disney”

Ron Suskind

*New York Times Magazine* (March 7, 2014)

[http://www.nytimes.com/2014/03/09/magazine/reaching-my-autistic-son-through-disney.html?\\_r=0](http://www.nytimes.com/2014/03/09/magazine/reaching-my-autistic-son-through-disney.html?_r=0)

# Visual Arts and English Language Learners

Effective instruction for English language learners (ELLs) embodies the same components found in all purposeful, supportive learning environments: clear objectives, scaffolded learning experiences, differentiated strategies, and opportunities for problem solving, critical thinking, and meaningful communication. English language learners have much to offer in the art class. Their home language, cultural assets, and prior knowledge (including of art from their culture) can and should be leveraged to enhance and contribute to other students' learning. Teachers should become familiar with students' level of proficiency and student profile in order to support them appropriately.

For each English language learner to meet the high standards set for all students and to participate equally in New York City Department of Education initiatives in all academic subjects, he or she must have access to rigorous instruction. Also, instructional programs with high levels of rigor and support result in higher achievement for ELLs (Walqui 2000). Educational programs for ELLs embody the conceptual understanding of challenging content and well-developed learning strategies that will prepare ELLs to think critically, solve problems, and communicate in the language(s) of instruction. ELLs should be actively engaged in standards-based academic curriculum and have rigorous, supportive, equitable learning experiences in all content areas, including art.

## Who Is the English Language Learner?

English language learners can exhibit varying degrees of proficiency in the different aspects of language. A well-developed instructional program in visual arts should take into account ELLs' English proficiency level(s) and prior school experiences. Many ELLs have a high level of proficiency in their home language, while others may not be able to read or write in their home language. Still others may have stronger skills when reading and writing English, but have had little opportunity to converse. For those ELLs who have an Individualized Education Plan, they should receive accommodations that apply both to ELLs and Students with Disabilities, as appropriate.

- All English language learners can participate in classroom activities regardless of their English language proficiency. Teachers should strive to provide a rich language environment that affords opportunity for ELLs to engage in the classroom discourse.

## Teaching for Understanding

- In order to build background, make connections between new learning and prior experiences.
- Anchor instruction using short videos, visuals, and graphic organizers. Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions.
- Utilize graphic organizers or other guides to help students organize and categorize new information and notes.
- If needed, describe and explain new concepts in several different ways. Ask students to rephrase and retell to check for comprehension.
- Pair students who speak the same home language so they can support one another. For example, they can translate and/or discuss their ideas in their home language prior to sharing with the whole class.

## Building Confidence and Encouraging Participation

- Organize classroom learning around content-based, thematic units of art study in which the overarching instructional plan is based on topics that lend themselves to big questions without easy answers.
- Include works of art for collaborative discussion that are representative of the various cultures of students. Ask for student input/elicited their knowledge of artists and artworks from their cultures.
- Make accountable talk an expectation in the class, and provide students with language frames for sharing opinions and perspectives about art work in both speaking and writing.

- Encourage students to ask questions and take notes during discussions and debates. Chart student responses to provide a framework for later clarification, evaluation, or expansion.
- Provide daily opportunities for students to talk about content in pairs or small groups. Pair and group students heterogeneously so they can teach and learn from each other. Structure their interactions so expectations for what they should be talking about—and how they should talk—are clear, scaffolding students' use of disciplinary language through sentence starters and modeling.
- Provide positive feedback to encourage students to continue sharing ideas.
- Assign group presentations with clear criteria and expectations, providing students with paragraph frames and or other necessary supports. Invite students to present their artistic, written, or oral work to the class. After demonstrating a protocol for constructive peer feedback, support students who are new to this type of conversation to provide comments.

## Developing Literacy and Vocabulary in the Visual Arts

- Provide multiple opportunities for students to develop reading and writing within the context of a unit of study. For example, distributing excerpts from an artist's biography, interview, or critical review may spark interest in a work of art and in the unit.
- Research-based methods for teaching ELLs in the disciplines include integrating explicit academic vocabulary instruction. (Disciplinary Literacy for ELLs brief)
  - Address general academic words, discipline-specific words, and discipline-specific meanings of multiple-meaning words.
  - Provide definitions and rich contextual information.
  - Plan multiple meaningful exposures to the words. Give opportunities to use the words in speaking and writing in the art class.

## Visual Arts and English Language Learners *continued*

- Scaffold students' use of newly taught disciplinary language through modeling. Hold students accountable for using disciplinary language.
- Highlight cognates and roots of words where appropriate. Spanish and French speakers, for example, may recognize them and quickly grasp meanings: “scissors – *les ciseaux*,” “style – *el estilo*,” “painting – *la peinture*,” “theme – *el tema*,” “blue – *bleu*,” etc.
- Make and use word/picture/object charts to reinforce vocabulary, guiding student to create their own “personal dictionaries” or charts. Interactive word walls of art terms can also be helpful.
- Create a visually stimulating and language-rich environment; have art books and magazines available for student use. Provide access to a range of dictionaries, including bilingual glossaries and picture dictionaries in the art room.
- Permit students to take notes by drawing; comprehension can be demonstrated by drawing as well as by writing.
- Invite students to respond to works of art in prose or poetry—by asking students to compare and contrast two works of art, for example. Use writing to informally assess students' language and content knowledge. In addition, model reflection techniques to encourage students' self-reflection.

### Web Resources for Professional Organizations

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

- New York City Department of Education Department of English Language Learners and Student Support (DELLSS): <http://schools.nyc.gov/Academics/ELL/default.htm>

- Research briefs that may help you better support your ELLs include topics such as Supporting ELLs' Achievement: Oral Language Unpacked; Disciplinary Literacy for ELLs; What is Scaffolding?; and Academic Language.
- Specific Considerations and Guiding Questions [for Danielson's Framework for Teaching] for Teachers of ELLs: <http://schools.nyc.gov/NR/rdonlyres/04D90E09-0E02-4EEE-9988-C7B7CD81D676/0/SpecificConsiderationsforTeachersofELLs.pdf>
- New York State Education Department's Art as a Tool for Teachers of English Language Learners, [http://www.p12.nysed.gov/biling/docs/Art\\_as\\_a\\_Tool-for\\_Teachers.pdf](http://www.p12.nysed.gov/biling/docs/Art_as_a_Tool-for_Teachers.pdf). Page 14 includes examples of questioning and discussion strategies for the art classroom.

### Expanding Horizons with Visits to Cultural Institutions

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

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

- Supplying teachers with access to primary source materials and strategies for building students' visual literacy skills.
- Engaging students in a new, stimulating way. Students who may be reticent in class often express themselves more easily in a new environment.

- Offering multiple perspectives on understanding a work of art that promotes mutual respect among students for each other's work and opinion.

Teachers can prepare all students for field trip learning by previewing the academic focus of the visit, reviewing expectations for the trip, previewing new words or concepts to prepare for an activity, and, at the conclusion, reviewing and checking for understanding. Providing students with graphic organizers and other learning resources for their field trip may deepen their learning.

To fully integrate the museum visit into the curriculum, teachers can follow up in the classroom by reviewing the academic focus of the visit, practicing newly acquired vocabulary, and asking students to share one fact they learned. For further information regarding the museum experience and the classroom, refer to “Integrating the Museum into Classroom Instruction” in this Blueprint document on page 69.

# Visual Arts and Curriculum Planning

Lesson plans do not live in a vacuum. The Office of Arts and Special Projects provides the following template for teachers to organize lessons into comprehensive units of study. These units then serve as building blocks for curriculum maps, providing a complete arc of instruction covering a semester or year. The sections in the Sample Unit Template comprise the core elements of an effective unit. The format provides a structure for teachers to organize and design their *Blueprint*-based instruction. Thus, unit planning helps teachers ensure that appropriate content, skills, and understandings are addressed in all lessons. When viewed holistically, unit plans are the foundation that supports thoughtful curriculum mapping.

NOTE: A *Big Idea* is a statement that is cued to the teacher. It is a statement of truth. Big ideas align directly to the Essential Question. For example, a big idea is: Artists use a variety of techniques to make a drawing realistic. The essential question related to that might be: How can I use shading to create my self-portrait? Essential questions are best when they include “I” or “we.” Essential questions are used when assessing artwork.

Following the Sample Unit Template is a list of ten clear and focused tips to support teachers in curriculum mapping for the arts.

## Blueprint for Teaching and Learning in Visual Arts: Sample Unit Template

<b>Title of the Unit:</b>	<b>Unit Dates:</b> _____ - _____ <b>Number of Class Sessions:</b>
<b>Visual Arts Teacher Name:</b> <b>School:</b>	<b>Benchmark(s):</b> <b>Grade/Class:</b>
<b>Unit Description</b> What will students do in this unit? (One to three brief sentences)	
<b>Big Ideas of This Unit: Students will understand that:</b> • • •	<b>Essential Questions of This Unit: Students will answer:</b> • • •

## Indicators of Student Learning

<b>CONTENT—Students will know:</b> • • • •	<b>SKILLS—Students will be able to:</b> • • • •
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## Visual Arts Blueprint Strands Addressed (Highlight ONLY the components being assessed)

Art Making	Visual Arts Literacy	Making Connections	Community and Cultural Resources	Careers and Lifelong Learning
<ul style="list-style-type: none"> <li>• Explore art materials and techniques</li> <li>• Develop skills and techniques</li> <li>• Extend knowledge of art media</li> <li>• Deepen imaginative capacities</li> <li>• Engage in close observation and sustained investigation</li> <li>• Develop individual and global perspectives on art</li> <li>• Utilize Elements of Art and Principles of Design in artwork</li> <li>• Develop a personal style</li> <li>• Cultivate awareness of the power of art to illuminate, inform, and influence opinion</li> </ul>	<ul style="list-style-type: none"> <li>• Hone observational skills in discussing works of art</li> <li>• Develop visual arts vocabulary to describe art tools and techniques</li> <li>• Utilize Elements of Art and Principles of Design in speaking and writing about artwork</li> <li>• Read and write about art to gain knowledge and to reinforce literacy skills</li> <li>• Interpret artwork by providing evidence to support assertions</li> <li>• Reflect on the process of making art</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize the societal, cultural, and historical significance of art</li> <li>• Connect visual arts to other disciplines</li> <li>• Apply skills and knowledge learned in visual arts to interpreting the world</li> </ul>	<ul style="list-style-type: none"> <li>• Access primary sources in the community, borough, and city to extend learning beyond the classroom (including cultural institutions, colleges, and universities)</li> <li>• Use visual arts research resources in libraries and museums</li> <li>• Mine school community, families, and local business as resources to enhance arts education</li> </ul>	<ul style="list-style-type: none"> <li>• Learn about careers in and related to visual arts</li> <li>• Recognize and articulate personal and professional goals</li> <li>• Develop a career plan</li> <li>• Gain an appreciation of art as a source of enjoyment and lifelong learning</li> </ul>



# Visual Arts and Curriculum Planning *continued*

## Common Core Learning Standards Addressed

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## Learning Experiences (Briefly describe each experience)

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## Pre-Assessment

What do students already know and understand about this area of art making?

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What skills related to this unit have students already developed?

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## Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

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Peer Assessment

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Teacher Assessment

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## Resources

(Books, articles, transcripts of interviews, artists' journals, art reviews, websites, music, etc.)

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## Teacher Self-Assessment / Reflection Strategies

What worked well?

What should be changed? Provide suggestions.

### Top Ten Tips For Visual Arts Curriculum Mapping

Courtesy of Dr. Jennifer Katona  
The City College Of New York, CUNY

1. Start with your **PASSION**: You should teach what you are excited about!
2. Work **BACKWARDS**: Start at the end of your year—what do you want your students to know and be able to do?
3. Start with **ENSEMBLE BUILDING**: Take time at the start of the year to establish class norms, develop audience protocols, and build an arts community. Investing in this time will serve you for the year.
4. Once you have your first and last unit identified, **FILL IN THE BLANKS**: This will be a process of cutting and pasting. Think about what students need to know to be ready for the next unit and make sure it is included.
5. Add the **GUIDING QUESTION**: This is an overlapping question for the unit that students could answer at the end of the unit. The question should help guide you when thinking of lessons to create within the unit.
6. **AND REPEAT**: Break down the unit into lessons—again, start at the end of the unit with what the culmination will be, what you want your students to know and be able to do—and then work backwards.
7. **ASSESSMENT**: Add formative and summative assessments and think about opportunities for peer-to-peer, teacher-to-student, and self-assessment.
8. **MODIFICATIONS**: Add modifications that address the various needs of your students.
9. **ALIGN** with the **STANDARDS**: You will want to be consulting them along the way but create curriculum from your passion and interests.
10. **BE FLEXIBLE**: Like all artistic endeavors, it is good to have a plan but be flexible within that plan to meet the needs of your students.

### **Additional Planning Resources**

The following resources may be adapted to the format of the new Sample Unit Template.

#### **Arts and the Common Core Learning Standards: Unit Plans**

These Unit Plans are provided for teachers of the arts as sample curricula models that promote student achievement in the arts and the Common Core. This student achievement is evidenced in performances, works of art and projects. The units also evaluate the effectiveness of instruction by closely examining and assessing student work and artifacts. The larger goal of these units is to demonstrate the alignment of arts instruction with other Common Core instructional shifts where appropriate and authentic.

<http://schools.nyc.gov/offices/teachlearn/arts/commoncore.html>

#### **Studio in a School: Unit Plans**

Visit <http://www.studioinaschool.org/art-blueprint.html> to access exemplary *Blueprint*-based units of study.

#### **Unit Plans from the 1st and 2nd editions of the *Blueprint for Teaching and Learning in Visual Arts*.**

These unit plans are reproduced in this new edition on the following two pages.

# Visual Arts and Curriculum Planning *continued*

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

## Benchmark:

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

**Unit:** Drawing

**Instructional Goal:** Students will deepen observational and expressive skills.

Grade/Class: 3

Number of Class Sessions: 8

Unit Dates: \_\_\_\_\_—\_\_\_\_\_

## Project Description

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

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

## Big Ideas

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

## Understandings / Performance Indicators

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

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

## Assessment of Prior Learning

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

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

How will students’ needs be addressed?

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

## Learning Experiences

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

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

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

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

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

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

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

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

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

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

## Unit Assessments

What is evidence of student learning?

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

## Teacher Self-Assessment

- What worked well?  
Each student had an object to hold and observe, and to work with over a period of time to gain familiarity.  
Setting routines for distribution and collection of materials and tools.
- What changes need to be made in planning?  
Further develop vocabulary and install a word wall.
- To what extent was this unit successful?  
Students were self-motivated and actively engaged as they achieved competence in drawing from observation.

# Visual Arts and Curriculum Planning *continued*

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

## Benchmark:

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

**Unit:** Painting

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

Grade/Class: 8-10

Number of Class Sessions: 12-15

Unit Dates: \_\_\_\_\_—\_\_\_\_\_

## Project Description

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

## Big Idea

- Artists observe and construct meanings about their environment.

## Understandings / Performance Indicators

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

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

## Assessment of Prior Learning

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

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

How can students' needs in these areas be addressed?

## Learning Experiences

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

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

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

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

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

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

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

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

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

Students paint. Focus on conveying personal vision.

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

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

## Unit Assessments

What is evidence of student learning?

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

## Teacher Self-Assessment

Keep notes on

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

Strands

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

# Assessment in Visual Arts

Classroom and studio assessment—the kind that good teachers do formally and informally every day—tell us how well our students have learned and what we need to reteach in order to move their learning ahead. Perhaps more significantly, thoughtful assessment can provide students with useful feedback that can immediately guide them toward revising and improving their performances while deepening their understandings. Research done in dance, music, theater, and visual arts classrooms demonstrates significant boosts to achievement when teachers and students have information about three central things: 1) clear goals for learning and performance, 2) where student learning is in relation to those goals, and 3) what they need to do to close any gaps.

Informed by the *Blueprint for Teaching and Learning in the Visual Arts*, assessment-savvy teachers craft well-defined and achievable goals with clearly articulated criteria for student work, and support students in getting feedback from a variety of sources, including teachers, peers, and students themselves. The feedback provides information about where students are in relation to the goals, and how to close the gaps between the goals and students' current status. Feedback informs re-teaching as well as revision by students. Taken together, the three elements of classroom assessment provide a powerful lever for enhanced teaching and learning in Visual Arts.

Courtesy of Dr. Heidi Andrade, University of Albany

## Assessment of Prior Knowledge

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

Pre-assessment allows the teacher and student to identify what is already known and understood about a skill or an artistic concept prior to instruction. This becomes an opportunity for students to reflect on their own knowledge, and for the teacher to begin the development of an instructional plan that will best meet the student's needs. Pre-assessment provides a baseline for comparison with summative assessment at the end of a unit.

### Consider the following questions:

*Who are my students?*

- Are portfolios of student artwork available for review?
- What are students' prior experiences in art?
- What do students already know and understand?
- What skills related to this unit have students already developed?

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

- How will I assess prior knowledge?
- How will I address the individual needs of my students?

## Two Types of Assessment: Formative and Summative

### Formative Assessment

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

Formative assessment involves teacher observation and analysis, and then timely feedback to the student. In the Teachers College Writing Project at Columbia University, this process often was referred to as Research, Decide, Teach. It is the heart of formative assessment in writing, and applies here as well. Formative assessments may include teacher observations of student's preliminary drawings, ongoing development of artwork, journal/sketchbook entries, and conferences regarding student's developing portfolio of work.

### Summative Assessment

Summative assessment occurs after the unit has been taught and is used to document student achievement. Teachers use the information from summative assessments to determine the overall effectiveness of the instructional program.

Examples of summative assessment include final portfolios, culminating projects, unit and term exams, or other graded examinations, such as the Commencement Examination in Visual Arts administered to senior high school students who have accrued at least six credits in sequential visual arts instruction. A sample examination can be accessed on the Office of Arts and Special Projects website at <http://schools.nyc.gov/offices/teachlearn/arts/Exit%20Exam/Sample%20Visual%20Arts%20Exam.pdf>.

### What Are the Benefits of Performance-Based Summative Assessment?

To understand the benefits of performance-based summative assessment, examine what students gain from each of the four categories below. Embedded in each are opportunities for authentic assessment by the teacher.

#### Portfolios:

- Validate student's individual approach, techniques and point of view
- Promote learning through reflection
- Encourage student/teacher dialogue

#### Art/Writing Journals:

- Encourage exploration, experimentation, inquiry, and reflection
- Help students to clarify their art making and art research processes
- Offer a venue to document responses to individual works of art (theirs and those of established artists), critiques of exhibitions, and visits to museums and galleries through their writing and sketches

#### Group Discussions:

- Provide students with a forum to express ideas about art making, current art events, controversial issues surrounding art, and responses to work of art
- Allow students to think collectively, problem-solve together, and learn from each other
- Focus the whole group on an issue and create a space for free exchange of ideas where different opinions are encouraged and honored

### Culminating Exhibitions:

- Present a range of student responses to an art-making or art history research learning experience
- Offer the opportunity for written reflection on the process of mounting an exhibition
- Provide a venue in which students must articulate goals and processes for an intended audience

### Who Conducts Assessment?

Assessment strategies are divided among:

- The student
- The student's peers
- The teacher

There is a dynamic relationship among these three categories. They are fluid and often overlap in interesting ways. For example, teacher assessment often integrates student reflection, and peer assessment is often affected by the student's self-assessment. The following section offers some examples of each of the three types of assessments for formative as well as summative assessment.

# Assessment in Visual Arts *continued*

## Examples Of Assessments in the Visual Arts

	FORMATIVE	SUMMATIVE
<b>Student Self-Assessment</b>	<ul style="list-style-type: none"> <li>• Co-created rubrics based on instructional goals</li> <li>• Preliminary sketches and works-in-progress</li> <li>• Journal reflections/responses</li> <li>• Sketchbooks</li> <li>• Descriptions of art experiences and processes</li> <li>• Reflection on and responses to experimentation</li> <li>• Student-generated “checklist” of goals</li> <li>• Ongoing portfolio review</li> <li>• Written self-assessment of performance task</li> <li>• Creative writing based on a response to an artwork</li> <li>• Self-critique of art work</li> <li>• Self-critique of problem-solving strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Completed work</li> <li>• Research papers on artists, art history, works of art</li> <li>• Critical review of a gallery or museum show</li> <li>• Reflection/evaluation of final portfolio</li> </ul>
<b>Peer Assessment</b>	<ul style="list-style-type: none"> <li>• Peer critiques of student work</li> <li>• Formal group conversations using accountable talk</li> <li>• Peer review of written student work</li> <li>• Peer-to-peer interviews</li> <li>• Student-created questions and surveys</li> <li>• Student-created rubrics and checklists</li> <li>• Small-group discussion and critiques</li> <li>• Use of co-created rubrics with peers</li> </ul>	<ul style="list-style-type: none"> <li>• Student-curated art exhibits</li> <li>• Peer review of final portfolios</li> <li>• Written reviews of student art exhibits</li> </ul>
<b>Teacher Assessment</b>	<p>With teacher expectations, guidelines, and project goals made clear to the student:</p> <ul style="list-style-type: none"> <li>• Observation with feedback of work-in-progress</li> <li>• Use of rubrics based on instructional objectives</li> <li>• Conferencing with student</li> <li>• Questioning student during independent work</li> <li>• Video documentation of art processes</li> <li>• Quizzes on art vocabulary, materials, techniques, and art processes</li> <li>• Review of class notes, observational notes, journals</li> <li>• Review of completed homework</li> </ul>	<ul style="list-style-type: none"> <li>• Graded work over time</li> <li>• Final portfolio</li> <li>• End-of-unit or end-of-term exams</li> <li>• Essays comparing or contrasting artists’ work, cultural context of art</li> <li>• Commencement Examination-culminating assessment for the major art sequence</li> <li>• Advanced Placement Examinations in portfolio and/or art history</li> <li>• International Baccalaureate Examinations</li> </ul>



## Assessment in Visual Arts *continued*

### Teacher Formative Assessment: A Checklist

Understanding time constraints and the large number of students the visual arts teacher sees each day, the following is a suggested form of documentation. It is offered as a model from which the art teacher may adapt a document suitable to his or her needs. The form below may be filled in as a running record of the various types of assessment used to critique the student's artwork. Art educators are invited to select one or more strategies, based upon what they feel works best in their particular classroom settings.

Name of Student:

Class:

√	Type	Date	Comments, Observations
	Observation with feedback of work-in- progress		
	Use of rubrics based on instructional objectives		
	Conferencing with student		
	Questioning student during independent work		
	Video documentation of art processes		
	Quizzes on art vocabulary, materials, techniques, art processes		
	Review of class notes, observational notes, journals		
	Review of completed homework		
	Other:		

## Rubrics in Visual Arts Instruction

### What is a Rubric?

For the purpose of assessing student artwork, a rubric is a scoring instrument that lists criteria, based on the benchmarks and performance indicators derived from the *Blueprint for Teaching and Learning in Visual Arts*, Strand One. Criteria should be transparent and clearly understood by students before embarking on the unit, and should be referred to during instruction. For gradations of quality, it is recommended that teachers use the following language, or a slight variation:

- Exceeds Benchmark/Performance Indicators
- Meets Benchmark/Performance Indicators
- Approaches Benchmark/Performance Indicators
- Is Developing

### Why Use Rubrics?

The following is excerpted from *Understanding Rubrics*, by Dr. Heidi Andrade and may be found at <http://middleweb.com/rubricsHG.html>.

Rubrics appeal to teachers and students for many reasons.

First, they are powerful tools for both teaching and assessment. Rubrics can improve student performance, as well as monitor it, by making teachers' expectations clear and by showing students how to meet these expectations. The result is often marked improvements in the quality of student work and in learning. Thus, the most common argument for using rubrics is they help define "quality."

A second reason that rubrics are useful is that they help students become more thoughtful judges of the quality of their own and others' work. When rubrics are used to guide self- and peer-assessment, students become increasingly able to spot and solve problems in their own and one another's work. Repeated practice with peer-assessment, and especially self-assessment, increases students' sense of responsibility for their own work and cuts down on the number of "Am I done yet?" questions.

Third, rubrics reduce the amount of time teachers spend evaluating student work. Teachers tend to find that by the time a piece has been self- and peer-assessed according to a rubric, they have little left to say about it. When they do have something to say, they can often simply circle an item in the rubric, rather than struggling to explain the flaw or strength they have noticed and figuring out what to suggest in terms of improvements. Rubrics provide students with more informative feedback about their strengths and areas in need of improvement.

Finally, rubrics are easy to use and to explain.

## Reflecting on Assessment Practices

### Overarching Questions to Consider about the Assessment Process

- How am I conveying to my students the value of assessment?
- What information am I obtaining that will improve my instruction?
- What insights am I gaining that will help with classroom management?
- How is formative assessment engaging my students in their own learning?
- How am I assuring that assessment is promoting a collegial classroom environment?

### Questions to Consider Based on the *Framework for Teaching (FfT)*

#### Component 1f: Designing Student Assessments\*

- Across units of study, how do I plan for formative and summative assessments based on the Blueprint's benchmarks, medium-specific performance indicators, and the five strands?
- How do I plan assessments that include evaluation of:
  - Art making that demonstrates understanding of technique?
  - Art making that shows evidence of imaginative qualities?

- Discussion and writing about works of art, including their own?
- Use of visual arts vocabulary in speaking and writing?
- Degree of experimentation with and exploration of art materials?
- Ability to express ideas creatively in an art medium?

\*These questions are based on the Teacher Effectiveness document "Specific Considerations for Teachers of Visual Arts" found in this *Blueprint* document on pages 61-65.

## Voices from the Field

A group of exemplary arts educators gathered together to discuss assessment. The session began with listing their recollections of when, as art students, their own work was assessed. While there were some positive recollections, the list also included phrases such as: snap judgment, no feedback, no guidance, high pressure, one shot, and very subjective.

They then developed a list of criteria for formative assessment (ongoing, diagnostic, providing information to guide instruction) and summative assessment (evaluative of proficiency achieved related to identified learning objectives).

Assessment, both formative and summative:

- Is rigorous
- Is grounded in learning objectives (made transparent to students)
- Honors the student as an artist
- Recognizes the student's accomplishments
- Offers clear feedback
- Involves the student in the process
- Encourages dialogue
- Is hopeful, promising, encouraging in tone
- Has the spirit of collegiality

## Specific Considerations for Teachers of Visual Arts

Developed by the Office of Arts and Special Projects, the following Specific Considerations for Teachers of Visual Arts support teachers and their supervisors through the use of reflective questioning, an essential component of effective visual arts instruction in New York City public schools. Revised and approved in coordination with the Office of Teacher Effectiveness and the United Federation of Teachers, this document serves as both a planning and a reflective tool for visual arts teachers across all grade levels.

### About this Resource

Danielson's 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students' backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations<sup>1</sup> for school leaders and teachers through component-aligned questions. These questions

may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers' usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component's "Rationale," "Performance Levels," "Critical Attributes," and many of the "Possible Examples" are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to

*"The Specific Considerations for Teachers of Visual Arts defines and aligns the 4 Domains of the FfT as they relate to my visual arts teaching practice. The document's design, in the form of questions, guides me in both planning and reflecting upon my lessons and their outcomes. In addition, it is a valuable document that can be referenced by teachers and school leaders to promote clarity and understanding in discussions relating to the workings of the visual arts classroom."*

*–NYC Visual Arts Teacher*

consider, keeping in mind that not every question will be applicable depending upon the students' need and context. Those components for which it was agreed that there were no significant special considerations for visual arts teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document.

Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the Benchmarks for Arts Learning as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

*"The Specific Considerations document...puts arts teachers into the ongoing dialogue with their colleagues and administrators. It [gives] them a common language to share in the ongoing school-based discussions about goals and assessment in a clear and widely understandable manner."*

*–NYC Visual Arts Teacher*

<sup>1</sup>New York State's Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

# Specific Considerations for Teachers of Visual Arts *continued*

## Domain 1: Planning & Preparation

### 1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with appropriate learning standards in the NYC *Blueprint for Teaching and Learning in the Visual Arts, PreK-12*?
- In what ways do your plans demonstrate knowledge of museum collections and current events related to the visual arts?

### 1b: Demonstrating Knowledge of Students

- How do you plan to informally and formally assess or identify:
  - students' ability to handle materials such as paint brushes, pencils, and clay?
  - students' baseline skills in art media and understanding of art concepts?
  - students' past art making experiences and encounters with art in museums?
  - visual art traditions specific to a student's culture?

### 1c: Setting Instructional Outcomes

- Over the course of a year, how do you make sure that learning outcomes include objectives that address the Five Strands of Arts Learning, as laid out in the NYC *Blueprint for Teaching and Learning in the Visual Arts, PreK-12*?
- What are examples of planned instructional outcomes that cover topics such as:
  - analysis of masterworks and their own artwork that includes correct use of vocabulary associated with the art medium?
  - deep investigation of, and experimentation with, art materials?
  - completion of an original work of art such as a painting, drawing, or collage?
  - understanding of art concepts as related to the elements of art and the principles of design?
  - making connections between art appreciation and students' own art making?

### 1d: Demonstrating Knowledge of Resources

- How does your planning of learning activities make use of resources such as:
  - museum websites and sites like Art 21, MTA Arts for Transit, and Smarthistory?
  - local public museums, galleries, park statuary, and local buildings of architectural interest?
  - local artists, book illustrators, graphic designers, and museum educators?
  - a range of text materials to support art making and art appreciation?

### 1e: Designing Coherent Instruction

- How are *Blueprint*-based lessons designed for sequential instruction in art skills, development of concepts, and experiences in discussing works of art?
- How do you incorporate learning activities in your lesson that use resources such as:
  - live and video demonstrations of art making?
  - museum and gallery visits?
  - texts (e.g., transcripts of artist interviews, excerpts from artists' journals, art reviews, artists' biographies)?
  - art reproductions (digital or printed)?
  - artists' visits to schools or class visits to artists' studios?

### 1f: Designing Student Assessments

- Over the school year, how do you plan for formative and summative assessments based on the *Blueprint's* benchmarks, medium-specific performance indicators, and the Five Strands?
- How do you plan assessments that include evaluation of:
  - art making that demonstrates understanding of technique?
  - art making that shows evidence of imaginative qualities?
  - discussion and writing about works of art, including their own?
  - use of visual arts vocabulary in speaking and writing?
  - degree of experimentation with and exploration of art materials?
  - ability to express ideas creatively in an art medium?

## Specific Considerations for Teachers of Visual Arts *continued*

### Domain 2: The Classroom Environment

#### 2a: Creating an Environment of Respect and Rapport

- How do you support students in respectfully critiquing each other's original work?
- In what ways do you respect and encourage all students in art making and discussions?
- How do you ensure that masterworks used in lessons represent a wide variety of cultures?
- How do you support students in taking risks in art making such as experimenting with new media and new techniques?

#### 2b: Establishing a Culture for Learning

- How do you promote student planning in the art making process (e.g., the use of sketches)?
- How do you give students opportunities to write reflections about their art making and encounters with masterworks?
- How is student artwork displayed in the art room, the school and, when possible, in the community?

#### 2c: Managing Classroom Procedures

- What routines are in place to ensure that students play key roles in the set-up and clean-up of work spaces?
- What routines are in place for students to distribute, collect and care for art supplies?
- What roles do students have in the design of classroom, school or, where possible, community art displays?

#### 2d: Managing Student Behavior

- What do you do to ensure that students work as artists and are attentive to their own work?
- How do you support students' respectful behavior towards others' opinions, artwork, and art making spaces?
- What standards of conduct have you established so students use the tools of the medium correctly and safely?

#### 2e: Organizing Physical Space

- What spaces do you provide for demonstrations and for storage of materials?
- Where in the art room have you devoted space to displaying examples of student work (both finished work and works in progress)?

### Domain 3: Instruction

#### 3a: Communicating with Students

- What guides you in explaining art making, art concepts, and art history both clearly and accurately to your students?
- How do you introduce the lesson within the larger context of the medium-based learning?
- What are your guidelines for incorporating appropriate art vocabulary when you introduce the lesson?
- How do you ensure that demonstrations of art techniques, such as printmaking, are clear and visible for all students?

#### 3b: Using Questioning and Discussion Techniques

- In what ways do you provide opportunities for students in various groupings to engage in art-based questioning and discussions?
- In discussions of masterworks and student artwork, what are some ways in which you use various levels of questioning to promote students' critical thinking skills?
- How do you ensure that students take leadership roles in discussions of masterworks and in peer-to-peer critiques?

#### 3c: Engaging Students in Learning

- How do you ensure that art technique instruction builds upon students' prior knowledge and skills in the medium?
- How do you support students' critical thinking about their art making decisions and processes?
- How is critical thinking encouraged in students' discussions of masterworks?
- How do you ensure that the lesson is well-paced, with a mix of art demonstrations, verbal instructions, student art making, and discussions?
- In what ways are fine art resources available for students to conduct research?
- How do you use groupings that are appropriate to the activity, such as:
  - whole class for demonstrating an art technique?
  - small groups and partners for shared discussions of masterworks, peer shares, or communal art making activities?
  - solo for creating individual artwork or doing individual research?
- What do you do to ensure that the lesson includes time for closure and reflection?

#### 3d: Using Assessment in Instruction

- How do you engage students in critiques that encourage further experimentation with an art medium?
- How do you ensure that students critique one another's work and respond using the vocabulary of the medium and the elements of art and the principles of design?
- How do you ensure that students use self-assessment rubrics that reflect learning objectives for skill development (such as those related to color mixing, proportion, and perspective)?

#### 3e: Demonstrating Flexibility and Responsiveness

- In what ways do you incorporate students' out-of-classroom art experiences into the lesson?
- When students struggle with mastering a technique, how do you provide several strategies the students can try until they are able to successfully demonstrate use of that technique in their work?

## Specific Considerations for Teachers of Visual Arts *continued*

### Domain 4: Professional Responsibilities

#### 4b: Maintaining Accurate Records

- What strategies do you use to maintain accurate records of student progress in various art media (e.g., checklists, photos, student portfolios or folders, videos, digital storage of students' artwork)?

#### 4d: Participating in the Professional Community

- In what ways do you engage in the arts education professional community by, for example:
  - attending art-related NYCDOE professional development?
  - attending educator evenings offered by museums?
  - attending city, state, and national conferences and conventions (e.g., NYCATA, NYSATA, NAEA)?
- In what ways do you collaborate with school colleagues, including other teachers of the arts and teachers of other disciplines, to arrive at common criteria for student success in visual arts and other content areas?

#### 4c: Communicating with Families

- In what ways do you encourage students to share their artwork with their families and to share information about resources available for families (e.g., Family Day at an art museum)?
- In what ways do you engage families with class and school-wide art exhibits?
- How do you encourage families to engage in art learning opportunities (e.g., inviting families to accompany students on art-related field trips)?

#### 4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- In what ways do you to enhance your professional practice by, for example,
  - attending gallery and museum exhibitions, artists' lectures, and performance art experiences?
  - participating in teacher events and training provided by art museums?

## Visual Arts and the Common Core Learning Standards

Visual arts teachers continue to find a variety of ways to align their instruction to the Common Core Learning Standards (CCLS) and its focus on active learning and higher-level thinking. The Office of Arts and Special Projects recommends visual arts teachers pay particular attention to the following documents, which clearly resonate across all arts disciplines:

- Alignment of CCLS for English Language Arts with Attributes and Capacities of Students, Grades K-12
- Alignment of CCLS Standards for Mathematical Practice, Grades K-12

The first table on the following page illustrates how the *Blueprint* benchmarks and indicators align with the aspirational components of ELA attributes. Through comprehensive study of visual arts, students advance and master the related CCLS skills of reading, writing, speaking, and listening.

The second table demonstrates alignment of learning experiences in the art class with the Standards for Mathematical Practice.



## Visual Arts and the Common Core Learning Standards *continued*

**Sample Alignments of Common Core Learning Standards Attributes and Capacities of Students for English Language Arts with Expectations by Benchmark Level for Students in the Visual Arts** (These expectations are derived from the language of the benchmarks and performance indicators.)

<p><b>They demonstrate independence.</b></p>	<p>2: Exercise imagination; construct meanings                      5: Deepen imaginative capacities; work on sequential unit projects.                      8: Co-construct a rubric for self-assessment.                      12: Develop a portfolio that reflects a personal style and create an artist statement.</p>
<p><b>They build strong content knowledge.</b></p>	<p>2: Use basic art tools and gain knowledge of media and compositional elements.                      5: Develop visual arts vocabulary related to art making, and tools and techniques of art media.                      8: Solve design problems.                      12: Master various materials and techniques.</p>
<p><b>They respond to the varying demands of audience, task, purpose, and discipline.</b></p>	<p>2: Share with classmates own work and describe choices and experiences with the medium.                      5: Create a picture book for a specific audience.                      8: Express a clear message through a graphic design for an advertisement.                      12: Create a digital commercial work that demonstrates an awareness of targeted audience.</p>
<p><b>They comprehend as well as critique.</b></p>	<p>2: Write a response to a work of art in the form of observations and questions.                      5: Analyze museum artwork in terms of artist’s aesthetic decisions; relate to own work.                      8: Connect the message/content of a work of art with that of a prose or poetry work.                      12: Recognize the value of works of art as historical documents.</p>
<p><b>They value evidence.</b></p>	<p>2: Look for common elements in their work with those of established artists.                      5: Build on observations of peers in class discussions; make inferences based on visual evidence.                      8: Arrive at decisions about time period and political context of artwork based on visual evidence.                      12: Interpret artwork by providing evidence to support assertions.</p>
<p><b>They use technology and digital medial strategically and capably.</b></p>	<p>2: Develop awareness of artistic options in digital media.                      5: Communicate clearly using elements of graphic design.                      8: Navigate through the interface of a desktop publishing program.                      12: Demonstrate appreciation of the power of art to influence opinion through digitally created PSA’s.</p>
<p><b>They come to understand other perspectives and cultures.</b></p>	<p>2: Compare/contrast familiar community sites with those depicted in picture books.                      5: Compare the New York City of early 20th-century photojournalists with the contemporary city.                      8: Develop individual and global perspectives on art through close observation and investigation.                      12: Recognize the personal view and power of Western as well as non-Western works of art.</p>

## Visual Arts and the Common Core Learning Standards *continued*

Standards for Mathematical Practice (Students proficient in mathematics ...)	General Alignment with the Arts (Students proficient in the arts ...)	Alignment with Visual Arts
Make sense of problems and persevere in solving them	Problem-solve and use various points of entry to arrive at creative solutions; understand this is integral to practice, process, and performance in the arts.	Students arrive at different solutions to the problem of creating a freestanding sculpture, and analyze why each solution works.
Reason abstractly and quantitatively	Recognize that working within an arts discipline involves the understanding and use of both abstract and representational elements of the art form.	Students explore work of Stuart Davis and Julie Mehretu to understand the artist's journey from concrete information to abstract representation; conversely, students understand that spatial thinking involves looking at abstract representations and visualizing them concretely (e.g., floor plans, elevations, cross sections).
Construct viable arguments and critique the reasoning of others	Engage with peers in critiquing a work of art, questioning its effectiveness as a work of art, and asking clarifying questions to establish greater understanding.	Students engage in accountable talk, discussing their own work, work of peers and works of known artists.
Model with mathematics	Students envision, analyze, predict, and make creative use of complex structures, patterns, sequences, relative values and interrelationships in interpreting and designing works of art.	Students work cooperatively with classmates to create an exhibition of work that includes completed work along with preliminary sketches demonstrating their process. They design exhibition space, layout of artwork, wall text, and brochure.
Use appropriate tools strategically	Apply knowledge, and use skills, materials, and resources appropriately and strategically.	Students work in an art medium understanding its versatility and limitations. When researching an object, they understand how to navigate a museum website and access information in a library.
Attend to precision	Understand that creativity in an art form is grounded in the recognized body of knowledge, history, vocabulary, and skill sets associated with that discipline.	Students examine early realistic figurative works of William H. Johnson and understand his later exaggerated and abstracted figures were based on the knowledge of the human form.
Look for and make use of structure	Know to look for and discern a basic structure in a work of art and understand how structure was interpreted, altered, or challenged by the artist; apply this knowledge in art making.	Students know and understand the Elements of Art/Principles of Design and in a museum setting, apply them to the analysis of a variety of artwork. Students apply process to analyze their own work.
Look for and express regularity in repeated reasoning	Reflect on repeated outcomes when engaging in arts processes; self-assess and self-correct as they work within an arts discipline.	Students keep art/writing journals that contain thoughts on process as well as self-assessments written as narratives and in the form of rubrics; they look for patterns in their approach to art making and their process. Students peer-assess and note growth within an art medium.

# Integrating the Museum into Classroom Instruction

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

## ■ **Art Making**

Museum galleries are optimal settings for investigating the techniques and processes of art making. Students have powerful encounters with works of art when they relate their own art to those of master artists. For example, a student who has spent serious time developing his or her self-portrait can appreciate a Rembrandt self-portrait in a unique and personal way.

## ■ **Literacy in the Visual Arts**

Student-generated discussions in front of the actual art object encourage in-depth explorations of the Elements of Art and the Principles of Design, and encourage students to use additional art vocabulary in a meaningful way.

## ■ **Making Connections Through Visual Arts**

Study of the context in which artwork was created invites students to consider the historical and social aspects of the piece. The context in which the artwork is displayed is also instructional.

## ■ **Community and Cultural Resources**

Examination of the museum's architecture, its relationship to adjacent buildings, and its neighborhood environment leads to an exploration of the museum's place in the cityscape. The history of the museum as it relates to New York City's history and development is another informative connection for students.

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

Familiarity with museums and their collections helps to encourage a lifelong love for museums and an appreciation of the joy of a museum visit. Understanding how museums collect, conserve their artwork, operate on a daily basis, and address their audiences promotes interest in the museum as a source of career opportunities.

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

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

### *Teacher Preparation*

Museums have rich websites. (See the list at the end of this section). Navigate these sites to become familiar with what museums offer. Museum procedures vary; contact the education department, visitor services, or the appropriate department to schedule self-guided tours. Ask if there are specific days and times set aside for these tours, and if there are resources available for pre-visit student preparation.

Visit the galleries for a preliminary walk-through, selecting three or four objects most relevant to the theme and goals of the trip. Decide the order in which they will be introduced. Determine the amount of time needed to view and discuss each artwork. Check the museum gift shop for images and books related to the visit. Ask the information desk staff for extra floor plans and brochures for students.

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

### *Student Preparation*

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

Discuss the:

- Purpose for the trip, ensuring that students understand the relationship of the museum visit to the unit of study.
- Images of artwork students will see. Showing reproductions in advance adds to the pleasure and enthusiasm of viewing the work on site.
- Facts about the museum, its location, general collection, and history. Use floor plans to explain the general layout of the museum and the areas to be visited.
- Museum's website and if a Smart Board is available, show students how to navigate the site.

### *At the Museum*

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

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

While outside the museum, allow students time to make comparisons with other museums they have visited, and to consider the architecture, the size of the building, and how it is integrated into the neighborhood. If time allows, invite students to sketch parts of the museum's exterior.

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

## Integrating the Museum into Classroom Instruction *continued*

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

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

For older elementary, middle, and high school students, set aside time for a free-choice experience. Give students the opportunity, within reasonable geographic parameters, to explore the gallery and select works of art that interest them. For the free-choice experience, teachers may wish to:

- Prepare suggestions and/or open-ended questions that students can use as guides.
- Invite students to record their observations, personal connections, and questions in their art/writing journals or sketchbooks.

Student responses and reactions can be shared either in the galleries or back in the classroom.

### *A Note about Inquiry-Based Research in an Art Museum*

Students observe, question, and make personal connections when they view works of art. There is a natural progression from these responses to authentic inquiry-based research generated by the student's interests. A student whose remarks, sketchbooks and journals reveal a keen interest in a particular work of art may be encouraged to do research using resources in the school and/or public library. Worthy of particular note is the Nolen Library in the Ruth and Harold D. Uris Center for Education at the Metropolitan Museum of Art. The library is open 7 days a week. Information may be found at <http://metmuseum.org/research/libraries-and-study-centers/nolen-library>.

### *Post-Visit Activities*

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

- Build upon the museum experience.
- Be varied and include discussions, journal writing, and art making.
- Demonstrate a clear connection to the unit plan.

### **Working with a Museum Educator:**

#### *Guidelines for a School and Museum Partnership*

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

#### *Preparations for a Planning Session at the Museum*

As in planning for a self-guided tour, decide how the museum field trip will support classroom instruction. Establish goals for student learning. Be prepared to discuss the specific goal of the museum visit. For example: Students will explore and discuss issues of identity in portraiture. The education staff of art museums works with teachers to develop learning experiences that link to the curriculum. Much of the work museum educators do with students relates to classroom instruction in the visual arts, language arts, and social studies.

#### *Planning with the Museum Educator*

If possible, meet with the museum educator well before the trip. If this is not possible, email correspondence can work very well. Together, discuss the part of the collection or the special exhibition that students will visit, and discuss the format of the class visit. Museum educators are experienced in working with students, are knowledgeable about the works in the collection, and can offer excellent suggestions to help shape the visit.

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

Discuss with the museum educator:

- Print-based and online resources that can be incorporated into pre-visit activities
- Student resources for post-visit activities to reinforce museum-based learning
- Recommended time frame for the visit
- Optimum group size
- Availability of youth programs and student passes for independent visits

Consider a multiple-part program with the museum. This may include a series of visits to the museum, or pre- and post-museum visits to the school.

#### *Follow-up*

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

# Integrating the Museum into Classroom Instruction *continued*

## Questions to Ask Yourself in an Art Museum

The following list of questions may be used by the teacher who is conducting a self-guided tour, or may be printed out and given to students to use individually during the class trip or on subsequent out-of-school visits. A few questions are obviously geared to the individual visit. If used as a teacher guide it is recommended that some, rather than all, questions be used in the museum. These questions should lead to an enlightening and enjoyable experience.

### 1. Before entering the building:

- How does the museum relate to the surrounding buildings?
- What words describe the museum building and its exterior?
- What's my general impression of the museum building?
- What are my expectations of the interior based on my impressions of the outside of the building?

### 2. As you enter the museum:

- How does the space relate to my expectations?
- What has the museum done to make me feel welcomed into the building?
- Do I want to follow a floor plan or just wander around exploring the museum and be surprised?

### 3. In the galleries (as you enter one of the rooms or spaces):

- What is the mood of the gallery or museum space?
- What makes me say that? Is it due to the lighting, carpeting, crowds, lack of crowds, the artwork in the galleries, or something else?
- Is there one work of art that I feel is the focal point of the room or space?
- What makes me say that?

### 4. When you choose to stand before one work of art:

- Why did I select this one work of art to observe?
- How does it fit into the other works in the gallery or space? (*Museums arrange works of art in very specific ways.*)
- How could I describe this work to a visually impaired person?
- What questions do I have about this artwork? (*This is not as easy as it seems!*)

### 5. Be a people watcher\*:

- Do other museum visitors seem to be gathering around one particular work of art?
- When I observe the people, are they mostly alone or in groups?
- Do people look like they are engaged in looking at the art?
- How are people spending most of their time: reading labels or actually looking at art?

\*Secondary students may enjoy approaching this through the lens of a sociologist!

## Integrating the Museum into Classroom Instruction *continued*

### Web Resources for Cultural Institutions

The following websites provide links to many of the cultural institutions in the New York City area. Information such as current exhibitions and teacher resources can be found on these sites.

- American Folk Art Museum, [www.folkartmuseum.org](http://www.folkartmuseum.org)
- Asia Society, [www.asiasociety.org](http://www.asiasociety.org)
- Bronx Museum of the Arts, [www.bronxmuseum.org](http://www.bronxmuseum.org)
- Brooklyn Historical Society, [www.brooklynhistory.org](http://www.brooklynhistory.org)
- Brooklyn Museum, [www.brooklynmuseum.org](http://www.brooklynmuseum.org)
- The Cloisters, [www.metmuseum.org/visit/visit-the-cloisters](http://www.metmuseum.org/visit/visit-the-cloisters)
- Cooper Hewitt Design Museum, [www.cooperhewitt.org](http://www.cooperhewitt.org)
- El Museo del Barrio, [www.elmuseo.org](http://www.elmuseo.org)
- The Frick Collection, [www.frick.org](http://www.frick.org)
- Solomon R. Guggenheim Museum, [www.guggenheim.org](http://www.guggenheim.org)
- Hispanic Society of America, [www.hispanicsociety.org](http://www.hispanicsociety.org)
- International Center of Photography, [www.icp.org](http://www.icp.org)
- Japan Society, [www.japansociety.org](http://www.japansociety.org)
- The Jewish Museum, [www.thejewishmuseum.org](http://www.thejewishmuseum.org)
- The Metropolitan Museum of Art, [www.metmuseum.org](http://www.metmuseum.org)
- Museum for African Art, [www.ny.com/museums/museum\\_for.african.art.html](http://www.ny.com/museums/museum_for.african.art.html)
- Museum of Arts and Design, [www.madmuseum.org](http://www.madmuseum.org)
- Museum of Chinese in America, [www.mocanyc.org](http://www.mocanyc.org)
- Museum of Contemporary African Diasporan Arts (MoCADA), [www.mocada.org](http://www.mocada.org)
- Museum of Modern Art (MoMA), [www.moma.org](http://www.moma.org)
- MoMA PS 1, [www.momaps1.org](http://www.momaps1.org)
- The Morgan Library and Museum, [www.themorgan.org](http://www.themorgan.org)
- Museum of Jewish Heritage, [www.mjhnyc.org/nindex.html](http://www.mjhnyc.org/nindex.html)
- Museum of the City of New York, [www.mcny.org](http://www.mcny.org)
- Museum of the Moving Image, [www.movingimage.us](http://www.movingimage.us)
- The National Academy Museum, [www.nationalacademy.org](http://www.nationalacademy.org)
- National Museum of the American Indian, [www.nmai.si.edu](http://www.nmai.si.edu)
- National September 11 Memorial & Museum, [www.911memorial.org](http://www.911memorial.org)
- New Museum, [www.newmuseum.org](http://www.newmuseum.org)
- New-York Historical Society, [www.nyhistory.org](http://www.nyhistory.org)
- Neue Galerie New York, [www.neuegalerie.org](http://www.neuegalerie.org)
- Noguchi Museum, [www.noguchi.org](http://www.noguchi.org)
- Queens Museum of Art, [www.queensmuseum.org](http://www.queensmuseum.org)
- The Rubin Museum of Art, [www.rubinmuseum.org](http://www.rubinmuseum.org)
- Sculpture Center, [www.sculpture-center.org](http://www.sculpture-center.org)
- Snug Harbor, [www.snug-harbor.org](http://www.snug-harbor.org)
- Socrates Sculpture Park, [www.socratessculpturepark.org](http://www.socratessculpturepark.org)
- Studio Museum in Harlem, [www.studiomuseum.org](http://www.studiomuseum.org)
- Tenement Museum, [www.tenement.org](http://www.tenement.org)
- Weeksville Heritage Center, [www.weeksvillesociety.org](http://www.weeksvillesociety.org)
- Whitney Museum of American Art, [www.whitney.org](http://www.whitney.org)

## Informational Text in the Art Class: Art as Text / Text About Art

For visual arts teachers, there are two categories of informational text:

- The work of art as text
- Text in the traditional sense (e.g., artists' biographies, exhibition reviews)

### The Artwork as Instructional Text

Visual arts educators extend the definition of instructional text to include museum works of art. These images are incorporated into lessons to instruct their students at the start of a unit of study, or while students are in the process of creating their work. For example, *Cypresses* by Vincent van Gogh in the Metropolitan Museum of Art may be used to teach students about composition, texture, landscape, brushstroke, balance, and movement. <http://metmuseum.org/collection/the-collection-online/search/437980?rpp=30&pg=1&ft=cypresses&pos=2>

*Homage to Duke, Bessie, and Louis*, created by Romare Bearden in collage and graphite on Masonite, in the collection of the Studio Museum in Harlem may be used to demonstrate how repetition of a shape helps to unify a work. <http://www.studiomuseum.org/exhibition/permanent-collection/romare-bearden-homage-duke-bessie-and-louis>

Thus, the work of art serves as informational text; students observe or “read” the work and learn from it. Using a work of art to instruct before and during a unit of study is a tried and true technique, and it is pedagogically sound. However, as described in the paragraphs that follow, using a work of art as instructional text *after* the artwork has been completed is also quite beneficial to the student.

### The Artwork as Instructional Text: Another Consideration

Consider students' *finished* works of art, and introduce them to works of art that clearly connect to their own work. This demonstrates to students that they are part of a tradition, and helps them further their exploration of subject, composition, medium, or technique. Three examples are noted here.

This young student worked in acrylic, pencil, and gloss medium to create his self-portrait, *The Painting Man*. With his work complete, imagine the student being shown Jacob Lawrence's *Self-Portrait* in the National Academy Museum in New York City. It would be instructive for the student to see how both he and Lawrence depicted themselves with the tools of their art form and the context in which they placed themselves. <http://www.nationalacademy.org/collections/artists/detail/1504/#/list/2777>



The student created a rich, textured background for his portrait, and in doing so, he compressed the depth between the artist and the background. To fully understand this effect, it would be enlightening for him to see *Spanish Woman: Harmony in Blue* by Henri Matisse in the Metropolitan Museum of Art collection. <http://metmuseum.org/collection/the-collection-online/search/459160?rpp=30&pg=1&ft=spanish+woman+harmony+in+blue&pos=1>

A ninth-grade student created *Waterfalls*, rendering the sky, mountains, and waterfall in a style approaching abstraction, using vertical brushstrokes replicating the movement of water. It would interest this student to see *Eternal Waterfalls* by Pat Steir in the Brooklyn Museum. Her work, as the student's, is evocative of a waterfall. Steir used watered down paint and let it drip down the canvas. Seeing this work would add to the student's knowledge of abstract art and the adaptability of the paint medium. But there is another more compelling reason for this student to visit the museum to view *Eternal Waterfalls*.



Each day, scores of visitors walk past this artwork. They invariably glance at the work, read the informational chat card, spend a bit more time with the work, and move on. Only a very few will look at Steir's work with the same concentration as the student who had the experience of rendering a waterfall in paint, and would truly appreciate Steir's efforts and the brilliant results. Steir's work validates the student's process. [https://www.brooklynmuseum.org/opencollection/objects/1948/Everlasting\\_Waterfall](https://www.brooklynmuseum.org/opencollection/objects/1948/Everlasting_Waterfall)

Beginning with a student's artwork and linking it to museum works helps students to understand the universality of the art making experience.

*Self-Portrait* was created with oil pastel by an eleventh-grade student. Upon close examination, the viewer is struck by the young man's careful attention to the modeling of the cheeks, chin, and lips. This same attention to detail is found in a work created by an artist living over 3,000 years ago, working in a different medium (yellow jasper). The Metropolitan Museum of Art's *Fragment of the Face of the Queen* would demonstrate to the young man that at one time, half-way around the world, there lived an artist who also was interested in the subtle rendering of facial features and in preserving a likeness for posterity.



<http://metmuseum.org/collection/the-collection-online/search/544514?rpp=30&pg=1&ft=fragment+of+a+queen&pos=3>

As shown using these three examples of student work, artwork referenced as instructional text once student work is completed:

- Demonstrates to students that they, as artists before them, considered subject, composition, medium, and technique.
- Enables students to examine the art they encounter in museums and galleries in a personal way, and validates their artistic process.
- Helps students to understand the universality of the art making experience.

### Traditional Instructional Text in the Art Class

#### Why Traditional Text?

Incorporating traditional text into arts instruction enriches the learning experiences of students by providing deeper insights into the lives, processes, and imaginative thinking of artists.

When considering what text to bring into the art class, the art teacher keeps in mind the following questions:

- Am I interested in this text, myself?
- Is the text I am using relevant to my arts instruction?
- Will the students find the text engaging?
- Will the text help students to reflect upon their practice?
- How can I incorporate text and still have time for art making?

Visual arts teachers ensure that the text they use strongly ties into and relates to the students' art making processes, and their understanding of art and relevant art history. There are the traditional texts—print resources in books and articles, and those available electronically. Fortunately, many of these texts relate directly to the artistic process, enabling the visual arts teacher to incorporate traditional informational text while remaining true to the spirit of the art room or art studio, and honoring the process of art making.

Some documents may be used in their entirety in the art class; some may be excerpted for use with younger students. Scaffolding instruction should be considered when using more challenging text. It is up to the professional in the art room to determine the best way to incorporate informational texts into his or her instruction. Here are several examples of informational text that may be used in the art class.

- Articles and books by artists about their own process

Artists throughout history have written about their ideas or have had their words documented. Sharing this with students honors the culture and history of other times and other places,

and demonstrates to students that they are part of a continuum of artistic expression and experimentation. Artists' own writings demonstrate to students that artists communicate ideas through their words as well as their art.

- Artists' sketchbooks and journals

Visual arts teachers build units around media, and units culminate with students' final works of art. During the unit, there are lessons that emphasize the artistic process. Informational texts in the form of artists' sketchbooks and journals help students understand the processes of other artists. Archives of American Art has fully digitalized collections of 19th- to 21st-century artists. <http://www.aaa.si.edu/collections/online>

- Transcripts of artist interviews

Interview transcripts are enlightening and instructive documents for students, and because they are conversations, their language is engaging. Interviews give artists opportunities to discuss their ideas, processes and challenges, their childhoods, their lives as students and struggling artists, and their friends and family. Reading these documents gives students insights into the creative process and often validates their own practice.

Teachers may wish to visit the Research Collections of the Smithsonian Institution on its site, Archives of American Art at <http://www.aaa.si.edu/collections> and link to Oral History Interviews at <http://www.aaa.si.edu/collections/interviews>.

- Relevant fiction

Class discussions around works of art can be enhanced by introducing students to prose and poetry that relate to an artwork. It may offer a different perspective of the subject, or seem to be written with the work of art in mind. Two examples (listed in the Annotated Bibliography) are:

*The Poetry of Solitude – A Tribute to Edward Hopper* edited by Gail Levin

This small, well-illustrated book of verse is comprised of personal responses by a variety of poets to specific paintings and etchings by Hopper.

*Hurry Up and Wait* by Maira Kalman and Daniel Handler. In this book photos from the collection of the Museum of Modern Art are reinterpreted through painting and prose.

### Looking at Literacy Instructional Shifts through the Lens of a Visual Arts Educator

Instructional Shifts stress:

- Accessing “the world through text” (Shift 1: PK-5)
- Exposing students to “domain-specific texts” (Shift 2: 6-12)
- Using a variety of texts “to prepare students for the complexity of college and career texts” (Shift 3)
- Allowing students to “constantly build the vocabulary they need to access grade-level complex texts” (Shift 4)



## Discussion and Questioning in the Art Class

### The Value of Discussions Around Works of Art

Visual arts educators integrate works of art into classroom instruction to offer examples of artists' techniques, concepts, and processes. The artwork can be engaging, ambiguous, evoke emotions and arguments, and at times even cause the viewer to question why it is considered to be art. Teachers build time into their curriculum for extended conversations around works of art, giving their students the opportunity to look deeply, questioning and discussing artwork with peers.

Engaging students in conversations around works of art reinforces many of the characteristics of the Common Core Learning Standards attributes of college and career readiness. Chief among them are:

- Demonstrating independence
- Building strong content knowledge
- Comprehending as well as critiquing
- Valuing evidence
- Understanding other perspectives and cultures

Discussions may be guided using “Accountable Talk: A Guide for Talking About Works of Art” included in this section of the *Blueprint*. The teacher serves as a facilitator. The students observe the artwork, connect prior knowledge and experiences to the work, listen to and build upon the ideas of their peers, and debate issues around the work, demonstrating independence.

Rich discussions and thoughtful questions that engage students can lead naturally to further investigation, and invite students to access information from library and online resources, thus building strong content knowledge.

During these discussions, students are given a venue to practice and transfer the critical thinking skills they are taught through reading and analyzing text. Through observation and conversation, they exercise their ability to comprehend as well as critique.

When meeting the challenge to defend, explain, or elaborate upon a statement made about the artwork, students learn the value of citing evidence to prove a point. In her book *Looking at Art in the Classroom: Art Investigation from the Guggenheim Museum* (Teachers College Press, 2010), Rebecca Herz notes that hypothesizing followed by evidentiary reasoning are the tools of an art historian. This clearly connects to the Common Core Learning Standards that promote student literacy in all curriculum areas and to Strand 2 of the *Blueprint*, Literacy in Visual Arts.

And finally, as a primary source, artwork helps students to look back and gain a greater understanding of other peoples, places, and times. Discussing and questioning works of art invites students to enter the minds of the people who made their ideas, imaginings, and responses to the world tangible for all who would follow. Through thoughtful conversations, students come to understand other perspectives and cultures.

### The Development of Listening and Speaking Skills in the Art Class

Art educators understand the value of art-based conversations where students are encouraged to express and defend their opinions and to agree with, or respectfully question those of their classmates.

These excerpts from the Common Core Learning Standards demonstrate that within these Standards are points of entry for aligning work in the visual arts with the CCLS.

### College and Career Readiness Anchor Standards for Speaking and Listening – All Levels

#### Comprehension and Collaboration

- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### Presentation of Knowledge and Ideas

- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

#### Note on Levels K–5

To build a foundation for college and career readiness, students must have ample opportunities to take part in a variety of rich, structured conversations—as part of a whole class, in small groups, and with a partner. Being productive members of these conversations requires that students contribute accurate, relevant information; respond to and develop what others have said; make comparisons and contrasts; and analyze and synthesize a multitude of ideas in various domains.

#### Note on Levels 6–12

To build a foundation for college and career readiness, students must have ample opportunities to take part in a variety of rich, structured conversations—as part of a whole class, in small groups, and with a partner—built around important content in various domains. They must be able to contribute appropriately to these conversations, to make comparisons and contrasts, and analyze and synthesize a multitude of ideas in accordance with the standards of evidence appropriate to a particular discipline. Whatever their intended major or profession, high school graduates will depend heavily on their ability to listen attentively to others so that they are able to build on others' meritorious ideas while expressing their own clearly and persuasively.

## Discussion and Questioning in the Art Class *continued*

### Accountable Talk: A Guide for Talking About Works of Art

Sustained conversation in front of a work of art helps students to see more. Active listening to the comments of peers extends students' thinking about the work and helps them generate new ideas. When students are encouraged to give voice to those ideas, deeper conversations (and deeper understandings) result. Teachers play a key role in developing students' conversation skills by allowing students to take ownership of the conversation, and only stepping in as facilitators to:

- **Encourage** students to be active listeners and direct them to listen with the intention of responding to what is being said.
- **Model** the use of phrases such as these to begin the conversation:
  - I noticed ...
  - What I think is important to the artist is ...
  - I think the artist wanted to show ...
  - I think the artist wants us to see ...
  - The part that first caught my eye ...
  - One thing I wonder about is ...
  - When I first looked at the work, I thought ...
- **Encourage** students to be active listeners and:
  - Look at the work of art carefully, and follow what their classmates are saying about it.
  - Listen with the intention of responding to what is being said, with questions as well as comments.
- **Emphasize** the importance of keeping the conversation moving along by suggesting the use of phrases, such as:
  - I agree/disagree, because ...
  - I understand how you can say that, and I want to add...
  - When \_\_\_\_\_ said \_\_\_\_\_, it made me think ...
  - Can you explain what you meant when you said...?
  - I want to go back to what was said by ...

- **Explain** to students that they can help the conversation when they:
  - Ask classmates to say more, explain further
  - Ask for clarification. (If you think a remark isn't clear or is confusing, say so.)
  - Ask classmates to explain what made them respond as they did
  - Summarize what has been said and then add your comments
- **Offer** guidance and:
  - Point out the parts of the conversation that were particularly successful
  - Ask students to assess their own conversation

### Questioning and Depth of Knowledge (DOK)

As visual arts educators plan lessons and units, it helps to keep in mind Depth of Knowledge attributes and their related questioning techniques.

Educators begin with what students should be able to do on each level. The questions asked of students, and those questions students are encouraged to ask of themselves and their peers, are guided by these outcomes. Exemplary questioning techniques employ all four levels.

Depth of Knowledge levels may be found on the New York City Department of Education website at: <http://schools.nyc.gov/NR/rdonlyres/522E69CC-02E3-4871-BC48-BB575AA49E27/0/WebbsDOK.pdf>.

Another online document, *Depth of Knowledge in the Fine Arts*, has descriptions of the four levels as each relates to the arts. Also included are sample question stems, performance examples, and student actions. This document may be found at: [http://www.stancoe.org/SCOE/iss/common\\_core/overview/overview\\_depth\\_of\\_knowledge/dok\\_arts.pdf](http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/dok_arts.pdf).

# Stocking the Art Studio

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

A clean art room with labeled bins containing supplies on shelves or in cabinets signals a welcoming environment to students. These bins come in handy when setting up work tables. It also helps the teacher establish classroom routines, and provides youngsters with a sense of independence, accessibility to materials, and a sense of responsibility.

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

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

## Free Materials

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

Contact [www.mfta.org](http://www.mfta.org) or 718.729.3001.

## The Elementary Art Studio

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

### Painting

- Tempera paints:  
*One gallon each – red, magenta, yellow, blue, turquoise, black*  
*Two gallons – white*
- Watercolor sets
- Watercolor paper – student-grade, 12" x 18"
- Heavy white sulfite paper

- Brushes:  
*Flat bristle (1/4", 1/2", 1", and 2")*  
*Round sable (small)*  
*Chubby (for pre-K and K)*
- Set-up kit:  
*Trays*  
*Water containers*  
*Sponges*  
*Foam egg crates or small plastic cups*  
*Lidded plastic box*  
*Popsicle sticks or tongue depressors*
- Drying racks
- Masking tape

### Drawing

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

- Hand-held pencil sharpeners
- Small plastic mirrors

### Printmaking

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

### Collage

- Cardboard (textured and corrugated)
- Paper:  
*Glossy flint*  
*Art tissue*  
*Tracing paper*  
*Cellophane*  
*Sandpaper*  
*Metallic (plain and embossed)*  
*Fluorescent*  
*Velour*
- Fabrics, string, yarns, buttons, and similar items
- Scissors (some left-handed)

## Stocking the Art Studio *continued*

- Adhesives:  
*White glue*  
*Glue sticks (purple)*
- Glue brushes

### Sculpture

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

### 2D/Graphic Design

- Paper:  
*Fadeless brilliant colors*  
*Heavy stock paper for bookmaking*  
*Premium construction paper*
- Rulers
- Stencil shapes
- Suggested materials in Drawing, Painting, and Digital Media

### The Secondary Art Studio

#### Painting

- Acrylic paints (ratio of one container of black, red, and blue for every three of white and yellow; minimal orders of secondary and tertiary colors)
- Plastic palettes
- Watercolor sets
- Plastic watercolor palettes
- Palette knives
- Gesso
- Matte medium

- Gloss medium
- Heavy-coated stock
- Watercolor paper – 90-lb. and 140-lb.
- Canvas paper pads; canvas board or stretched canvas
- Brushes – sable or sable mix (several sizes):  
*Flat*  
*Round*  
*Wash*
- Water containers/plastic dishes/plastic wrap/paper towels
- Assortment of large zipper-closing plastic bags
- Masonite clip boards
- Masking tape

#### Drawing

- Pencil sets (4H–6B) and white
- Pastel sets and tortillons
- Assorted charcoal pencils
- Conte crayons – sanguine, white, gray, black
- Black India ink and sepia ink; bamboo reed pens and brushes
- Graphite sticks (square and round)
- Color pencil sets
- Oil pastels
- Drawing pens
- Watercolor pencils
- Paper  
*Newsprint, 18" x 24"*  
*Roll of brown kraft paper*  
*White sulfite drawing paper (80-lb. or better) – 9" x 12", 12" x 18", 18" x 24"*  
*Toned color drawing papers*  
*Pastel paper*

*Cold-pressed watercolor paper*  
*Charcoal paper, 70-lb.*  
*Bristol paper, 11" x 14"*

- Erasers  
*Plastic*  
*Vinyl*  
*Kneaded*
- Hand-held pencil sharpeners
- Electric or wall-mounted manual sharpener for graphite pencils
- Free-standing acrylic self-portrait mirrors
- Clamp spot lights

#### Printmaking

- Water-soluble block printing inks
- Brayers:  
*Hard*  
*Soft*
- Block printing paper
- Barrens
- Matte medium
- Gloss medium
- Cardboard and textured materials and papers for collograph prints
- Unmounted linoleum or linoleum blocks; linoleum gauges\*
- Bench hooks  
Note: Soft- Kut is a very soft block well-suited to the classroom. Use with Speedball Linozip. These safe pull-type cutters are made of fine-quality steel with a sharp cutting edge. No bench hook needed.
- Foam plates

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

## Stocking the Art Studio *continued*

### Collage

- Cardboard – textured and corrugated
- Paper:
  - Textured*
  - Colored*
  - Printed*
  - Tissue*
  - Tracing paper to create specific template shapes*
- Fabrics
- String, yarns, and similar items
- Scissors
- Adhesives:
  - Rubber cement or tacky glue*
  - White glue*
  - Glue sticks*

### Sculpture

- Cardboard – variety of textures and colors
- Colored card stock
- Assorted wire
- Wire cutters
- Needle-nose pliers
- Hot-glue gun and glue sticks
- X-Acto knives\*

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

### 2D/Graphic Design

- Art papers
- Premium construction papers
- Rulers – 18" with metal edge
- T-squares, triangles, and curves
- Suggested materials in Drawing, Painting, Printmaking, and Digital Media

### Digital Media

- iPads
- Laptops
- SMART Board or a Promethean Board
- Large format printer for posters
- Computer and monitor
- Color laser printer and/or color Inkjet printer
- Laser printing paper
- Color flatbed scanner
- Digital still camera and additional memory card
- LCD projector
- Software – Adobe Creative Suite
- Surge protector
- Lockdown devices for computer and printer
- Secure locked storage

### Displaying Student Work

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

- Paper-cutting board, 24"
- Mat knife
- Staple gun and staples
- Metal straightedge, 36"
- Scissors
- Electric pencil sharpener
- Hot-glue gun and glue sticks
- Velcro, double-stick foam
- Staple gun and staples
- Scotch Permanent double-stick tape
- Black construction paper to mat work

- Pre-cut mat frames
- Scotch heavy duty packing tape
- Labels
- Clothesline and clothes pins
- Fixative
- Gloss medium

# Indicators of a Healthy Arts Program

## In Every School:

- The arts are an important and explicit part of the school's comprehensive instructional plan.
- There is continuity in arts instruction through the grades, helping students develop skills, techniques, and understandings.
- Authentic and rigorous assessment methods lead to ongoing improvement in arts programs.
- Families are meaningfully involved in the school's arts activities, resulting in advocacy for the school's arts programs and support for their children's arts learning.
- Strategic partnerships are developed with community arts institutions that contribute to realizing the school's arts goals.
- Partnerships within the community provide venues to display student art work.
- Participation in arts competitions and programs such as P.S. Art, Ezra Jack Keats Bookmaking Program, portfolio scholarships, Dedalus Art History Research Project, and Borough Arts Festivals helps to develop and refine both interest and quality of work.

Note: The following reflects the levels and requirements as defined by New York State Department of Education and may be found at [www.emsc.nysed.gov/ciai/pub/pubart.html](http://www.emsc.nysed.gov/ciai/pub/pubart.html).

## Early Childhood (Pre-Kindergarten–Grade 3):

- Every child experiences a number of different modes of expression in the arts through a sense of play and exploration. Each child has a chance to sing, draw, play, paint, dance, act, listen, look, and think as an artist.
- **Pre-K and Kindergarten:** There is instruction in the content areas and the arts, including dance, music, theater, and visual arts aligned with the instructional program in the early elementary grades.
- **Grades 1–3:** There are 186 hours throughout the year equally allocated among dance, music, theater, and visual arts.

(This instruction could be delivered by a combination of an arts specialist, the general classroom teacher, and a cultural organization.)

## Upper Elementary (Grades 4–6):

- Building upon their early childhood experiences, every child is challenged to further develop skills in the arts. Every child continues to have a chance to experiment and think as an artist, with emphasis on more sophisticated creative projects and more challenging techniques and repertoire. Students make richer connections between their work in the arts and other subject areas, and they become more keenly aware of the arts world around them.
- There are 93 hours throughout the year equally allocated among dance, music, theater, and visual arts.

(Above instruction could be delivered by a combination of an arts specialist, the general classroom teacher, and a cultural organization.)

## Middle or Junior High School (Grades 7–8):

- Every student has a range of opportunities in the arts that will allow for deeper study in selected disciplines. Students are to make choices about their artistic pursuits, assisted by parents and teachers. Students are continuing to experiment and think as artists as they delve deeper into a particular discipline.
- Students accrue one credit (half-unit) in each of any two art forms, dance, music, theater, or visual arts. To carry credit, courses are taught by licensed arts teachers.
- Students have the opportunity to develop art portfolios for application to arts-focused high schools.

## High School (Grades 9–12):

- *At a minimum*, students accrue two credits (one unit) in the arts, (dance, music, theater, or visual arts). To carry credit, courses are taught by licensed arts teachers.
- Arts specialists in dance, music, theater, and/or visual arts work with groups of students throughout the school year to provide a three- to five-year sequential course of study. Schools with fewer available disciplines collaborate with other schools to provide students access to the discipline of their choice. Graduating seniors take Commencement Examinations in their areas of concentration in the arts.
- In addition to being able to meet state requirements, students have the chance to follow their artistic pursuits to the highest standards as compared to their peers across the nation, including participation in performing arts ensembles, solo and group visual art exhibitions, theatrical and dance performances, and contact with the standards of artistic excellence available in New York City.
- Every student has access to opportunities in the arts that will allow for deeper study in selected disciplines. Students make choices about their artistic pursuits with a greater sense of independence. Students are continuing to experiment and think as artists, even as they go deeper into a particular discipline.

## What the *Blueprint* Means for School Leaders

The criteria of the previous *Blueprint* section, “Indicators of a Healthy Visual Arts Program in a School,” can be especially useful to school leaders. They can be used to initiate a conversation about the place of visual arts in a school community.

### **School leaders can ask themselves some simple but vital questions:**

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

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

## What the *Blueprint* Means for Classroom Teachers

*Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines.*

—The Consortium of National Arts Education Associations\*

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

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

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

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

The *Blueprint*, Strand 3: Making Connections, suggests how visual arts teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of art to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in visual arts classroom. Joint planning at the local school level will generate many examples of how visual arts teachers and teachers of other subject areas can help create rich learning environments for their students. This *Blueprint* is designed to encourage such collaborative endeavors in schools.

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



## What the *Blueprint* Means for Families

### Visual Arts and Family Engagement: What the *Blueprint* Means for Families

The arts are a rich and vital part of every child's school experience. As parents and as families, you can help your child by being informed about arts education. The *Blueprint* outlines what arts education should look like for students in pre-kindergarten through grade 12. In addition to staying informed, there are several areas of arts learning in which family participation is explicitly suggested, and others where it would be welcomed. All the research about successful arts education indicates that family involvement is crucial. There is a lot you can do at home to help your child do his or her best in the arts. Here are just a few ideas:

- Share the rich arts traditions of your family and culture: sing to your child, dance, paint, draw, or tell stories you heard when you were young.
- Take advantage of family programs offered by New York City's cultural institutions (listed on their websites).
- Visit museums with your child, using the "Family Guide: Tips for a Successful Visit to an Art Museum" on the next page.
- Attend musical and theater performances with your child.
- Support your school's arts programs by attending workshops, exhibitions, and performances in the arts.
- Support the arts goals set by the school. Use the "Indicators of a Healthy Arts Program" on page 80 as an advocacy piece. It lets you know what kind of arts instruction you should expect for your child. If these indicators are not in place at your child's school, you can start a conversation with your parent coordinator and the school staff by referring to this *Blueprint*.

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

# Visual Arts and Family Engagement

## Family Guide: Tips for a Successful Visit to an Art Museum

Many teachers plan visits for their students to art museums. These visits often align with classroom instruction and are meaningful learning experiences for students. Whenever possible, families are encouraged to take their children to visit art museums during school vacations and on weekends. A trip to an art museum does not always need to be tied to classroom instruction. It can be a great experience for families, and can provide lots to discuss.

Links to many New York City art museums are listed in this document on page 72. Their websites list hours of operation and admission fees. Keep in mind that many museums offer days and times when they offer free or reduced-fee entry. Note that signage at the Metropolitan Museum of Art states that there is a “suggested admission.”

To make the most of your experiences in the art museum, and to ensure that your child fully enjoys and appreciates time spent there, following are some suggestions for parents and family members.

## Some Tips for Before You Visit an Art Museum

Speak with your child about art before you visit an art museum:

- Talk about the artwork in your home and ask:  
*Would you like to know the family story of that quilt (painting, piece of pottery)?*
- Read picture books with your child and ask:  
*How are the pictures helping to tell the story?*  
*What materials do you think the illustrator used?*  
*What do you like about the illustrations in the book?*
- Talk to your child about artwork done in school and ask:  
*Can you tell me about the artwork you are doing in school?*  
*Can you bring some of your artwork home?*
- When artwork is brought home ask:  
*What materials did you use?*  
*What choices did you make in creating it?*  
*Can you tell me about (a particular part of the work)?*

- On a walk in the neighborhood ask:  
*What decorations do you see on the building?*  
*Where do you find patterns and textures?*  
*What do you think that statue in the park is about?*

- On a subway ride ask:  
*What artwork can you find at the station platform?*  
*What artwork do you see as we walk through the station?*  
*Why do you think the artwork was put here?*

## Some Tips for When You Are in an Art Museum

- Let your child decide what he or she would like to look at.
- Look at the artwork first, not the label. Gently guide your child by asking:  
*Why did you stop here?*  
*What do you see?*  
*Can you tell me more about that?*  
*What do you like about this artwork?*  
*What questions do you have about it?*

- Terms you may wish to use:

Balance	Movement
Brushstroke	Narrative
Color	Pattern
Contrast	Repetition
Emphasis	Shape
Line	Technique
Mood	Texture

- Let your child decide when it is time to move on to another artwork.
- Make sure to pick up free brochures at the information desk.
- Purchase several postcards of the works of art you have looked at with your child. If they are not available, let your child select several postcards of other works.

## Some Tips for After Your Visit to an Art Museum

- Encourage your child to share with other family members what he or she enjoyed at the museum.
- Use the resources (free brochures, postcards) to prompt your child to speak to you and others about the visit.
- When relevant, occasionally remind your child about the visit. Ask if he or she would like to go back to see new works of arts, and revisit some “old friends.” (Children, as well as adults, enjoy viewing familiar works of art ... and there’s always something new to discuss!)

## And Always Keep These Important Tips in Mind!

- It is more important for your child to look at and talk about the artwork than to be told what he or she is seeing.
- It is better to plan several short trips than to plan an entire morning or afternoon in an art museum.
- REMINDER: If available in the museum store or gift shop, purchase several postcards of the images your child has seen. They will be wonderful souvenirs of your day at the museum. Children can use the postcards to explain to friends and family what they saw during their visit to the museum.
- The trip should be a positive experience that encourages your child to want to visit the art museum again and again. Leave before your child gets tired.
- When you *do* leave the museum, it’s great to hear your child say, “But I don’t want to leave yet!”

## What the *Blueprint* Means for the Arts Community

The arts community of New York City is a vital element of the arts education of our youth. In recognition of its expertise, the Department of Education invited arts institutions, organizations, and their teaching artists to join the city's public school visual arts educators and administrators and actively participate in the creation of the *Blueprint for Teaching and Learning in Visual Arts*. No other major urban school system has a collaboration with its arts community on quite this scale. It is a groundbreaking initiative.

- What does the *Blueprint* mean to arts organizations? The arts community has been represented by colleagues who have served tirelessly to assist the Department of Education in its work. Representatives from many arts organizations examined the *Blueprint*, gave feedback to the committees whose task it was to refine it, and considered how this work interacts with their educational missions, programs, and offerings. As the *Blueprint* has been implemented across New York City, it has strengthened and deepened the partnerships among the arts community, the schools, and the teacher preparatory programs at the city's colleges and universities.
- What does the *Blueprint* mean to teaching artists? Whether they are working independently or are employed by arts organizations, teaching artists are practitioners who work with teachers and students in schools, and their relationship to the *Blueprint* is critical. Understanding the educational goals of visual arts teachers and the schools in which they work is vital to creating dynamic collaborations that maximize a school's resources.
- The *Blueprint* has changed the way the arts community works with schools, and as a school's commitment to the arts increases, there is an even greater need for the participation of the arts community.

## What the *Blueprint* Means for the University Community

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

## Glossary of Art Terms

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

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

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

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

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

**additive sculpture.** A technique in which materials such as clay or papier-mâché are “added” to build up form.

**Adinkra cloth.** Traditionally worn by African royalty and spiritual leaders for special occasions. Today it is commonly worn on special occasions.

**aesthetic.** Relating to the nature and appreciation of beauty.

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

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

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

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

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

**armature.** A framework used to undergird a structure.

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

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

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

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

**asymmetry (informal balance).** The right and left sides are not the same, but still balance each other.

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

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

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

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

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

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

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

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

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

**biomorphic.** A free form shape suggestive of a living organism.

**bisqueware.** Clay that has been fired but not glazed.

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

**brush.** A tool used to apply ink or paint to a surface. Hairs can include sable (used for fine details), camel hair, bristle, as well as synthetic (used with acrylic paint).

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

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

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

**cartoon.** a. A humorous or satirical illustration.  
b. A full-scale drawing used as a model for a mural or tapestry.

**casting.** Liquid material is poured into a mold that contains a hollow cavity. Materials include metals, plaster, clay, or concrete.

**ceramics.** Objects made of clay and fired in a kiln.

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

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

**cityscape.** Art that depicts the urban environment.

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

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

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

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

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

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

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

**conté.** A drawing medium composed of powdered graphite or charcoal mixed with a wax or clay base.

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

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

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

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

## Glossary of Art Terms *continued*

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

**convergence.** An arrangement of lines that lead to one point.

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

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

**crosshatch.** A technique for shading using intersecting lines.

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

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

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

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

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

**digital art.** Art created on a computer.

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

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

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

**Elements of Art.** Line, shape, color, form, texture, space, and value are the elements of art.

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

**encaustic.** A paint consisting of pigment mixed with beeswax.

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

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

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

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

**ferrule.** The metal part of a brush handle in which the hairs are positioned.

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

**fixative.** A solution sprayed onto drawings to prevent smudging.

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

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

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

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

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

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

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

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

**genre painting.** Art that depicts everyday life.

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

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

**ghost print.** A second print pulled from the original plate.

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

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

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

**gouge.** A metal tool having a concave blade used in sculpture or printmaking.

**gradation.** A smooth transition of a color within an object or shape.

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

**graphic novel.** A book composed of comics content.

**grid.** A network of crossing lines often used to change the scale of an artwork.

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

**harmony.** The effect on an aesthetically pleasing combination of elements.

**hatching.** A technique of shading using parallel lines.

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

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

**hue.** Pure color

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

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

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

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

**incise.** Cutting into the surface with a sharp instrument.

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

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

**intensity.** The saturation or brightness of a color.

## Glossary of Art Terms *continued*

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

**kiln.** A furnace used for firing and glazing clay.

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

**landscape.** Art that depicts the natural environment.

**layering.** Building up a surface.

**Ledger Art.** A term used for Plains Indian narrative drawing on paper or cloth.

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

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

**linocut.** A printmaking technique used to create a relief print.

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

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

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

**manikin.** An anatomical human model used as a teaching aid.

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

**maquette.** A preliminary model of a sculpture.

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

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

**medium** (plural **media** or **mediums**).

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

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

**middle ground.** The area on the picture plane between the foreground and the background.

**Minimalism.** A style that uses pared-down design elements.

**mixed media.** Artwork created using more than one medium.

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

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

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

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

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

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

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

**motif.** A repeated design element that creates a pattern.

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

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

**narrative.** Art that tells a story.

**negative space.** The area around an object or form.

**Neo-Classical.** Art that drew inspiration from ancient Greece or Rome.

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

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

**oil paint.** Consists of pigment suspended in a slow drying oil.

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

**opaque.** Not penetrable by light; not transparent.

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

**palette.** A surface used for mixing colors that can be made of wood or treated paper.

**palette knife.** A blunt tool made of a flexible flat blade that is used for mixing or applying paint.

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

**pastel.** Drawing material composed of powdered pigment either compressed or held together with a binder of oil.

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

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

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

**petroglyph.** A prehistoric inscription or drawing on a rock surface.

**photomontage.** A composition created by combining or superimposing photographs to produce a new image.

**photojournalist.** A person who takes narrative photographs.

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

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

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

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

**Plein Air.** "In the open air" chiefly describes paintings executed outdoors rather than in a studio.

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

**portrait.** An artistic representation of a person in which the face and its expression is predominant.

## Glossary of Art Terms *continued*

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

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

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

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

**Principles of Design.** Unity, variety, emphasis, rhythm, movement, balance, contrast and proportion are the Principles of Design.

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

**proof.** Prints made at various stages that act as guidelines for further change or improvement of the image.

**propaganda.** Art that is created to influence opinion.

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

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

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

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

**reflected light.** Light that bounces from surrounding surfaces onto the subject in areas that are in shadow.

**relief.** A sculptural technique by which carved figures are raised from a plane or background; can be “high” or “low” based on the height of the projection.

**relief print.** A printmaking process where the raised surfaces are inked.

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

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

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

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

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

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

**sans-serif.** A typeface that does not have linear additions at the end of strokes.

**scale.** Relative size or proportion of one object in relation to another.

**sculpture-in-the-round.** A composition of a figure depicted in three dimensions.

**scumbling.** A technique to soften colors or lines by rubbing.

**serif.** A typeface that has linear hooks or lines added as a decoration to the edges of a letter.

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

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

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

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

**silhouette.** An outline image filled in with a solid color which is often black.

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

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

**soldering.** Two metal items are joined by the melting and flowing of a solder material into the joint.

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

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

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

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

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

**storyboard.** A graphic organizer used for planning and developing a presentation.

**stucco.** A decorative coating applied wet on walls or ceilings that hardens into a dense solid.

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

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

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

**symmetry.** The quality of an image nearly or identically matching on both sides.

**tapestry.** A weaving technique where the horizontal weft threads are placed over the vertical warp threads to create pictures.

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

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

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

**tesserae.** Tiny pieces of glass or stone that are used to create a mosaic.

**texture.** The tactile surface quality of artwork.

**thumbnail sketch.** Quick sketches created to work out ideas.

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

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

**totem.** A symbol that serves as an emblem of a family, lineage, or tribe.

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



## Glossary of Art Terms *continued*

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

**triptych.** A work of art divided into three sections; usually an altarpiece.

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

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

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

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

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

**volume.** The space contained within a three-dimensional form.

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

**watercolor.** A translucent or transparent water-based paint.

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

**wedging.** Clay is cut in half and thrown onto a plaster workplace many times to disperse the water and remove air pockets.

**welding.** Metals are joined by adding a filler to form a pool of a molten material that creates a strong joint.

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

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

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

### Architectural Terms

**apse.** A vaulted end of a chancel or chapel.

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

**baptistery.** A separate or incorporated structure that is part of a cathedral complex that holds the font used in a baptism.

**barrel vault.** A semicircular masonry ceiling constructed with repeated arches.

**basilica.** A large Roman hall erected for transacting business which later became the model for a church and cathedral.

**campanile.** The bell tower in a cathedral complex.

**capital.** The top or capstone of a pillar or column.

**cathedral.** A large church.

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

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

**cornice.** A projecting ornamental molding.

**cupola.** A small dome-like structure on top of a building.

**dome.** A hemispherical ceiling.

**engaged column.** A half-round column attached to a wall.

**façade.** The face of a building.

**flying buttress.** An exterior masonry support structure on a Gothic church to counter the outward thrust of a cathedral wall.

**frieze.** A decorated horizontal band, painted or carved.

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

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

**mihrab.** A semicircular prayer niche in a mosque.

**minaret.** A tower built as part of a mosque used to call the people to pray.

**mosque.** A building for Muslim worship.

**nave.** The central aisle of a Roman-style basilica, Romanesque church, or Gothic cathedral.

**order.** Capitals of columns on a classical building such as the orders of Doric, Ionic, and Corinthian.

**pediment.** The triangular area on upper part of the front of a classical style façade.

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

**rose window.** A large, circular window with stained glass and ornamental stone tracery that is integrated into the facade or at the ends of a transept.

**transept.** The part of a church with an axis that crosses the nave at a right angle.

**tympantum.** The decorative wall surface over the entrance of a church.

**vault.** An architectural term for an arched roof. The types of vaults are barrel, rib or fan.

### Digital/Technology Terms

**aperture.** The size of the lens opening through which light passes.

**bit.** A binary digit which is the smallest unit of digital information.

**burning.** Darkening an area of an image.

**clip art.** Readymade pieces of computerized graphic art that can be used to decorate a document.

**CMYK.** A “subtractive” color scheme used for printing. Colors (Cyan, Magenta, Yellow, and Black, also represented as “K”) are subtracted from one another to create Red, Green, and Blue.

**depth of field.** The distance between the nearest and farthest objects that provides for a sharp image.

**dpi.** The resolution of a computer image is measured in dots per inch.

**dodging.** Lightening an area of an image.

**file.** A set of related records in a database.

**filter.** An effect that can be applied to an image using a graphics program.

**flash card.** A digital storage mechanism.

**font.** A specific style and size of typeface.

## Glossary of Art Terms *continued*

**hard drive.** A data storage device used for storing and retrieving digital information.

**JPEG (Joint Photographic Experts Group).** A file compression program that reduces files size.

**LCD (Liquid crystal display).** The flat screen used to preview a photograph already taken.

**layers.** A way of drawing over or underneath an existing digital image.

**memory card.** An electronic data storage device for storing digital information.

**merge.** To combine two files.

**operating system.** A computer program that controls a computer by directing information to and from different components.

**pixels.** The smallest square dots that create a digital image.

**RGB.** An “additive” color scheme found in digital projections and computer monitors. Colors (Red, Green, and Blue) are added to each other to create Cyan, Magenta, Yellow, and Black.

**resolution.** The number of horizontal and vertical pixels per square inch determine fine detail in an image.

**shutter.** A mechanism that opens and closes to control how much light reaches the film.

**software.** Programs that allow tasks to become accomplished.

**TIFF (Tagged Image File Format).** Format used for saving scans, photographs, illustrations, and logos.

**USB (Universal Serial Bus).** A connector cable between computer peripherals and a computer.

# Annotated Bibliography

This first section of the bibliography is organized to correspond with the five strands:

## Strand 1 Art Making

## Strand 2 Literacy in Visual Arts

## Strand 3 Making Connections

## Strand 4 Community and Cultural Resources

## Strand 5 Careers and Lifelong Learning

### Strand 1 Art Making

#### Painting

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

Additional plates and supplementary details update this classic.

Curry, Kathy, and Esther Adler. *American Modern: Hopper to O'Keeffe*. New York: Museum of Modern Art, 2013.

Catalogue of American art that includes still life, portraits, and urban, rural, and industrial landscapes.

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

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

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

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

Hockney, David. *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*. New York: Viking Studio, Penguin Group, 2001.

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

Kushner, Marilyn S., Kimberly Orcutt, and Casey Blake. *The Armory Show at 100: Modernism and Revolution*. GILES in association with the New-York Historical Society, 2013.

Catalogue for NYHS's The Armory Show at 100 exhibition; examines historical and social context of this transformative 1913 art show.

Topal, Cathy Weisman. *Children and Painting*. Worcester, Mass.: Davis Publications, Inc., 1992.

An exploration of painting techniques from brushstroke to color palette.

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

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

#### Drawing

Berlo, Janet Catherine, ed. *Plains Indian Drawings 1865–1935: Pages from a Visual History*. New York: Harry N. Abrams, 1996.

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

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

Inclusive guide for the art of drawing with pastels.

Edwards, Betty. *The New Drawing on the Right Side of the Brain*. New York: Jeremy P. Tarcher, 1999.

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

Feinberg, Jonathan, ed. *When We Were Young: New Perspectives on the Art of the Child*. Berkeley: University of California Press, 2006.

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

Ives, Colta, Susan Alyson Stein Sjraar van Heugten, and Marije Vellekoop. *Vincent Van Gogh: The Drawings*. New York: Metropolitan Museum of Art, 2005.

Comprehensive catalogue of drawings by Vincent van Gogh with exceptional reproductions.

Lyons, Deborah, and Brian O'Doherty. *Edward Hopper: Paintings and Ledger Book Drawings*. Munich: Schirmer Mosel, 2013.

Hopper's ledger book pages/drawings are shown next to completed paintings, providing insight into his process as well as the business aspect of his career.

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

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

Semff, Michael. *Ellsworth Kelly: Plant Drawings*. Munich: Schirmer Mosel, 2011.

Comprehensive catalogue of Kelly's wonderful drawings and watercolors of plants, flowers, and leaves.

Smith, Nancy, and the Drawing Study Group. *Observation Drawing with Children: A Framework for Teachers*. New York: Teachers College Press, 1997.

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

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

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

#### Printmaking

Adès, Dawn, and Alison McClean. *Revolution on Paper: Mexican Prints 1910–1960*. Austin: University of Texas Press, 2010.

An extensively illustrated catalogue considering printmaking as a tool for social activism.

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

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

Suzuki, Sarah. *What Is a Print?* New York: Museum of Modern Art, 2011.

Exploring the four basic printmaking techniques: woodcut, intaglio, lithography, and screen printing; illustrated with work from MoMA's print collection.

Toale, Bernard. *Basic Printmaking Techniques: A Guide for Teachers*. Worcester, MA: Davis, 1992.

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

Topal, Cathy Weisman. *Thinking with a Line*. Worcester, MA: Davis, 2005.

Guide to help teachers explore basic printmaking to develop an understanding of line as a basic element of design.

Watrous, James. *A Century of American Printmaking, 1880–1980*. Madison: University of Wisconsin Press, 1984.

History of printmaking illustrated with works of American masters.

## Annotated Bibliography *continued*

Westley, Ann. *Relief Printmaking*. New York: Watson-Guptill, 2001. Comprehensive technical guide demonstrating traditional and progressive techniques.

### Collage

Brommer, Gerald F. *The Art of Collage*. Worcester, MA: Davis, 1978.

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

Pearce, Amanda. *The Crafters Complete Guide to Collage*. New York: Watson-Guptill, 1997. Instructional book for paper to computer-generated collage.

Taylor, Brandon. *Collage: The Making of Modern Art*. New York: Thames and Hudson, 2004. A comprehensive survey of collage technique.

### Sculpture

Augaitis, Dana. *Brian Jungen*. Vancouver, BC: Douglas and McIntyre, 2010. Brian Jungen's work transforms basic consumer items into evocative objects; rich with both humor and meaning often linked to his Native American heritage.

Ayers, Ann, and Ellen McMillan. *Sculptural Bookmaking*. Worcester, MA: Davis Publications, 2003. Historical background of bookmaking, techniques, and detailed instructions; beautifully illustrated.

Baker, Alyson, and Ivana Mestrovic, eds. *Socrates Sculpture Park*. New Haven, CT: Yale University Press, 2006. Photographs and information about the Queens, NY, park.

Mills, John. *Encyclopedia of Sculpture Techniques*. London: Batsford, 2005. Detailed explanations of a variety of traditional and contemporary techniques; contains diagrams and photographs of works in progress and completed sculpture.

Sentance, Bryan. *Wood: The World of Woodworking and Carving*. London: Thames and Hudson, Ltd., 2003. Global survey outlining types of wood and woodworking techniques; rich images.

Topal, Cathy Weisman. *Children, Clay and Sculpture*. Worcester, Mass: Davis Publications, Inc., 1983. An exploration of hand-building techniques from pinching to construction.

Topal, Cathy Weisman, and Lella Gandini. *Beautiful Stuff! Learning with Found Materials*. Worcester, MA: Davis, 1999. Guide to help teachers with limited resources understand ways to foster meaningful experiences between young children and materials.

### 2D/Graphic Design

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

Antonelli, Paola. *Objects of Design*. New York: Museum of Modern Art, 2003. From the museum's collection and arranged to illustrate the history of modern design.

Bang, Molly. *Picture This: How Pictures Work*. San Francisco: Chronicle Books, 2000. Using the tale of Little Red Riding Hood, the author employs bold graphics to explain how images and their individual components work to tell a story. It is followed by a discussion of principles of design.

Banks, Anne J. *What Is Design? An Overview of Design in Context from Prehistory to 2000 AD*. Bloomington, IN: Xlibris, 2004. Concise summary highlighting Western design and designers through the ages.

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

Carter, Ennis. *Posters for the People*. Philadelphia: Quirk Books, 2008. Posters designed by artists working in the 1930s and early 1940s for the government-sponsored Works Progress Administration

Delaunay, Sonia. *Sonia Delaunay Patterns and Designs in Full Color*. New York: Dover, 1989. Reproductions of Delaunay's designs for textiles, fashion and costume.

Gallo, Max. *The Poster in History*. New York: WW Norton and Co., 2000. Comprehensive and beautifully illustrated history of poster art.

Munari, Bruno. *Design as Art*. Translated by Patrick Creagh. New York: Penguin, 2008. Insightful collection of essays with exceptional graphic examples outlining Munari's philosophy of design.

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

Philippe, Robert. *Political Graphics: Art as a Weapon*. New York: Abbeville Press, 1982. Nineteenth- and twentieth-century protest art and political cartoons dealing with controversial topics.

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

### Digital Media

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

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

Oldham, Todd. *Charley Harper: An Illustrated Life*. Los Angeles: AMMO Books, 2011. Overview of Charley Harper's work with beautiful illustrations of nature, animals, insects, and people. This book may be better for design, but would be useful for technology.

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

Roland, Craig. *The Art Teacher's Guide to the Internet*. Worcester, MA: Davis Publications, 2005. A guide to using online resources for classroom enrichment.

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

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

## Annotated Bibliography *continued*

### Strand 2

#### Literacy in the Visual Arts

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

Arnheim, Rudolf. *Visual Thinking*. 2nd ed. Berkeley: University of California Press, 2004.

This book contains art psychology research relevant to a wide variety of fields.

Arwood, Ellyn Lucas, Carole Kaulitz, and Mabel Brown. *Visual Thinking Strategies for Individuals with Autism Spectrum Disorders: The Language of Pictures*. Lenexa, KS.: Autism Asperger Publishing, 2009.

This companion to *Learning with a Visual Brain in an Auditory World* helps the reader understand how to match the developmental levels of pictures and visuals to the developmental level of the person looking at the visual. In this way, appropriate visuals provide the language development for children with autism spectrum disorders.

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

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

Burnham, Rika. *If You Don't Stop, You Don't See Anything*. New York: Teachers College Record 95 no. 4 (1994): 520–535.

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

Burnham, Rika, and Elliott Kai-Ke. *Teaching in the Art Museum: Interpretation as Experience*. Getty Publications, 2011.

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

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

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

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

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

Lectures based on Dr. Greene's reflections on aesthetic education,

imagination, and transformation, engaging with works of art, standards, and cultural diversity.

Parsons, Michael J. *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*. New York: Cambridge University Press, 1992.

Descriptions of the five stages in the development of aesthetic response. Incorporated into the text are conversations about art with young students as well as art educators.

Perkins, David N. *The Intelligent Eye: Learning to Think by Looking at Art*. Los Angeles: Getty Publications, 1994.

Exploration of art as a means to cultivate thinking strategies.

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

Sousa, Jean. *Faces, Places, and Inner Spaces: A Guide to Looking at Art*. Chicago: Harry N. Abrams in association with the Art Institute of Chicago, 2006.

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

Yenawine, Philip. *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. Cambridge, MA.: Harvard Education Press, 2013.

This book discusses Yenawine's basic questioning method to promote closely observing a work of art with a variety of audiences.

### Strand 3

#### Making Connections

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

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

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

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

Eisner, Elliot W. *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press, 2002.

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

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

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

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

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

Hughes, Langston, and Romare Bearden. *The Block*. New York: Metropolitan Museum of Art, 1995.

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

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

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

Kalman, Maira, and Daniel Handler. *Hurry Up and Wait*. New York: Museum of Modern Art, 2015.

Collaborations between the artist Maira Kalman, the writer Daniel Handler and the Museum of Modern Art, in which photos from the collection are reinterpreted through painting and prose.

## Annotated Bibliography *continued*

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

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

Smith, Sally L. *The Power of the Arts: Creative Strategies for Teaching Exceptional Learners*. Baltimore: Brookes Publishing, 2000.

Discusses alternative methods to teach students with disabilities academic subjects through the arts.

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

An illustrated anthology of poetry and prose.

Van Gogh, Vincent. *Van Gogh's Letters: The Mind of the Artist in Paintings, Drawings, and Words, 1875–1890*. Edited by H. Anna Suh. Translated by Alayne Pullen, Alastair Weir, and Cora Weir. New York: Black Dog and Leventhal, 2010.

Presents more than 150 letters describing the artist's work and process to his family and friends; set side by side with the art it describes, including sketches, drawings, and paintings.

### Strand 4 Community and Cultural Resources

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

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

Burnham, Rika, and Elliott Kai-Kee. "The Art of Teaching in the Museum," *Journal of Aesthetic Education* 39, no. 1 (2005): 65–76.

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

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

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

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

Gayle, Margot, and Michele Cohen. *The Art Commission and the Municipal Art Society Guide to Manhattan's Outdoor Sculpture*. New York: Prentice Hall, 1988.

Heartney, Eleanor. *City Art: New York's Percent for Art Program*. Edited by Marvin Heiferman. New York: Merrell, 2005.

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

Knight, Cher Krause. *Public Art: Theory, Practice and Populism*. Wiley-Blackwell, 2008.

This book offers a new approach to public art, including a look at the role of public art in relationship to museums.

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

Pitman, Bonnie, ed. *Presence of Mind: Museums and the Spirit of Learning*. Washington, D.C.: American Association of Museums, 1999.

A comprehensive look at museum education.

Shuh, John Hennigar. "Teaching yourself to teach with objects." In *The Educational Role of the Museum*, edited by Eilean Hooper-Greenhill, 80–91. 2nd ed. New York: Routledge, 1999.

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

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

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

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

# Annotated Bibliography *continued*

## Strand 5

### Careers and Lifelong Learning

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

#### Careers in Art

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

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

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

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

#### Art History-Based Reference Materials

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

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

Barral i Altet, Xavier, Geneviève Bresc-Bautier, Philippe Bruneau, Bernard Ceysson, Jean-Luc Daval, Georges Duby, Maurizio Fagiolo dell’Arco et al. *Sculpture from Antiquity to the Present Day*. Taschen, 2013.

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

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

Bird, Michael. *100 Ideas That Changed Art*. London: Laurence King, 2012.

Bloom, Jonathan, and Sheila Blair. *Islamic Arts*. London: Phaidon Press, 1997.

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

Cancel, Luis R., Marimar Benitez, and Jacinto Quirarte. *The Latin American Spirit: Art and Artists in the United States, 1920–1970*. New York: Bronx Museum of the Arts in association with Harry N. Abrams, 1988.

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

Clunas, Craig. *Art in China*. 2nd ed. New York: Oxford University Press, 2009.

Craven, Roy C. *Indian Art: A Concise History*. 2nd ed. London: Thames and Hudson, 1997.

Dempsey, Amy. *Styles, Schools, and Movements*. 2nd ed. London: Thames and Hudson, 2011.

Dorling Kindersley. *Art That Changed the World*. New York: Dorling Kindersley, 2013.

Eigner, Saeb. *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*. Rev. ed. New York: Merrell, 2015.

Ettinghausen, Richard, Oleg Grabar, and Marilyn Jenkins-Madina. *Islamic Art and Architecture, 650–1250*. 2nd ed. New Haven, CT: Yale University Press, 2003.

Overview focusing on development of regional centers of art.

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

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

Finger, Brad. *Modern Art: The Groundbreaking Moments*. New York: Prestel, 2012.

Griswold del Castillo, Richard, Teresa McKenna, and Yvonne Yarbro-Bejarano, eds. *CARA – Chicano Art: Resistance and Affirmation, 1965–1985*. Los Angeles: Wight Art Gallery, University of California, 1991.

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

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

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

Kahlo, Frida. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. New York: Harry N. Abrams, 2005.

Kalman, Maira. *And the Pursuit of Happiness*. New York: Penguin Books, 2012.

Kampen-O’Riley, Michael. *Art Beyond the West*. 2nd ed. New York: Pearson, 2006.

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

Examines major themes and accomplishments of contemporary African art.

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

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

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

Personal recollections and observations of fifteen artists.

Leslie, Richard. *Surrealism: The Dream of Revolution*. New York: New Line Books, 2006.

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

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

National Gallery of Art. *An Eye for Art: Focusing on Great Artists and Their Work*. Chicago: Chicago Review Press, 2013.

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

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

Peltason, Ruth, ed. *Creative Time: The Book*. New York: Princeton Architectural Press, 2007.

This book catalogues the artists who have worked with Creative Time over 33 years to create ephemeral public works throughout New York City.

## Annotated Bibliography *continued*

Phaidon Press. *The 20th Century Art Book*. London: Phaidon Press, 2007.

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

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

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

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

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

Schick, Ron. *Norman Rockwell: Behind the Camera*. Little, Brown, 2009.

Senie, Harriet. *Contemporary Public Sculpture: Tradition, Transformation, and Controversy*. New York: Oxford University Press, 1992.

Comprehensive look at the development of contemporary public sculpture.

Sullivan, Edward, ed. *Latin American Art in the Twentieth Century*. London: Phaidon, 2000.

Thomson, Ruth. *Photos Framed*. Somerville, MA: Candlewick Press, 2014.

Varnedoe, Kirk. *A Fine Disregard: What Makes Modern Art Modern*. New York: Harry N. Abrams, 1990.

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

Willet, Frank. *African Art*. London: Thames and Hudson, 2002. A survey with an illustrated guide to current research.

### Literature for Students

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

### Survey Books

Alexander, Heather. *A Child's Introduction to Art: The World's Greatest Paintings and Sculptures*. New York: Black Dog & Leventhal, 2014.

Adams, Laurie Schneider. *The Methodologies of Art: An Introduction*. 2nd ed. Boulder, CO: Westview Press, 2009.

This book offers a survey of the different ways art is analyzed for meaning and considers formal analysis, iconology, Marxism, feminism, and more.

Berger, John. *Ways of Seeing*. New York: Penguin Books, 1990. Compelling and direct introduction to the way culture influences the way we look at and understand art.

Butler, Jerry. *A Drawing in the Sand: A Story of African American Art*. Madison, WI: Zino Press Children's Books, 1998.

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

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

Curry, Barbara K., and James Michael Brodie. *Sweet Words So Brave: The Story of African American Literature*. Madison, WI: Zino Press Children's Books, 1996.

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

A discussion of what's American about U.S. American art. Well-written biographical data is incorporated into discussions about works of the artists (who include Isamu Noguchi, Romare Bearden, and Eva Hesse).

Jacky, Klein. *What Is Contemporary Art?* New York: Museum of Modern Art, 2012.

Janson, H. W., and Anthony F. Janson. *A Short History of Art for Young People*. 7th ed. Upper Saddle River, NJ: Pearson, 2005.

The seventh edition of the student version of this Art 101 staple.

Jordan, Denise. *Harlem Renaissance Artists*. Chicago: Heinemann Library, 2003.

Rich, factual account of a brief but profoundly influential period in U.S. American art history; good reproductions; eleven African-American artists are highlighted.

Krull, Kathleen. *Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought)*. New York: Houghton Mifflin Harcourt, 2014.

Roeder, Annette. *13 Buildings Children Should Know*. New York: Prestel, 2009.

Rohmer, Harriet, ed. *Honoring Our Ancestors: Stories and Pictures by Fourteen Artists*. San Francisco: Children's Book Press, 2013.

----- . *Just Like Me: Stories and Self-Portraits by Fourteen Artists*. San Francisco: Children's Book Press, 2013.

Sayre, Henry M. *Cave Paintings to Picasso: The Inside Scoop on 50 Art Masterpieces*. San Francisco: Chronicle Books, 2004. Highly readable overview of art through the ages.

Sontag, Susan. *On Photography*. London: Picador, 2001. First published 1977 by Farrar, Straus and Giroux.

A brilliant analysis of the profound changes photographic images have made in our way of looking at the world and at ourselves over the last 140 years.

Stanton, Brandon. *Little Humans*. New York: Farrar, Straus and Giroux, 2014.

Wenzel, Angela. *13 Art Techniques Children Should Know*. New York: Prestel, 2013.

----- . *13 Sculptures Children Should Know*. New York: Prestel, 2010.

Wenzel, Angela, and Bettina Schuelmann. *13 Women Artists Children Should Know*. New York: Prestel, 2009.

### Picture Books: Art History/Artists' Biographies

Anholt, Laurence. *Camille and the Sunflowers*. Hauppauge, NY: Barron's Educational Series, 1994.

----- . *Leonardo and the Flying Boy*. Hauppauge, NY: Barron's Educational Series, 2007.

----- . *Picasso and the Girl with a Ponytail*. Hauppauge, NY: Barron's Educational Series, 1998.



## Annotated Bibliography *continued*

Armstrong, Jennifer. *Photo by Brady: A Picture of the Civil War*. New York: Atheneum Books for Young Readers, 2005.

The story of the war, the photographs, and the lasting effect of images; includes bibliography and information for each image.

Bertels, Alice S. *John Steuart Curry: The Road Home*. Overland Park, KS: Leathers, 2006.

Well-illustrated picture book with a brief, concise biography of the Regionalist canvas artist and muralist.

Bryant, Jen. *A Splash of Red: The Life and Art of Horace Pippin*. New York: Knopf, 2013.

Capatti, Bérénice. *Klimt and His Cat*. Grand Rapids, MI: William B. Eerdmans, 2005.

Carroll, Colleen. *How Artists See*. 12 volumes. New York: Abbeville Press, 2008.

Daywalt, Drew. *The Day the Crayons Quit*. New York: Penguin, 2013.

dePaola, Tomie. *The Art Lesson*. New York: Penguin, 2001.

Dickins, Rosie. *The Children's Book of Art*. London: Usborne, 2006.

Duggleby, John. *Artist in Overalls: The Life of Grant Wood*. San Francisco: Chronicle Books, 1995.  
Detailed biography; rich illustrations.

Everett, Gwen. *Li'l Sis and Uncle Willie: A Story Based on the Life and Paintings of William H. Johnson*. New York: Rizzoli, 1993.  
The life of African-American artist William H. Johnson as his young niece might have told it; includes many works by the artist.

Finger, Brad. *13 American Artists Children Should Know*. New York: Prestel, 2010.

----- . *13 Art Movements Children Should Know*. New York: Prestel, 2014.  
Introduction to major movements in art history, from Romanesque to Pop Art.

----- . *13 Photos Children Should Know*. New York: Prestel, 2011.

Foa, Emma. *Edward Hopper*. New York: Scholastic, 2003.  
Picture book aimed at young adults; impressive in its deep exploration of the artist; rich illustrations.

Friedman, Samantha. *Matisse's Garden*. New York: Museum of Modern Art, 2014.

Great collage illustrations introducing children to Matisse's process, from cutting to composing on his walls.

Garza, Carmen Lomas. *In My Family/En mi familia*. San Francisco: Chronicle Books, 1996.

Autobiographical paintings and stories by the artist. In English and Spanish.

Gerstein, Mordicai. *The Man Who Walked Between the Towers*. New York: Square Fish, 2007.

Gibbons, Gail. *The Art Box*. New York: Holiday House, 1998.

Giovanni, Nikki. *Rosa*. New York: Square Fish, 2007.

Greenberg, Jan. *Romare Bearden: Collage of Memories*. New York: Harry N. Abrams, 2003.  
Inviting, beautifully illustrated story of the artist.

Greenfield, Eloise. *The Great Migration: Journey to the North*. New York: Amistad, 2010.

Heine, Florian. *13 Art Inventions Children Should Know*. New York: Prestel, 2011.

----- . *13 Painters Children Should Know*. New York: Prestel, 2012.

Hill, Laban Carrick. *Dave the Potter: Artist, Poet, Slave*. New York: Little, Brown, 2010.

Holzhey, Magdalena. *Frida Kahlo: The Artist in the Blue House*. New York: Prestel, 2003.

Igus, Toyomi. *Going Back Home: An Artist Returns to the South*. San Francisco: Children's Book Press, 2013.

Jonas, Ann. *Color Dance*. New York: Greenwillow Books, 1989.

Kelley, True. *Claude Monet: Sunshine and Waterlilies*. Penguin, 2001.

Laden, Nina. *When Picasso met Mootisse*. San Francisco: Chronicle Books, 1998.  
Beautifully illustrated story that introduces children to Matisse and Picasso.

Landmann, Bimba. *I Am Marc Chagall*. Grand Rapids, MI: William B. Eerdmans, 2005.

Lefebvre, Jason. *Too Much Glue*. New York: Flashlight Press, 2013.

Littlesugar, Amy. *Jonkonnu: A Story from the Sketchbook of Winslow Homer*. New York: Philomel, 1997.

A story created around a work by Homer painted ten years after the Civil War in Petersburg, Virginia (Dressing for the Carnival in the collection of the Metropolitan Museum of Art).

Lossani, Chiara, and Octavia Monaco. *Vincent Van Gogh and the Colors of the Wind*. Grand Rapids, MI: William B. Eerdmans, 2011.

Macaulay, David. *Mosque*. Boston: Houghton Mifflin, 2003.  
Detailed description with beautiful illustrations of the construction of a fictional mosque. (See other books by this author: *Cathedral, City, Pyramid, Castle*.)

Markel, Michelle. *The Fantastic Jungles of Henri Rousseau*. Grand Rapids, MI: William B. Eerdmans, 2012.

Massenot, Véronique, and Vanessa Hié. *The Three Musicians: A Children's Book Inspired by Pablo Picasso*. New York: Prestel, 2013.

Micklethwait Lucy. *I Spy: An Alphabet in Art*. New York: HarperCollins, 1996.

O'Connor, Jane. *Henri Matisse: Drawing With Scissors*. New York: Penguin, 2002.

O'Neill, Mary. *Hailstones and Halibut Bones*. New York: Random House, 1990.

Rhodes-Pitt, Sharifa. *Jake Makes a World: Jacob Lawrence, an Artist in Harlem*. New York: Museum of Modern Art, 2015.  
Beautifully illustrated story about Jacob Lawrence's boyhood in New York City.

Ringgold, Faith. *We Flew Over the Bridge: The Memoirs of Faith Ringgold*. Boston: Little, Brown, 1995.

Robertson, Bruce. *Marguerite Makes a Book*. Los Angeles: J. Paul Trust Publications, 1999.  
Set in medieval Paris and describing the craftsmanship of making an illuminated manuscript; includes glossary of terms.

Rosenstock, Barb. *The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art*. New York: Knopf, 2014.

Say, Allen. *Drawing From Memory*. New York: Scholastic, 2011.

Sweeney, Joan. *Once Upon a Lily Pad: Froggy Love in Monet's Garden*. San Francisco: Chronicle Books, 1995.  
Fanciful story combined with brief biography of artist; includes fold-out reproduction of a painting from the Water Lilies series.

Venezia, Mike. *Getting to Know the World's Greatest Artists: Dorothea Lange*. New York: Children's Press, 2000.

Representative of the growing number of biographies in the series *Getting to Know the World's Greatest Artists*; well illustrated with engaging and informative text.

Wenzel, Angela. *13 Art Techniques Children Should Know*. New York: Prestel, 2013.  
An introduction to art techniques using recognizable masterpieces as examples.

## Annotated Bibliography *continued*

Winter, Jeanette. *My Name Is Georgia*. New York: Voyager Books, 2003.

Winter, Jeanette, and Jonah Winter. *Diego*. New York: Dragonfly Books, 1991.

Simple biography of Rivera, beginning with his childhood. In English and Spanish.

Young, Jessica. *My Blue Is Happy*. Somerville, MA: Candlewick Press, 2013.

### **Technique and Miscellaneous**

Benny Andrews: *The Visible Man*. DVD. Produced by Linda Freeman. New York: L&S Video, 2009.

Benson, Kathleen. *Draw What You See: The Life and Art of Benny Andrews*. New York: Clarion Books, 2015.

Edwards, Betty. *Drawing on the Right Side of the Brain*. 4th ed. New York: Penguin, 2012.

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

Ellis, Brenda. *ARTistic Pursuits: High School Book 1*. Northglenn, CO: Artistic Pursuits, 2013.

Hume, Helen D. *The Art Teacher's Survival Guide*. San Francisco: Jossey-Bass, 2008.

Kleon, Austin. *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*. New York: Workman, 2012.

Nimmer, Dean. *Art From Intuition: Overcoming Your Fears and Obstacles to Making Art*. New York: Watson-Guptill, 2008.

Romare Bearden: *Visual Jazz*. DVD. Produced by Linda Freeman. New York: L&S Video, 2009.

Smith, Ray, Michael Wright, and James Horton. *An Introduction to Art Techniques*. New York: Dorling Kindersley, 2000.

# Annotated Webography

This Webography is divided into sections for art making, museums, images, integrating museum visits with curriculum, and research.

## Art Making, Listed by Media

### Painting

Archives of American Art, Smithsonian Institution  
<http://www.aaa.si.edu/search?q=carmen+lomas+garza>  
Oral history of Chicano artist Carmen Lomas Garza

Artnet.com  
Ben Shahn  
<http://www.artnet.com/search/artworks/?q=Ben%20Shahn>  
Biography and rich images of many artists

Bearden Foundation  
Romare Bearden  
[www.beardenfoundation.org](http://www.beardenfoundation.org)  
Biography with images

Smithsonian American Art Museum  
Ralph Fasanella  
<http://americanart.si.edu/exhibitions/archive/2014/fasanella/>  
Artists biography with images; teacher resources.

John Sloan  
<http://www.johnsloansnewyork.org>  
Anything you want to know about John Sloan- biography, pictures etc.

Essential Vermeer  
[www.essentialvermeer.com](http://www.essentialvermeer.com)  
Wide range of resources for studying the work and life of Johannes Vermeer. Note the Interactive Studies section of Website.

PBS  
Art 21  
Videos from 109 artists including Ai Weiwei, El Anatsui, Louise Bourgeois, Jenny Holzer, Hans Hoffman, Jeff Koons, Glenn Ligon, Elizabeth Murray, Cindy Sherman plus many additional artists  
<http://www.pbs.org/art21/artists>  
Biography and videos from these artists plus other artists interviews; the artists discuss their influences, background and technique. DVD ordering is included.

The Metropolitan Museum of American Art: Heilbrunn Timeline of Art History  
[http://www.metmuseum.org/toah/hd/vase/hd\\_vase.htm](http://www.metmuseum.org/toah/hd/vase/hd_vase.htm)  
Images and descriptions of Greek vase painting.  
This timeline has imagery and descriptions from all the time periods of the Metropolitan Museum Collection.

Whitney Museum of American Art  
Jacob Lawrence  
<http://collection.whitney.org/artist/759/JacobLawrence>  
Illustrations and descriptions of paintings, watch and listen to Audio Guide Tombstones, 1942; War Series: Beachhead, 1947

### Drawing

Artcyclopedia  
<http://www.artcyclopedia.com/feature-2000-09.html>  
A feature archive of www.artcyclopedia.com; The Art of Drawing offers links to artists and museums.

The British Museum  
[http://www.britishmuseum.org/explore/online\\_tours/europe/michelangelos\\_drawings/michelangelos\\_drawings.aspx](http://www.britishmuseum.org/explore/online_tours/europe/michelangelos_drawings/michelangelos_drawings.aspx)  
Collection online has examples of many artists' drawings in the British Museum Collection. An online tour to accompany Michelangelo Drawings: Closer to the Master, 2006 explains each drawing in the show.

42 Explore  
<http://42explore.com/draw.htm>  
Links to a wide variety of drawing sites; several are interactive.

Drawing Glossaries  
<http://quizlet.com/1606311/drawing-vocabulary-flash-cards/>  
[http://www1.dcsdk12.org/secondary/trhs/staff/wilson/artdept/pdffiles/vocabdraw.cwk%20\(WP\).pdf](http://www1.dcsdk12.org/secondary/trhs/staff/wilson/artdept/pdffiles/vocabdraw.cwk%20(WP).pdf)  
Extensive lexicon of drawing terms.

The Metropolitan Museum of Art  
<http://www.metmuseum.org/metmedia/kids-zone/art-trek/how-van-gogh-made-his-mark>  
Resource for Vincent Van Gogh Made his Mark- includes slide show and interactive site for students

Smithsonian National Museum of Natural History  
<http://anthropology.si.edu/naa/exhibits/kiowa/kiowa.htm>  
Images, text, and additional links to rich information about the vivid drawings created by the Plains Indians in the 19th century. They are detailed recordings of the lives and culture of this group of Native Americans.

Tate Modern  
<http://www.tate.org.uk/art/artworks/freud-francis-bacon-n06040>  
"Artists by Artists" Album Francis Bacon by Lucien Freud

### Printmaking

Lower Eastside Printshop  
<http://www.printshop.org/web/Learn/Glossary/>  
Complete Glossary of Printmaking Terms and Techniques

Artcyclopedia  
<https://www.artcyclopedia.com/media/Printmaker.html>  
Chronological listing of printmakers from the 15th to 21st centuries with links to their work.

Brooklyn Museum  
<http://www.brooklynmuseum.org/exhibitions/online/edo>

Ando Hiroshige's series One Hundred Famous Views of Edo in its entirety. Includes a guide for looking at Japanese prints and related information.

The Library of Congress  
<http://www.loc.gov/exhibits/goldstein/goldcity.html>  
Annotated collection of lithographs dealing with life in New York City in the 1930s and 40s.

The Library of Congress: Creative Space  
<http://www.loc.gov/exhibits/blackburn/blackburn-overview.html>  
Images of the exhibition Fifty Years of Robert Blackburn's Printmaking Workshop. Blackburn's contributions to the development of lithography are as renowned as his generosity in encouraging and training thousands of artists.

Museum of Modern Art  
<http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>  
Virtual demonstration of various techniques.

### Collage

Artnet  
<http://www.artnet.com/search/artworks/?q=benny%20andrews>  
Chronology and images by Benny Andrews.

CollageArt  
<http://www.collageart.org>  
Links to artists, literature, techniques related to collage, photomontage, and assemblage

Eric Carle

<http://www.eric-carle.com/>

Excerpts from *The Art of Eric Carle*, a book that includes biographical information, reproductions, notes on technique, and references to Ezra Jack Keats and Leo Lionni.

National Gallery of Art

<http://www.nga.gov/kids/zone/collagemachine.htm>

An interactive Website for students to explore the elements of collage; teachers may use site for class demonstration on a Smartboard®.

University of Southern Mississippi

[http://www.lib.usm.edu/degrummond/ezra\\_keats.html](http://www.lib.usm.edu/degrummond/ezra_keats.html)

Information from the Ezra Jack Keats Papers housed in the de Grummond Children's Literature Collection at the university; includes biography, original illustrations, Keats across the curriculum, and information on the making of a picture book.

## **Sculpture**

Artcyclopedia

<http://www.artcyclopedia.com/media/Sculptor.html>

Chronology of sculptors from Myron and Phidias to Willie Cole and Shirazeh Houshiary.

Ask Art: The American Artists Bluebook

[http://www.askart.com/askart/interest/Sculptors\\_1.aspx?id=23](http://www.askart.com/askart/interest/Sculptors_1.aspx?id=23)

Alphabetical listing of sculptors with one image per artist.

The Jewish Museum

<http://thejewishmuseum.org/exhibitions/other-primary-structures>

Examining minimalist sculptures in Other Primary Structures exhibition

Metropolitan Transit Authority

<http://web.mta.info/mta/aft/permanentart/permanent.html?agency=nyct&line=1&station=3&xdev=55>

Exploration of New York City's subway lines for their underground and surface artwork, most of which is installation art and sculpture.

Tate Modern

<http://www.tate.org.uk/learn/online-resources/henry-moores-sculpture>

Interactive site about Henry Moore's sculpture

New York City Department of Cultural Affairs: NY Culture

<http://www.nyc.gov/html/dcla/html/panyc/percent-for-art.shtml>

Locations and images of Percent for Art in New York City, listed by borough.

Noguchi Museum

<http://www.noguchi.org>

Photos of the artist's sculptures, the museum and garden.

The Metropolitan Museum of Art

[http://www.metmuseum.org/toah/hi/hi\\_sitr.htm](http://www.metmuseum.org/toah/hi/hi_sitr.htm)

Sculptures in the Round from Central Africa in the Metropolitan Museum of Art

[http://www.metmuseum.org/toah/hi/hi\\_scre.htm](http://www.metmuseum.org/toah/hi/hi_scre.htm)

Extensive photographs of relief sculptures in the Metropolitan Museum of Art

## **Bookmaking**

Robert Sabuda

<http://wp.robertsabuda.com/make-your-own-pop-ups/>

Simple lessons in paper engineering; photos of step-by-step techniques for paper sculpture.

Making Books with Children

<http://www.makingbooks.com/teachersresources.shtml>

Extensive bibliography, techniques, kids' page, and a richly illustrated section on books from around the world.

<http://www.atlasquest.com/tutorials/logbooks/codex/>

Simple step by step how to sew a book binder and make a cover.

<http://www.tjbookarts.com/otherlinks.htm>

This site has links to many bookmaking sites.

## **2D/Graphic Design**

AIGA: The Professional Organization for Design

<http://www.aiga.org>

List of college and university design programs across the country in Ideas for Students; concrete suggestions for creating successful portfolios.

Milton Glaser

<http://www.designboom.com/interviews/milton-glaser-designboom-interview/>

Interview with the artist.

The National Archives

<http://www.archives.gov>

Abundant resources including sections that deal with posters and patent designs.

<http://www.archives.gov/publications/posters/original-posters.html>

Rich site for teacher and student exploration.

New York Public Library

<http://digitalcollections.nypl.org>

The New York Public Library's Digital Gallery of images of maps, advertising, book binding, dust jackets, menus, post cards, posters, trade and greeting cards, illuminated manuscripts, and much more.

Package Museum

<http://www.packagemuseum.com>

Samples of package designs from the early-20th century. Visuals may be printed out but not copied; has links to other advertising sites.

<http://www.packagemuseum.com/index/index.htm>

Offers three-dimensional views of many package designs (broadband required).

Wolfsonian Collection

<http://palmm.fcla.edu/wolfmdc/about.shtml>

Artifacts primarily of North American and European origin (1885–1945) comprising a variety of media, including rare books, periodicals, political posters, paintings, and textiles. Interpretations explore key issues in design history.

## **Digital Media**

Note: *The Oxford Companion to the Photograph*, edited by Robin Lenman (Oxford University Press, 2005), has an extensive listing of online resources for photography.

Artcyclopedia

<http://www.artcyclopedia.com/media/Photographer.html>

Chronological listing of photographers; links to the museums where their work can be accessed.

Richard Avedon Foundation

<http://www.avedonfoundation.org>

Includes photographs, reviews, interviews, and conversations about Avedon's work and process.

## Annotated Webography *continued*

Dia Center

[http://www.diaart.org/artist\\_web\\_projects](http://www.diaart.org/artist_web_projects)

Series of artists' projects for the Web; commissioned from artists interested in exploring the aesthetic and conceptual potentials of this medium.

The Getty

<http://www.getty.edu/art/exhibitions/lange/index.html>

Timeline, curriculum, and images of photographer Dorothea Lange.

Solomon R. Guggenheim Museum

<http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=categories>  
Teacher resource information about current exhibitions.

National Gallery of Art

<http://www.nga.gov/kids/zone/>

Interactive art students can make online.

Whitney Museum of American Art

<http://artport.whitney.org/gatepages/index.shtml>

Whitney's portal to Internet art worldwide, and an online gallery space for new and specially commissioned Net and digital art. (will be integrated into the museum's website in the future)

### **Museums**

This is a sampling of museum Websites. For additional links, visit

<http://www.artcyclopedia.com>

Educators are encouraged to explore each museum site in its entirety.

Asia Society

<http://www.asiasociety.org>

Online collection of art from South Asia, Himalayas, Southeast Asia, China, Mongolia, Korea, and Japan; includes maps.

The Brooklyn Museum

<http://www.brooklynmuseum.org/research>

More than 2,000 objects from the museum's collection of American art as well as the online catalogue of the Brooklyn Museum Library and selected visual materials from the Archives.

Cooper Hewitt National Design Museum

<http://www.cooperhewitt.org>

Online images of collection and cross-curricula lesson plans.

Solomon R. Guggenheim Museum

<http://www.guggenheim.org/artscurriculum/>

Information on the Guggenheim's exhibitions. While the focus is on recent exhibitions, lessons are designed to be relevant beyond the life of a particular exhibition.

<http://www.guggenheim.org/new-york/education/school-educator-programs/learning-through-art/research-studies>

The use of artworks as means for Teaching Literacy Through Art; Problem Solving; Creativity

The Metropolitan Museum of Art

<http://www.metmuseum.org/research/image-resources>

Extensive list of links for online images and research materials beyond its collection. There is a wide chronological and geographical range representing a variety of art forms and cultures.

<http://www.metmuseum.org/toah/>

Heilbrunn Timeline of Art History is a comprehensive resource for searching the museum's collection by artist, title, subject, accession number, time period, and special topic. Included are thematic essays, maps, and timelines.

<http://82nd-and-fifth.metmuseum.org>

Short videos by curators explaining different works in the collection.

Museum for African Art

<http://www.africanart.org>

Resource and links inks to Websites on African Art.

Museum of Modern Art

<http://moma.org/collection>

Objects from the many of MoMA's departments. Explore the works of a specific artist, or search the collection by artist, title, department, classification, place of origin, or year made.

[http://moma.org/visit\\_moma/audio.html](http://moma.org/visit_moma/audio.html)

Lists related events and film screenings on current exhibitions.

[www.moma.org/modernteachers](http://www.moma.org/modernteachers)

Connection to MoMA's resources and collection for educators.

Download PDFs of educators' guides, browse images or search lessons by subject, theme, medium, or text.

<http://www.moma.org/interactives/redstudio/>

Exploration of issues and questions raised by teens about modern art, working artists, and what goes on behind the scenes at a museum. Developed by MoMA in collaboration with high school students and featuring teen interviews with artists and an interactive component.

National Gallery of Art

<http://nga.gov>

Online tours; images; and NGA Kids, interactive projects for children.

Rubin Museum of Art

<http://www.rmanyc.org>

Comprehensive information and rich images of the art of the Himalayas and surrounding regions.

Whitney Museum of American Art

<http://www.whitney.org>

Search the collection, resources for teachers, works with related audio/video, works with interpretative talks.

Smithsonian American Art Museum

[http://americanart.si.edu/education/resources/documents/learning\\_to\\_look.pdf](http://americanart.si.edu/education/resources/documents/learning_to_look.pdf)

Student worksheet on Integrating Social Studies and the Visual Arts.

<http://americanart.si.edu/education/resources/>

Database of the museum's collection of over 40,000 art objects; over 20,000 are illustrated online with new images added daily, teacher guides, content links.

Smithsonian Freer Gallery of Art

<https://www.asia.si.edu/explore/teacherResources/islam.pdf>

The teachers Guide to Arts of The Islamic World - includes lesson plans on Islamic culture and Visual Arts.

Walker Art Center/Minneapolis Institute of Arts

<http://www.artsconnected.org>

The product of a partnership between The Minneapolis Institute of Arts and the Walker Art Center; uses the Internet to stimulate new approaches to learning.

USA Museums Database

<http://www.umassd.edu/cvpa/vrc/artsmediareources/museumcollections/>

UMass Dartmouth site that has a Visual Resource Center with links to art museums in the United States.

## Images

When selecting images from databases, look for Internet sites that have the location of the actual work and have accurate representations of the artwork. Museum sites and sites such as <http://www.artcyclopedia.com> that link to museums are good sources for images and image information.

Artcyclopedia

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

Database classified by artist, nationality, movement, title, location, subject, and medium. Extensive information on artists of all time periods and links to other useful sites.

Art 21

<http://www.pbs.org/art21>

PBS site about contemporary art, the artists who create it, and their processes.

Solomon R. Guggenheim Museum

<http://www.guggenheimcollection.org/index.html>

Images and information about works of art in the Guggenheim's collection.

Lehman College Art Gallery

<http://www.lehman.edu/vpadvance/artgallery/publicart/>

A project of the Lehman College Art Gallery and City University of New York listing public art in the Bronx. Rich in images and resources, such as neighborhood histories and maps.

Library of Congress

<http://rs6.loc.gov/amhome.html>

Library of Congress American Memory provides free access to written and spoken words, sound recordings, still and moving images, prints, maps, and sheet music that document the American experience; materials from the collections of the Library of Congress and other institutions.

The Metropolitan Museum of Art

<http://www.metmuseum.org/learn/for-educators>

There are lesson plans on a variety of subjects incorporating the objects in the museum collection as well as curriculum resources for Educators; includes information for obtaining free copies of teacher resources for New York City public schools.

National Gallery of Art

<http://www.nga.gov/content/ngaweb/education/learningresources.html>

Information for borrowing teaching packets, DVDs and request free full size color posters; materials are circulated free of charge to educational institutions, community groups, and individuals throughout the United States. Generous time is allotted for these loans.

New York Public Library

<http://digitalgallery.nypl.org/nypldigital/index.cfm>

NYPL Digital Gallery has over 550,000 images digitized from primary sources and printed rarities from the collections of the New York Public Library. Included are illuminated manuscripts, historical maps, vintage posters, rare prints and photographs, illustrated books, printed ephemera, and more.

Giorgio Vasari

<http://easyweb.easynet.co.uk/giorgio.vasari/vaspref.htm>

Images and information corresponding to Vasari's *The Lives of the Most Excellent Painters, Sculptors and Architects*, published in 1550 in Florence, Italy; a second edition was published in 1568.

## *Integrating the Museum into Classroom Instruction*

The information on these websites is especially helpful for incorporating museum visits (or in the case of museums outside of New York City online visits) into unit planning.

Solomon R. Guggenheim Museum

<http://www.guggenheim.org/new-york/education/school-educator-programs/learning-through-art>

Curriculum materials related to the museum's exhibitions and collection. The lessons are designed to be relevant beyond the life of a particular exhibition.

Hirshhorn Museum and Sculpture Garden

<http://www.hirshhorn.si.edu/collection/home/#collection=home>

Abundant online resources on exhibitions and collection.

Kennedy Center Arts Edge

<http://artsedge.kennedy-center.org/tag-search.aspx?tag=visual>

Art-related lesson plans and resources promoting art as an integral part of the school curricula.

National Gallery of Art

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities.html>

Resources for developing units as diverse as exploring identity; The Elements of Art; Counting on Art-examining the intersections of art, architecture and math; and using art to investigate ecological issues and many more.

The New York Times Learning Network

<http://learning.blogs.nytimes.com/?s=museum+reviews&r=0>  
Using a model from The New York Times, students learn to write museum reviews.

PBS

<http://www.pbslearningmedia.org>

Videos for preschool to high school in many areas including art and literature.

Smithsonian Institution

[http://www.smithsonianeducation.org/educators/field\\_trips/during\\_your\\_visit.html](http://www.smithsonianeducation.org/educators/field_trips/during_your_visit.html)

Inquiry-based approach to art with guidelines for question-driven discussions; geared to be used in any art museum.

The Metropolitan Museum of Art

<http://www.metmuseum.org/learn/for-educators>

Designed for use in the classroom, online features and printable files reflect the diversity of the museum's collections.

Museum of Modern Art

[http://www.moma.org/momaorg/shared/pdfs/moma\\_learning/docs/MAI7\\_1.pdf](http://www.moma.org/momaorg/shared/pdfs/moma_learning/docs/MAI7_1.pdf)

PDF file with lessons based on the museum's collection.

University of Illinois at Chicago

[https://www.uic.edu/classes/ad/ad382/sites/Projects/P\\_index.html](https://www.uic.edu/classes/ad/ad382/sites/Projects/P_index.html)

Innovative curriculum ideas and articles on art education.

Museum of Modern Art

<https://www.coursera.org/learn/artinquiry>

Explore how to integrate works of art into the classroom with inquiry-based teaching methods .

The Walters Organization

<http://thewalters.org/integrating-the-arts/>

Integrating the Arts: Islam and Ancients Art forms from various cultures.

## Annotated Webography *continued*

Whitney Museum of American Art

<http://whitney.org/Education>

This site includes materials and resources developed for K-12 audiences.

### **Research**

Arts Connected

<http://www.artconnected.org/toolkit/explore.cfm>

Animated Website explaining the elements of art and principles of design. Good for basic explanations. Created by the Walker Art Center and the Minneapolis Museum of Art.

Ask Asia

<http://asiasociety.org/education>

The Asia Society's online clearinghouse for K-12 Asian and Asian-American studies; covering some 30 countries that make up Asia today and featuring materials from ancient civilizations to current events.

Smithsonian American Art Museum

<http://americanart.si.edu/research/newsletters/rscnewsletter2.pdf>

Provides information on American art and artists.

The Metropolitan Museum of Art

<http://metmuseum.org/toah>

Heilbrunn Timeline of Art History provides a chronological, geographical, and thematic global exploration of the history of art from prehistory to the present day; illustrated by the museum's collection.

<http://library.metmuseum.org>

Watsonline: The Catalog of the Libraries of the Metropolitan Museum of Art

New York City Parks Department

<http://www.nycgovparks.org/art-and-antiquities>

The Arts and Monuments section of the Parks Department Website with links to public art around the city, permanent installations as well as temporary exhibitions. Includes maps with the locations of outdoor artworks.

New York Public Library

<http://www.nypl.org/collections/nypl-recommendations/research-guides>

The New York Public Library scholarly, peer-reviewed Web source; the NYPL art division has art research information.

<http://wallachprintsandphotos.nypl.org>

Prints and Photographs on line.

The World Wide Web Virtual Library: History of Art

<http://www.chart.ac.uk/vlib/teaching.html>

Online teaching resource with links to museums, Gardner's Art Through the Ages teachers' and students' resource, and an art theory essay writing guide.

Harvard Art Museums

<http://www.harvardartmuseums.org>

Search the artworks from many countries and periods in their collection.

# Webography of Artists Noted in Strand 1: Art Making

The webography is arranged by medium, and then by grade. Artists are listed in the order in which they appear in each medium, in each grade. There are of course many websites for these artists and the following listing is but a sample.

## Painting

### 2nd Grade

Jacob Lawrence  
[http://www.phillipscollection.org/migration\\_series/](http://www.phillipscollection.org/migration_series/)

Carmen Lomas Garza  
<http://carmenlomasgarza.com>

Vera B. Williams  
[http://www.librarypoint.org/vera\\_williams](http://www.librarypoint.org/vera_williams)

Vasily Kandinsky  
<http://www.wassilykandinsky.net>

Howard Hodgkin  
<http://www.howard-hodgkin.com>

Charles Burchfield  
<https://www.burchfieldpenney.org/collection/charles-e-burchfield/>

Emma Amos  
<http://emmaamos.com>

### 5th Grade

Ezra Jack Keats  
<http://www.ezra-jack-keats.org>

Jerry Pinkney  
<http://www.jerrypinkneystudio.com/frameset.html>

Alan Say  
<http://www.houghtonmifflinbooks.com/authors/allensay/bookshelf.shtml>

Cándido Bidó  
<http://www.galeriadeartedominicana.com/cat.php?id=17190>

Frida Kahlo  
<http://www.frida-kahlo-foundation.org>

Ralph Fasanella  
<http://folkartmuseum.org/exhibitions/ralph-fasanella-lest-we-forget/>

Grandma Moses  
<http://gardenofpraise.com/art43.htm>

Theresa Bernstein  
<http://theresabernstein.newmedialab.cuny.edu>

Fritz Scholder  
<http://fritzschilder.com/gallery.php>

Paul Gauguin  
<http://www.paul-gauguin.net>

Faith Ringgold  
<http://www.faihringgold.com/ringgold/default.htm>

### 8th Grade

Edward Hopper  
<http://www.edwardhopper.net>

Francisco Oller y Cestero  
[http://www.biografiasyvidas.com/biografia/o/oller\\_francisco.htm](http://www.biografiasyvidas.com/biografia/o/oller_francisco.htm)

Norman Lewis  
<http://www.theartstory.org/artist-lewis-norman.htm>

George Morrison  
<http://mmaamorrison.org>

Robert Motherwell  
<http://dedalusfoundation.org/motherwell/artworks>

Lee Krasner  
[http://www.moma.org/collection/artist.php?artist\\_id=3240](http://www.moma.org/collection/artist.php?artist_id=3240)

Jean-Michel Basquiat  
<https://www.artsy.net/artist/jean-michel-basquiat>

Helen Frankenthaler  
[http://www.moma.org/collection/artist.php?artist\\_id=1974](http://www.moma.org/collection/artist.php?artist_id=1974)

Mark Rothko  
<http://www.markrothko.org>

### 12th Grade

Georgia O’Keeffe  
<http://www.georgiaokeeffe.net>

Mark Rothko  
<http://www.markrothko.org>

Wayne Thiebaud  
<https://www.artsy.net/artist/wayne-thiebaud>

Kehinde Wiley  
<http://www.npg.si.edu/exhibit/recognize/paintings.html>

Howard Hodgkin  
<http://www.howard-hodgkin.com>

Gustave Courbet  
<http://www.gustavecourbet.org>

Johannes Vermeer  
[http://www.essentialvermeer.com/vermeer\\_painting\\_part\\_one.html#.VVeqOsa9w-A](http://www.essentialvermeer.com/vermeer_painting_part_one.html#.VVeqOsa9w-A)

Ramón Frade  
<http://www.mapr.org/es/museo/proa/artista/frade-ramon>

Emma Amos  
<http://emmaamos.com>

Jean-Michel Basquiat  
<https://www.artsy.net/artist/jean-michel-basquiat>

Anselm Kiefer  
<https://www.artsy.net/artist/anselm-kiefer>

Diego Rivera  
<http://www.diegorivera.com>

## Drawing

### 2nd Grade

Pablo Picasso  
<http://www.metmuseum.org/collection/the-collection-online/search?ft=picasso+drawings>

Raphael  
<http://www.wga.hu/frames-e.html?/html/r/raphael/7drawing/index.html>



## Webography of Artists Noted in Strand 1: Art Making *continued*

Berthe Morisot

<http://www.the-athenaeum.org/art/list.php?m=a&s=tu&aid=103>

Albrecht Dürer

<http://www.albrecht-durer.org>

### 5th Grade

Edgar Degas

<http://www.metmuseum.org/collection/the-collection-online/search?ft=degas+drawings>

Ellsworth Kelly

[http://www.moma.org/collection/artist.php?artist\\_id=3048](http://www.moma.org/collection/artist.php?artist_id=3048)

Keith Haring

<http://www.haring.com>

Vincent van Gogh

<http://www.vangoghgallery.com/catalog/Drawing/>

Reginald Marsh

<http://www.aaa.si.edu/exhibitions/visual-thinking-sketchbooks>

<http://www.aaa.si.edu/collections/reginald-marsh-papers-9072/more>

### 8th Grade

Al Hirschfeld

<http://www.alhirschfeld.com/artwork/originals.html>

Marius de Zayas

[http://www.oxfordartonline.com/public/page/GAO\\_free\\_article\\_DeZayas](http://www.oxfordartonline.com/public/page/GAO_free_article_DeZayas)

<http://www.metmuseum.org/toah/works-of-art/49.70.183>

Honoré Daumier

[http://www.nga.gov/content/ngaweb/Collection/artist-info.1209.html?artobj\\_artistId=1209&artobj\\_classification=drawing&pageNumber=1&lastFacet=artobj\\_classification](http://www.nga.gov/content/ngaweb/Collection/artist-info.1209.html?artobj_artistId=1209&artobj_classification=drawing&pageNumber=1&lastFacet=artobj_classification)

<http://www.metmuseum.org/collection/the-collection-online/search?ft=daumier>

Jasper Johns

<http://jasperjohnsdrawings.menil.org>

Martin Ramirez

<http://folkartmuseum.org/exhibitions/martin-ramirez/>

Lee Bontecou

[http://www.moma.org/collection/artist.php?artist\\_id=670](http://www.moma.org/collection/artist.php?artist_id=670)

Alice Neel

<http://www.aliceneel.com/home/>

Charles White

<http://www.charleswhite-imagesofdignity.org/drawings.html>

### 12th Grade

Michelangelo Buonarroti

[https://www.britishmuseum.org/explore/online\\_tours/europe/michelangelos\\_drawings/michelangelos\\_drawings.aspx](https://www.britishmuseum.org/explore/online_tours/europe/michelangelos_drawings/michelangelos_drawings.aspx)

Yasuo Kuniyoshi

<http://www.si.edu/Exhibitions/Details/The-Artistic-Journey-of-Yasuo-Kuniyoshi-5067>

Whitfield Lovell

<http://www.dcmooregallery.com/artists/whitfield-lovell>

<http://www.artinamericamagazine.com/reviews/whitfield-lovell/>

Julie Mehretu

<http://www.mariangoodman.com/artists/julie-mehretu/>

William Kentridge

<http://www.moma.org/visit/calendar/exhibitions/964>

<http://artsfuse.org/53944/fuse-dispatches-lessons-drawn-william-kentridges-six-drawing-lessons/>

Rembrandt van Rijn

[http://www.rembrandtpainting.net/rembrandt\\_drawings\\_start.htm](http://www.rembrandtpainting.net/rembrandt_drawings_start.htm)

### Printmaking

#### 2nd Grade

Sam Gilliam

<http://www.tandempress.wisc.edu/artists/gilliam/gilliam.html>

Jasper Johns

<http://www.ulae.com/jasperjohns/index.aspx>

<http://www.moma.org/search/collection?query=jasper+johns+prints>

Robert Rauschenberg

<https://www.artbrokerage.com/Robert-Rauschenberg>

### 5th Grade

Mary Cassatt

<https://www.nga.gov/collection/gallery/cassatt/cassatt-main1.html>

Edvard Munch

<http://arttattler.com/archiveedvardmunch.html>

[http://www.moma.org/explore/user\\_collections/925213/17291/list](http://www.moma.org/explore/user_collections/925213/17291/list)

Elizabeth Murray

<http://www.artnet.com/artists/elizabeth-murray/>

Isabel Bishop

[http://www.oldprintshop.com/cgi-bin/gallery.pl?action=browse&creator\\_id=181](http://www.oldprintshop.com/cgi-bin/gallery.pl?action=browse&creator_id=181)

Pablo Picasso

[http://www.moma.org/collection/browse\\_results.php?artistFilterInitial=P&criteria=O%3ADE%3A1%3A2%7CA%3AAD%3AE%3A4609&page\\_number=0&template\\_id=6&sort\\_order=1](http://www.moma.org/collection/browse_results.php?artistFilterInitial=P&criteria=O%3ADE%3A1%3A2%7CA%3AAD%3AE%3A4609&page_number=0&template_id=6&sort_order=1)

Henry Moore

<http://www.osbornesamuel.com/henry-moore/>

Rembrandt van Rijn

<http://www.themorgan.org/rembrandt>

<http://www.metmuseum.org/collection/the-collection-online/search?ft=rembrandt+prints&rpp=30&pg=3>

<http://www.themorgan.org/rembrandt>

### 8th Grade

Ernest Critchlow

[http://www.mojoportfolio.com/artist\\_search/african\\_american/critchlow.html](http://www.mojoportfolio.com/artist_search/african_american/critchlow.html)

Martin Lewis

[https://brucemuseum.org/site/exhibitions\\_detail/the\\_prints\\_of\\_martin\\_lewis\\_from\\_the\\_collection\\_of\\_dr\\_dorrance\\_kelly](https://brucemuseum.org/site/exhibitions_detail/the_prints_of_martin_lewis_from_the_collection_of_dr_dorrance_kelly)

Grant Wood

<http://www.spencerart.ku.edu/exhibitions/farm/woodis.shtml>

## Webography of Artists Noted in Strand 1: Art Making *continued*

Thomas Hart Benton

<http://www.spencerart.ku.edu/exhibitions/farm/bentonn.shtml>

Wanda Gág

[http://www.paramourfinearts.com/list\\_works.asp?id=145](http://www.paramourfinearts.com/list_works.asp?id=145)

Jim Dine

<https://www.artbrokerage.com/Jim-Dine>

Andy Warhol

<http://www.warhol.org/collection/art/>

### 12th Grade

Henri de Toulouse-Lautrec

<http://www.toulouse-lautrec-foundation.org>

<https://www.moma.org/visit/calendar/exhibitions/1493>

John Sloan

[http://www.phillipscollection.org/research/american\\_art/artwork/Sloan-Connoisseurs\\_Prints.htm](http://www.phillipscollection.org/research/american_art/artwork/Sloan-Connoisseurs_Prints.htm)

George Bellows

<http://www.georgebellows.com/gallery/collection/lithographs>

Käthe Kollwitz

[http://www.moma.org/collection/artist.php?artist\\_id=3201](http://www.moma.org/collection/artist.php?artist_id=3201)

Rockwell Kent

<http://www.philamuseum.org/exhibitions/2012/760.html>

Reginald Marsh

[http://www.oldprintshop.com/cgi-bin/gallery.pl?action=browse&creator\\_id=236](http://www.oldprintshop.com/cgi-bin/gallery.pl?action=browse&creator_id=236)

José Guadalupe Posada

[http://www.moma.org/collection/artist.php?artist\\_id=4707](http://www.moma.org/collection/artist.php?artist_id=4707)

Ando Hiroshige, Katsushika Hokusai and Kitagawa Utamaro –  
Ukiyo-e artists of multiple wood blocks

[http://www.metmuseum.org/toah/hd/ukiy/hd\\_ukiy.htm](http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm)

<http://www.loc.gov/exhibits/ukiyo-e/intro.html>

### Collage

#### 2nd Grade

Ezra Jack Keats

<http://friendswelove.com/video/ezra-jack-keats/>

Eric Carle

[http://www.eric-carle.com/slideshow\\_paint.html](http://www.eric-carle.com/slideshow_paint.html)

Henri Matisse

[http://www.henri-matisse.net/cut\\_outs.html](http://www.henri-matisse.net/cut_outs.html)

#### 5th Grade

Henri Matisse

[http://www.henri-matisse.net/cut\\_outs.html](http://www.henri-matisse.net/cut_outs.html)

Romare Bearden

<http://www.beardenfoundation.org/artlife/biography/biography.shtml>

#### 8th Grade

Georges Braque

[http://www.moma.org/collection/browse\\_results.php?criteria=O%3AAD%3AE%3A744&page\\_number=17&template\\_id=1&sort\\_order=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A744&page_number=17&template_id=1&sort_order=1)

Pablo Picasso

[https://www.moma.org/collection/details.php?theme\\_id=10064](https://www.moma.org/collection/details.php?theme_id=10064)

Juan Gris

[http://www.moma.org/collection/object.php?object\\_id=35572](http://www.moma.org/collection/object.php?object_id=35572)

Kurt Schwitters

<http://www.artandeducation.net/announcement/kurt-schwitters-color-and-collage/>

Benny Andrews

<http://www.culturetype.com/2013/11/13/benny-andrews-the-peoples-painter/>

#### 12th Grade

Mark Bradford

[http://www.saatchigallery.com/artists/mark\\_bradford.htm](http://www.saatchigallery.com/artists/mark_bradford.htm)

Jaune Quick-to-See Smith

<http://scma.smith.edu/artmuseum/layout/set/popup/content/view/full/234>

Emma Amos

<http://emmaamos.com>

Kara Walker

<http://learn.walkerart.org/karawalker>

Mickalene Thomas

<http://observer.com/2014/06/mickalene-thomas-brings-collage-and-glitz-to-lehmann-maupin/>

Raoul Hausmann

[http://www.dada-companion.com/hausmann/collages\\_catalogue.php](http://www.dada-companion.com/hausmann/collages_catalogue.php)

Georges Braque

[https://www.moma.org/collection/details.php?theme\\_id=10064](https://www.moma.org/collection/details.php?theme_id=10064)

Pablo Picasso

[https://www.moma.org/collection/details.php?theme\\_id=10064](https://www.moma.org/collection/details.php?theme_id=10064)

### Sculpture

#### 2nd Grade

Mesopotamian Cylinder Seals

[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/me/c/chalcedony\\_cylinder\\_seal-1.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/me/c/chalcedony_cylinder_seal-1.aspx)

Sumerian Cuneiform Tablets

<http://www.ancientscripts.com/sumerian.html>

Louise Nevelson

<http://www.louisenevelsonfoundation.org/exhibitions.php>

Niki di Saint Phalle

<http://www.nikidesaintphalle.com>

Marisol Escobar

[http://www.moma.org/collection/artist.php?artist\\_id=3774](http://www.moma.org/collection/artist.php?artist_id=3774)

#### 5th Grade

Louise Nevelson

<http://www.louisenevelsonfoundation.org/exhibitions.php>

Jim Dine

<http://www.decordova.org/art/sculpture-park/two-big-black-hearts>

## Webography of Artists Noted in Strand 1: Art Making *continued*

Brian Jungen

<http://www.gallery.ca/en/see/collections/artwork.php?mkey=97228%5D>

Alexander Archipenko

[http://www.moma.org/collection/artist.php?artist\\_id=209](http://www.moma.org/collection/artist.php?artist_id=209)

Joel Shapiro

<http://www.metmuseum.org/exhibitions/listings/2001/joel-shapiro>

Anna Hyatt Huntington

[http://www.artcyclopedia.com/artists/huntington\\_anna\\_v\\_hyatt.html](http://www.artcyclopedia.com/artists/huntington_anna_v_hyatt.html)

[http://www.newworldencyclopedia.org/entry/Anna\\_Hyatt\\_Huntington](http://www.newworldencyclopedia.org/entry/Anna_Hyatt_Huntington)

Egyptian clay tomb objects

<http://www.veniceclayartists.com/ancient-egyptian-art-and-pottery/>

<http://factsanddetails.com/world/cat56/sub365/item1935.html>

### 8th Grade

Alexander Archipenko

[http://rogallery.com/Archipenko/Archipenko\\_hm.htm](http://rogallery.com/Archipenko/Archipenko_hm.htm)

Isamu Noguchi

<http://www.noguchi.org/museum/collection/sculpture>

Louise Bourgeois

<http://www.moma.org/explore/collection/lb/themes/spiders>

Claes Oldenburg

<http://oldenburgvanbruggen.com/largescaleprojects/lsp.htm>

Tom Otterness

<http://www.tomotterness.net/artworks>

Abastenia St. Leger Eberle

<http://www.pbs.org/wgbh/roadshow/season/18/detroit-mi/appraisals/1919-eberle-mother-child-bronze--201301A22>

John Chamberlain

<https://www.artsy.net/artist/john-chamberlain>

Alexander Calder

<http://www.calder.org>

### 12th Grade

Ai Weiwei

<http://saintluciasculpturepark.com/portfolio/ai-weiwei/>

El Anatsui

[https://www.brooklynmuseum.org/exhibitions/el\\_anatsui/](https://www.brooklynmuseum.org/exhibitions/el_anatsui/)

Judy Chicago

[https://www.brooklynmuseum.org/eascfa/feminist\\_art\\_base/gallery/judy\\_chicago.php](https://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/judy_chicago.php)

Barbara Hepworth

<http://www.tate.org.uk/visit/tate-st-ives/barbara-hepworth-museum>

Henry Moore

<http://www.sculpture.org/documents/scmag01/julaug01/moore/moore.shtml>

Elizabeth Catlett

<http://elizabethcatlett.net>

Maya Lin

<http://www.mayalin.com>

Richard Serra

<http://www.moma.org/visit/calendar/exhibitions/14>

Mark DiSuvero

[http://www.sculpture.org/documents/scmag05/june\\_05/disuvero/disuvero.shtml](http://www.sculpture.org/documents/scmag05/june_05/disuvero/disuvero.shtml)

### 2D/ Graphic Design

#### 2nd Grade

Robert Indiana

<http://robertindiana.com>

Jasper Johns

<http://www.jasper-johns.org>

Bill Martin Jr.

[http://billmartinjr.com/bill\\_martin](http://billmartinjr.com/bill_martin)

Donald Crews

<http://nccil.org/experience/artists/crewsfam/dcrews.htm>

Peter Max

<http://petermax.com>

### 5th Grade

Chris van Allsburg

<http://hnhbooks.com/chrisvanallsburg/books.html>

David Macaulay

<http://hnhbooks.com/davidmacaulay/>

Roy Lichtenstein

<http://www.lichtensteinfoundation.org>

Stuart Davis

[http://www.moma.org/collection/artist.php?artist\\_id=1412](http://www.moma.org/collection/artist.php?artist_id=1412)

Maira Kalman

<http://www.mairakalman.com>

### 8th Grade

Joan Miró

[http://www.moma.org/collection/artist.php?artist\\_id=4016](http://www.moma.org/collection/artist.php?artist_id=4016)

F. Hundertwasser

<http://www.hundertwasser.com>

Roz Chast

<http://rozchast.com>

Sophie Blackall

<http://www.sophieblackall.com/blackboard>

Lorenzo Homar

<http://www.aiga.org/design-journeys-lorenzo-homar/>

Rafael Tufiño

<http://www.puertoricanpainter.com/Tufino.htm>

18th-century hanging scrolls (China) and scrolls from Edo period (Japan)

[http://www.britishmuseum.org/explore/online\\_tours/asia/chinese-landscape-painting/mountings\\_the\\_hanging\\_scroll.aspx](http://www.britishmuseum.org/explore/online_tours/asia/chinese-landscape-painting/mountings_the_hanging_scroll.aspx)

<http://www.smithsonianmag.com/smithsonian-institution/birds-and-bards-beautiful-japanese-images-from-the-edo-period-21581994/>

## Webography of Artists Noted in Strand 1: Art Making *continued*

### 12th Grade

Milton Glazer  
<http://www.miltonglaser.com/the-work/>

Ivan Chermayeff  
<http://www.ivanchermayeff.com>

Paul Rand  
<http://www.paul-rand.com>

Shepard Fairey  
<http://www.artnet.com/artists/shepard-fairey/>

### *Digital Media*

### 2nd Grade

Haida Artists  
<https://www.pinterest.com/explore/haida-art/>

### 5th Grade

David Hockney  
<http://www.hockneypictures.com/terms.php>

### 8th Grade

Art Spiegelman  
<http://thejewishmuseum.org/exhibitions/art-spiegelmans-co-mix-a-retrospective>

Osamu Tezuka  
<http://tezukainenglish.com/wp/>

### 12th Grade

Art Spiegelman  
<http://thejewishmuseum.org/exhibitions/art-spiegelmans-co-mix-a-retrospective>

Osamu Tezuka  
<http://tezukainenglish.com/wp/>

Lynda Barry  
<http://www.openculture.com/2014/11/lynda-barrys-wonderfully-illustrated-syllabus-homework-assignments-from-her-uw-madison-class-the-unthinkable-mind.html>

Eddie Campbell  
<http://eddiecampbell.blogspot.com>

Massimo Vignelli  
<http://www.vignelli.com/recent.html>  
<http://vignellcenter.rit.edu/projects/>

Shirin Neshat  
<http://www.gladstonegallery.com/artist/shirin-neshat/#&panel1-1>

## NOTES

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