Visual Arts Curriculum

Eighth Grade: Unit Four

Paper Cut-Outs
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/herstories 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/herstory that resonate with them.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Drawing Comics</td>
<td>13 weeks</td>
</tr>
<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><strong>Career Ready Practices</strong></th>
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<tbody>
<tr>
<td>CRP12. Work productively in teams while using cultural global competence.</td>
</tr>
<tr>
<td>Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.</td>
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**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>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</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>
<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>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</td>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</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>
<td>• Spell-checker</td>
<td>• Shortened tests</td>
<td>• Provide immediate feedback</td>
<td>• Note-taking assistance</td>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Audio-taped books</td>
<td>• Provide a warning for transitions</td>
<td>• Read directions aloud</td>
<td>• Small group instruction</td>
<td>• Color code materials</td>
</tr>
<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Emphasize multi-sensory learning</td>
<td>• Graphic organizers</td>
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<tr>
<td></td>
<td>• Reading partners</td>
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</tbody>
</table>

**Recall**

- Teacher-made checklist
- Use visual graphic organizers
- Reference resources to promote independence
- Visual and verbal reminders
- Graphic organizers

**Organization**

- Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials
Enrichment

Accommodate Based on Students' Individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual 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**

<table>
<thead>
<tr>
<th>CCSS.ELA-LITERACY.RL.7.6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</td>
</tr>
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</table>

Integration of Knowledge and Ideas:

<table>
<thead>
<tr>
<th>CCSS.ELA-LITERACY.RL.7.7</th>
</tr>
</thead>
<tbody>
<tr>
<td>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).</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CCSS.ELA-LITERACY.RL.7.8</th>
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</thead>
<tbody>
<tr>
<td>(RL.7.8 not applicable to literature)</td>
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<thead>
<tr>
<th>CCSS.ELA-LITERACY.RL.7.9</th>
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</thead>
<tbody>
<tr>
<td>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.</td>
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</table>

Range of Reading and Level of Text Complexity:

<table>
<thead>
<tr>
<th>CCSS.ELA-LITERACY.RL.7.10</th>
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</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>
# Grade: 8th
## Unit: Four
## Topic: Paper Cut-Outs

**Description:** Artists will learn about the history of silhouettes and paper cut-outs. They will explore using X-acto knives and follow directions carefully while using an art knife. Eighth graders will culminate this unit by creating a paper cut-out about an historical event that resonates with them personally.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| • Students will examine and discuss images of illumination and a stained glass window. | • What are stained glass windows?  
• What are paper cut-outs?  
• How are stained glass windows and paper cut-outs similar and different from each other? | • Observation, compare and contrast skills.  
• Build on planning and organization skills | Websites:  
http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm  
Write about historical eras/events that resonate with you. Talk about how artists make their best work when it’s personal. “Personal is political.” |

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students will practice using an X-acto knife or other similar cutting tool.</td>
<td>How do we use X-acto knives appropriately?</td>
<td>Use X-acto knives according to classroom rules (which should include NO TALKING while cutting to maintain focus)</td>
<td>online/search/282</td>
<td>Draw thumbnails of your historical event/era. Choose one to use for paper cut-out silhouette. Appendix A: Go over specific rules for using x-acto knives. Explore paper cut-out tools. Use practice sheets from here: <a href="http://karenkavett.com/blog/2115/xacto-knife-cutting-practice-">http://karenkavett.com/blog/2115/xacto-knife-cutting-practice-</a></td>
</tr>
<tr>
<td>• Students will follow directions for using art tools that can be dangerous.</td>
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<td>Kara Walker silhouettes: <a href="http://www.alanaveryartcompany.com/kara-walker/">http://www.alanaveryartcompany.com/kara-walker/</a></td>
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</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,</td>
<td></td>
<td></td>
<td>Videos: Making a pattern: <a href="https://www.youtube.com/watch?v=h_wRUxBy4lk">https://www.youtube.com/watch?v=h_wRUxBy4lk</a></td>
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<td>Videos: Directions for using x-acto (start at 1 minute) <a href="https://www.youtube.com/watch?v=VBR_rQ0W_jg">https://www.youtube.com/watch?v=VBR_rQ0W_jg</a></td>
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<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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<tr>
<td>1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td>Students will draw his/her storical event/era on the back of their silhouette paper. Students will create paper cut-out silhouettes. (3 days) Students will use design knowledge to choose the best background for a silhouette. Students will go to add</td>
<td>- How does a paper cut-out capture details necessary in such personal artwork? - How do artists carefully use X-acto knives and other artist knives to cut out details? Students will choose the best background for a silhouette. Students will add</td>
<td>Patience with tools and process Follow directions Images: Previous student work: <a href="http://www.artsonia.com/museum/gallery.asp?project=670058&amp;index=12">http://www.artsonia.com/museum/gallery.asp?project=670058&amp;index=12</a></td>
<td>Appendix B: Draw the design on the back of the silhouette paper, making sure words are backwards (previous knowledge from printmaking). Start cutting out design. When there are bigger parts, encourage students to use scissors if that’s easier. Appendix C: Read about the history of silhouettes and answer questions. As students finish cutting, they can go to the pattern paper, solid paper,</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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<tr>
<td>the background carefully using tools they deem most appropriate. (3 days)</td>
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<td>More/dp/B003554SAK</td>
<td>and fabric bins to design a background to add meaning to their narrative.</td>
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<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>▪ Students will make judgments about their own artwork and that of others. 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? ▪ 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>
<td>Appendix D &amp; E</td>
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<tr>
<td>Unit Vocabulary</td>
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<tr>
<td>• Silhouette</td>
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<tr>
<td>• X-acto knife</td>
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<tr>
<td>• Background</td>
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<tr>
<td>• Herstory (feminist theory made practical)</td>
<td></td>
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<tr>
<td>• Paper cut-outs</td>
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<tr>
<td>• Stained glass windows</td>
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<tr>
<td>• Design</td>
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</table>
Appendix A

Directions for using an X-ACTO knife or snap off blade tool.

1. The cardboard should be placed underneath what you are cutting. In this case, you will be cutting the silhouette paper with the cardboard underneath it.

2. Grip the handle of the X-ACTO knife with all four fingers, and place your thumb on the collar when carving material by hand. Always point the blade's cutting edge away from your body, and push the blade away from you. Always grip the material behind the cutting edge of the blade, and never cut toward the fingers or the hand that is holding the material.

3. To slice or chop strips of material, grip the handle with three fingers of the hand while placing the index finger on the collar. Slice the material by drawing the blade back diagonally, while applying pressure with the index finger. Chopping material can be accomplished by firm, even pressure or by rocking the blade as you push it downward.
Appendix B

1. Choose an historical/heroical event that resonates with you to depict for your silhouette. You could make up an event in the future too.

2. Research and find images that you could use for your piece. You can find images on the internet, magazines, newspaper, etc.

3. Print or email the images to Ms. Green.

4. Plan and sketch your working drawing for the final piece.

5. Using your found images (internet images) and your preparatory drawings, organize your composition (or lay-out).

6a. Draw your plans directly on your working drawing paper.

    OR

6b. Using the tracing paper, trace all your images into one composition. Remember to trace it using heavy pencil lines. After your tracing is complete, turn it over and place the lead lines facing the working drawing paper. Slant your pencil on the side and shade over where your lead lines are. They will transfer to the working drawing paper this way.

6. Once you’re working drawing is done, you need to transfer it onto the silhouette paper, which is fragile. Turn your working drawing over, and transfer these lines the same way you transferred the lines from the tracing paper to the working drawing paper.

**IMPORTANT THINGS TO REMEMBER:**

*If you are using text, you should write it correctly on the tracing paper. It will be backwards on the working drawing paper, and will turn back to the correct orientation on the silhouette paper.

*The entire piece of silhouette paper needs to stay together. There can’t be things floating. You can do this like the above example where her sewing thread is attached to the “A.” Different from the example above, you’ll need to attach all the letters in your piece.
Appendix C

History of Silhouettes

Directions: Actively read about silhouettes and answer the questions that follow.

The art of silhouette cutting originated in Europe in the early 1700’s. Prior to the French revolution, silhouettists were hired as an amusement for the royal class. The featured artist would attend the many extravagant balls and cut out the distinguished profiles of the Lords and Ladies capturing the latest fashions and elaborate wigs.

A silhouette portrait can be painted or drawn. However, the traditional method of creating silhouette portraits is to cut them from lightweight black cardboard, and mount them on a pale (usually white) background. This was the work of specialist artists, often working out of booths at fairs or markets. A traditional silhouette portrait artist would cut the likeness of a person, freehand, within a few minutes. Some modern silhouette artists also make silhouette portraits from photographs of people taken in profile.

While the aristocrats were having their silhouettes cut out and eating like kings much of Europe was starving, especially in France. In the 1760’s the Finance Minister of France, Etienne de Silhouette, had crippled the French people with his merciless tax polices. Oblivious to his people’s plight, Etienne was much more interested in his hobby of cutting out paper profiles, the latest fad. Etienne de Silhouette was so despised by the people of France that in protest the peasants wore only black mimicking his black paper cutouts. The saying went all over France, "We are dressing a la Silhouette. We are shadows, too poor to wear color. We are Silhouettes!" To this very day the black profile cutouts are called silhouettes. Thankfully, the negative connotation no longer remains.

The art of silhouette cutting reached its "golden age" in the 1800’s. Many European silhouettists immigrated and became very famous and rich, catering to the American politicians and very wealthy. Others traveled to county fairs and small towns capturing the profiles and the hearts of countless thousands of ordinary folk. Silhouettes remain as popular today as ever. In fact, they have become one of the most collectable art forms. Unfortunately there are only a handful of silhouette cutters left, perhaps as few as 15 in the United States. We of the computer age may be seeing the last generation of silhouette artists.
1. Explain, in your own words, how the traditional silhouette was made?
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________

2. What was the negative connotation associated with silhouettes?
   A. French people hated the silhouette and dressed in black to mimick it
   B. Fans of the silhouette were not intelligent
   C. Artists who made silhouettes were not intelligent
   D. A and C

3. Why aren’t silhouettes made anymore?
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
Appendix D

WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.

1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I'd like them to _________________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)
Appendix E

Group Critique Form

**Directions:** You will get a drawing made by a peer, chosen at random, to professionally critique today.

- Once you have the drawing in front of you, you’ll stand/sit in front of it for 1 minute timed.
- Choose at least one item from each box on the left (check it off) and explain your answer in the box to the right.

<table>
<thead>
<tr>
<th>ART HABITS OF DISCUSSION OPTIONS</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DESCRIPTION:</strong> Describe what you see.</td>
<td></td>
</tr>
<tr>
<td>__ Describe the artist's use of color. Comment on the artist’s palette, value, intensity, etc.</td>
<td></td>
</tr>
<tr>
<td>__ How has the artist applied the material(s) he/she utilized?</td>
<td></td>
</tr>
<tr>
<td>__ Describe the texture, lines, and shapes in the work.</td>
<td></td>
</tr>
<tr>
<td><strong>ANALYSIS:</strong> Analyze what you see.</td>
<td></td>
</tr>
<tr>
<td>__ Is your eye drawn to any particular area of the drawing?</td>
<td></td>
</tr>
<tr>
<td>__ How does your eye travel through the piece of art?</td>
<td></td>
</tr>
<tr>
<td>__ Is there an element that stands out in the composition?</td>
<td></td>
</tr>
<tr>
<td>ART HABITS OF DISCUSSION OPTIONS</td>
<td>EXPLANATION</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Is the composition balanced?</td>
<td></td>
</tr>
</tbody>
</table>

**INTERPRETATION:** Interpret what you see.

- What kind of mood or feeling do you get from the drawing?
- If you could imagine yourself within the object, how might you feel?
- Choose a figure in the work. Pretend that you are he/she, how might you feel?
- What sounds would you hear?

**JUDGMENT:** Form a judgment about what you see. Remember to be empathetic in your answers here.

- Why is it interesting or not interesting to you?
- What do you like or dislike about the work?
- Does it make you think of something else that you’ve seen before? What?
<table>
<thead>
<tr>
<th>You will be graded on the following</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen carefully, while looking at the work that is being presented.</td>
<td>100% of the time you listened and looked while work was presented</td>
<td>Most of the time you listened and looked while work was presented</td>
<td>You did not listen or look while work was presented</td>
</tr>
<tr>
<td>2. Your comments should be about one of the criteria on the Critique Form rubric.</td>
<td>100% of your comments were about something on the form</td>
<td>Most of your comments were about something on the form</td>
<td>You did not make comments about something on the form</td>
</tr>
<tr>
<td>3. You showed STARS (sit up straight, track the speaker, always do your work &amp; be on task, respect at all times, smile) during and between presentations.</td>
<td>You showed STARS during and between presentations 100% of the time</td>
<td>You showed STARS during and between presentations most of the time</td>
<td>You did not show STARS during and between presentations</td>
</tr>
<tr>
<td>4. You made three or more comments.</td>
<td>Yes, you made 3 or more comments.</td>
<td>No, you did not make 3 or more comments.</td>
<td></td>
</tr>
</tbody>
</table>
Presenter Responsibilities

1. Presenter will have a total of two and a half minutes to present on the work they critiqued.
2. As the presenter, choose two things from your Critique Form to discuss.
3. Without reading directly from your Critique Form worksheet, discuss those two things.
4. You should be mindful of the time and take no longer than one minute to present your opinions.
5. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

Audience Responsibilities

5. Listen carefully, while looking at the work that is being presented.
6. If you come up with a comment to make, write a note to yourself below on this worksheet.
7. Your comments should be about one of the criteria on the Critique Form rubric.
8. You will be given a participation grade based on your participation during the critique.
9. You can also, as always, receive shout-outs for very insightful comments.