Visual Arts Curriculum

Eighth Grade: Unit Two
Print-making
Course Description

The eighth grade curriculum focuses on the theme of *Identity* through the exploration and manipulation of a variety of media. Students will first explore the qualities in drawing tools, printmaking, paint, and X-acto knives and silhouette paper. Students will be welcome to explore intense, personal his/her-stories in their artwork. Eighth grade artists will also be welcome to collaborate on a community mural project that be altered to a large canvas if the school does not have a wall for them. After students explore their own identities, they will be welcome to make work about events or eras from his/her-story that resonate with them.
# Pacing Chart

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Drawing Comics</th>
<th>13 weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2</td>
<td>Printmaking</td>
<td>7 weeks</td>
</tr>
<tr>
<td>Unit 3</td>
<td>Mural Painting</td>
<td>10 weeks</td>
</tr>
<tr>
<td>Unit 4</td>
<td>Paper Cut-Outs</td>
<td>9 weeks</td>
</tr>
</tbody>
</table>
### Educational Technology

#### Standards

| 8.2.8.A.2, 8.2.8.B.2, 8.2.8.C.1, 8.2.8.C.7, 8.2.8.D.1 |

- **Creativity and Innovation**
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- **Critical Thinking, Problem Solving, Decision Making**
  - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from [http://www.iste.org](http://www.iste.org))
# Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

**CRP1. Act as a responsible and contributing citizen and employee**

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

**CRP2. Apply appropriate academic and technical skills.**

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

**CRP3. Attend to personal health and financial well-being.**

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.
Career Ready Practices

CRP4. Communicate clearly and effectively and with reason.
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
**Career Ready Practices**

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11. Use technology to enhance productivity.**
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
<table>
<thead>
<tr>
<th>Career Ready Practices</th>
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</thead>
<tbody>
<tr>
<td><strong>CRP12. Work productively in teams while using cultural global competence.</strong></td>
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</tbody>
</table>
## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Extra time for assigned tasks</td>
<td>• Extra Response time</td>
<td>• Precise step-by-step directions</td>
<td>• Teacher-made checklist</td>
</tr>
<tr>
<td>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</td>
</tr>
<tr>
<td>• Timeline with due dates for reports and projects</td>
<td>• Repeat, clarify or reword directions</td>
<td>• Brief and concrete directions</td>
<td>• Reference resources to promote independence</td>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Visual and verbal reminders</td>
</tr>
<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Small group instruction</td>
<td>• Graphic organizers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent daily structured routine</td>
<td>• Individual daily planner</td>
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<tr>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</td>
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<tr>
<td>• Spell-checker</td>
<td>• Shortened tests</td>
<td>• Frequent feedback</td>
<td>• Note-taking assistance</td>
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<tr>
<td>• Audio-taped books</td>
<td>• Read directions aloud</td>
<td></td>
<td>• Color code materials</td>
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</tbody>
</table>
Enrichment

Accommodate Based on Students' Individual Needs: Strategies

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individually or with partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.3.8.D.2**

**Content Statement:** Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

**Cumulative Progress Indicator:** Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

- **1.3.8. D.3**

**Content Statement:** The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

**Cumulative Progress Indicator:** Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

- **1.3.8.D.4**

**Content Statement:** Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.

**Cumulative Progress Indicator:** Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.

- **1.4.8.A.1**

**Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

1.4.8. B.2

Content Statement: Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

1.4.8. B.3

Content Statement: Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

Cumulative Progress Indicator: Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

1.3.8.D.1

Content Statement: The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

Cumulative Progress Indicator: Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

1.3.8. D.5

Content Statement: Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

Cumulative Progress Indicator: Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
1.2.8.A.3

Content Statement: The arts reflect cultural mores and personal aesthetics throughout the ages.

Cumulative Progress Indicator: Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
Interdisciplinary Connections

Mathematics

Ratios and Proportional Relationships

• Analyze proportional relationships and use them to solve real-world and mathematical problems.

The Number System

• Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.

Expressions and Equations

• Use properties of operations to generate equivalent expressions.
• Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

Geometry

• Draw, construct and describe geometrical figures and describe the relationships between them.
• Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

Statistics and Probability

• Use random sampling to draw inferences about a population.
• Draw informal comparative inferences about two populations.
• Investigate chance processes and develop, use, and evaluate probability models.

Mathematical Practices

Make sense of problems and persevere in solving them.
Reason abstractly and quantitatively.
Construct viable arguments and critique the reasoning of others.
Model with mathematics.
Use appropriate tools strategically.
Attend to precision.
Interdisciplinary Connections

Look for and make use of structure.
Look for and express regularity in repeated reasoning.

**English Language Arts**

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.7.1
Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2
Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3
Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure:

CCSS.ELA-LITERACY.RL.7.4
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.5
Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
## Interdisciplinary Connections

### CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

### Integration of Knowledge and Ideas:

### CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

### CCSS.ELA-LITERACY.RL.7.8

(RL.7.8 not applicable to literature)

### CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

### Range of Reading and Level of Text Complexity:

### CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Grade: 8th | Unit: Two | Topic: Printmaking

**Description:** Artists will learn what printmaking is. Artists will be introduced to Styrafoam and stencil printing as an art form. They will pull several prints about cliché images that are not cliché.

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<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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</thead>
</table>
| Students will understand the impact of printmaking, from a time when every image was unique to the introduction of movable type. | - What are the qualities of a fine-art print?  
- How did the invention of the printing press affect communication?  
- How did twentieth-century artists use printmaking differently than their predecessors?  
- How do contemporary artists use printmaking differently than their predecessors? | Identify four printmaking techniques and define the corresponding vocabulary. | Websites:  
To enhance viewing of the print and artists’ inspiration, students can read Rilke’s poetry and listen to Debussy’s musical interpretations.  
PoetryandmusicinspiredbyHokusai'sWaveseries:Rilke's"DerBerg":  
- http://picture-poems.com/rilke/features/deepsnow.html | With partner, student engages in interactive activities on printing methods at MoMA website:  
Teacher and class discuss the four techniques and define vocabulary.  
Students look at two Hokusai prints, color and... |
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</table>
| 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6 | predecessors?  
  • How do contemporary artists use print today?  
  • How do art printmaking and mass media affect each other? | | Debussy's *LaMer* (writing about the musical piece & audio through I-Tunes)  
  o Debussy's *La Mer* (audio of music)  
  o [http://www.youtube.com/watch?v=3o8uUP0lS9c](http://www.youtube.com/watch?v=3o8uUP0lS9c)  
  o [http://www.youtube.com/watch?v=xbsX74pFr9I](http://www.youtube.com/watch?v=xbsX74pFr9I) | 
|                              |                     | | Images:  
Japanese woodblock printing:  
Hokusai, *The Great Wave at Kanagawa*, colorprint:  
monochromeprint:  
[http://www.metmuseum.org/Collections/search-the-collections/60027340](http://www.metmuseum.org/Collections/search-the-collections/60027340) | Students compare and contrast, with emphasis on the elements of art and the relief process used.  
Individually, students note their activities and observations in their sketchbooks.  
As a class, students share their observations. |
<table>
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| • Students will closely examine prints by Albrecht Durer and Rembrandt, with focus on their use of line, hatching techniques, etc., to create form, value, and texture. | • How do pen and ink techniques demonstrate hatching, cross-hatching, and stippling to create value changes and texture? • How can these techniques be identified in printmaking as well? | ▪ Learn the intaglio process. ▪ Pull and artist’s print using a Styrofoam plate. ▪ Students make necessary revisions and reprint their plates. | Images: Albrecht Dürer biography with slideshow of prints: [http://www.metmuseum.org/toah/hd/durr/hd_durr.htm #thumbnails](http://www.metmuseum.org/toah/hd/durr/hd_durr.htm #thumbnails)  
Sleeping Cupid, ca.1630s, Bartolomeo Coriolano, chiaroscuro woodcut from two blocks) [http://www.metmuseum.org/toah/works-of-art/22.73.3[107]](http://www.metmuseum.org/toah/works-of-art/22.73.3[107]) | Teacher demonstrates the intaglio process by incising lines on a Styrofoam plate and pulling a print.  
Students use botanical observational drawings from their sketchbooks to plan their intaglio print on a Styrofoam plate.  
Students transfer drawings (in reverse) to plate, and pull an artist’s proof. |
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| 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6 | • Where have you seen stencils?  
• What is the point of stenciling in an art context? | ▪ Uses simple shapes taken from a previous drawing project  
▪ Inks the stencil and demonstrates pulling a print | Literary Links:  
Stencil Graffiti (Street Graphics / Street Art)  
by Tristan Manco  
Images:  
John Fekner’s South Bronx project: http://johnfekner.com/feknerArchive/?p=72 | • Students use their chosen drawings/shapes to design and cut their own stencils.  
• Students proceed to printing stations. Each station is equipped with one color of ink in a cup, several brushes, a cup of water, and a pad of newspaper on which to place a piece of blank newsprint paper.  
• Students place the stencil over the blank paper and hold it securely. It may be taped at the corners |

- Students will know how to create and use a simple stencil to make a print.  
- Students will use, in context, the words *stencil* and *template*, in addition to previously acquired printmaking vocabulary.  
- Students will understand that the stencil technique is one of many printmaking techniques and is connected to the history of printmaking.

NJDOE: 1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1,
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| 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6 | • What is cliché?  
• Why do we try to avoid it in art? | ▪ Understanding of registration in printmaking | Websites:  
• Student will carefully remove the stencil by lifting it off without dragging it across the wet ink.  
• Student will remove the print, and the station is ready for the next print.  
• Students place or hang wet prints in a designated place for drying. |

- Students read excerpts from artist biographies and look at images by Warhol, Rosenquist, Lichtenstein, and other Pop Art artists.
- Understanding of registration in printmaking
- Students brainstorm and begin to develop drawings of cliché imagery turning them into non-cliché imagery.
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<tbody>
<tr>
<td>• Students will make connections between Pop images and artistic intentions. (2 days)</td>
<td></td>
<td></td>
<td>Videos: Warhol: Interactive Marilyn Monroe color exploration and related sound recording: <a href="http://www.webexhibits.org/colorart/marilyns.html">http://www.webexhibits.org/colorart/marilyns.html</a></td>
<td>• Drawings are flattened and outlined.</td>
</tr>
<tr>
<td>NJDOE: 1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td></td>
<td></td>
<td></td>
<td>• Students translate the drawing into two separate stencils. One is the shape of the object. The other is the outline.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Students ink the shape, pull the print, and allow it to dry.</td>
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<tr>
<td></td>
<td></td>
<td></td>
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<td>• When it is dry, they ink the outline and, using registration technique, print the outline over the first print.</td>
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<td>• In small groups, students display and assess each other’s work using a rubric.</td>
</tr>
<tr>
<td>• Students will alter images using Photoshop, another digital imaging program,</td>
<td>• How and why do printmakers alter images while making final pieces?</td>
<td>• Alter an image through digital technology.</td>
<td>Images: Rauschenberg:</td>
<td>• Students may use an altered image from the computer, printer,</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
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<tr>
<td>or a collage technique.</td>
<td>• What does an altered image do for a piece of art?</td>
<td>▪ Alter an image through collage technique.</td>
<td><a href="http://www.nga.gov/exhibitions/rauschenberginfo.shtm">http://www.nga.gov/exhibitions/rauschenberginfo.shtm</a></td>
<td>or Xerox machine as a basis for creating layered images.</td>
</tr>
<tr>
<td>NJDOE: 1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td></td>
<td></td>
<td></td>
<td>• Students may stencil directly on the printer image, or create a more layered image by repeating one or more processes.</td>
</tr>
<tr>
<td></td>
<td>• Students will make judgments about their own artwork and that of others.</td>
<td></td>
<td></td>
<td>• Mechanical transfer of images may also be explored.</td>
</tr>
<tr>
<td>NJDOE: 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7</td>
<td>• How can you celebrate your hard work and also identify places where you can grow through your work? • How can we make connections from this project to our everyday lives?</td>
<td>▪ Students will write their own artist statements. Students will participate in a rigorous and thoughtful critique about each other’s work.</td>
<td>Websites: Kennedy Center: <a href="https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx">https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx</a></td>
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Appendix A

Attachment 3: Writing an Artist’s Statement - Student Planning Page

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Writing my own artist’s statement made me realize.....