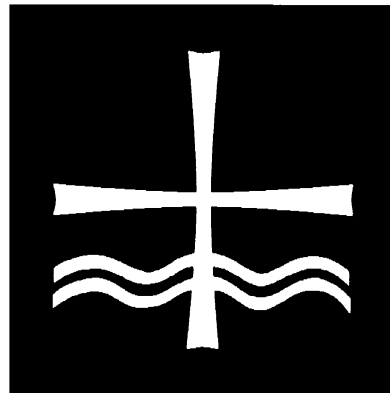


**Archdiocese of Louisville**

# **Visual Arts Curriculum Guide**

August 2010



**Office of Lifelong Formation and Education**

Curriculum Office

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## Table of Contents

I.	Foundational Statements	
	Purpose of the Visual Arts Curriculum Guide .....	3
	Philosophy and Rationale .....	4
	Goals .....	5
II.	Visual Arts Curriculum Framework	
	Alignment with National Standards .....	7
	Curriculum Framework .....	8-25
	Kindergarten through Grade Two .....	8-13
	Grades Three through Five .....	14-19
	Grades Six through Eight .....	20-25
III.	Safety	
	Safety .....	26
	Art and Creative Materials Institute, Inc. Information .....	27
	Bibliography .....	28
IV.	Copyright	
	Copyright Issues .....	29
	Fact Sheet .....	30-34
V.	Adaptations in the Art Room .....	35
VI.	Assessment	
	Philosophy of Assessment .....	36
	Scoring Guides and Rubrics .....	37
	Glossary of Assessment Terms .....	38
VIII.	Appendix	
	Artists .....	40-43
	Art Periods and Styles of Western Art .....	44
	Art Applications .....	45
	Internet Resources .....	46
	Reference Sites .....	46
	Art Education Sites .....	46
	Museums and Collections .....	47
	Support Organizations/Advocacy .....	47
	Grants and Funding .....	47
	Regional Cultural Resources .....	48
	Resources/Art Supplies .....	49-50
	Careers in Art .....	51-53



# **Foundational Statements**

## **Purpose of the Visual Arts Curriculum Guide**

The purpose of the Archdiocese of Louisville Visual Arts Curriculum Guide is to provide guidance that supports a productive and creative learning environment. The Curriculum Guide is designed as a resource for developing, improving, and maintaining a quality program at the local school level. The Curriculum Guide provides resources that allow and encourage teachers to develop their own appropriate teaching techniques/strategies. It is important to incorporate multiple assessments, to conduct a comprehensive analysis of student performance, and to evaluate goals of the individual school program. The Curriculum Guide includes the Archdiocese of Louisville Visual Arts Curriculum Framework which is aligned with state and national standards.

## **Philosophy and Rationale**

The Visual Arts Curriculum of the Archdiocese of Louisville is an integral part of the school's total educational program. This curriculum reflects Catholic values embedded within structured learning experiences that are age-appropriate for all students. The Visual Arts Curriculum promotes a commitment to lifelong enjoyment and appreciation of all types of creative endeavors.

Art encourages inquiry, discovery, and wonder. As art reflects and transmits its time and culture, it is a vital key to understanding the past and to realizing the future.

A comprehensive and fully implemented Visual Arts Program:

- nurtures students' creativity
- fosters spiritual, intellectual, physical, social, and emotional development
- helps students gain a more positive self-concept
- increases higher order thinking and problem-solving skills
- increases communication and collaboration skills
- enhances basic literacy skills
- makes use of current technology and tools
- encompasses a variety of media approaches including fine arts, crafts, art history, multi-media experiences, multicultural expression, aesthetics, and criticism
- provides cross-cultural understanding through knowledge of civilizations and cultures
- explores real-world applications

## **Goals**

The Archdiocese of Louisville Curriculum integrates Catholic values with content knowledge, attitudes, processes, and skills. The Visual Arts Curriculum promotes:

- the creative process through the visual arts
- art appreciation for the purpose of increasing the quality of life
- an appreciation of the visual arts
- an appreciation of the history of art
- collaboration
- real-life applications
- the use of constructive criticism/critiques
- critical and creative thinking skills and expression
- practice in problem solving
- self-esteem by creating art that reflects a student's personal best
- age-appropriate social and communication skills
- an appreciation of multiple cultures
- the use of current technology and tools
- the visual art process
- student growth
- the exploration of a variety of creative endeavors
- attention to safety when using various art materials and processes
- objective, subjective, reflective, and quantifiable assessment of student performance



# **Visual Arts Curriculum Framework**

## **Visual Arts Curriculum Framework**

The K-8 Visual Arts Curriculum in the Archdiocese of Louisville is standards and performance based. The curriculum is aligned with the National Standards for Arts Education put forth by the National Art Education Association. These National Standards specify the understandings and levels of achievement (benchmarks) that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12.

### **National Standards for Arts Education**

The following Content Standards specify what students should know and be able to do in the visual arts discipline:

1. Understanding and applying media, techniques, and processes.
2. Using knowledge of structures and functions.
3. Choosing and evaluating a range of subject matter, symbols, and ideas.
4. Understanding the visual arts in relation to history and cultures.
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others.
6. Making connections between visual arts and other disciplines.

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## Alignment with National Standards

The Visual Arts Curriculum in the Archdiocese of Louisville is aligned with the **National Standards for Arts Education** and with the **Learning Goals and Academic Expectations of the Kentucky Department of Education** and the **Archdiocese of Louisville**.

The National Standards state that:

***Students should be able to communicate at a basic level in the visual arts discipline.*** This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods.

***Students should be able to communicate proficiently in at least one art form,*** including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

***Students should be able to develop and present basic analysis of works of art*** from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

***Students should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,*** and a basic understanding of historical development in the arts disciplines and within cultures.

***Students should be able to relate various types of art knowledge and skills within and across the arts disciplines.*** This includes mixing and matching competencies and understandings in art making, history and culture, and analysis in any arts-related project.

The existence of state and national standards for art learning demands that students be evaluated on their ability to achieve those standards. Art teachers must know the standards, base their instruction on the standards, and assess the degree to which their students have demonstrated the standards.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

**Understanding and Applying Media, Techniques, and Processes**  
 Kindergarten through Grade Two

Essential Understandings	Guided Questions – What Students Need to Know	
Art forms have basic elements.  Art materials and tools have a specific purpose.	<ul style="list-style-type: none"> <li>• What are the basic elements of various art forms?</li> <li>• Why is it important to take care of art materials and use them safely?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• 2-D and 3-D art</li> <li>• Safety</li> <li>• Technology and tools</li> </ul>	Students will: <ul style="list-style-type: none"> <li>• demonstrate and express understanding of a variety of media techniques and processes in 2-D and 3-D art</li> <li>• use materials and tools in a safe and responsible manner</li> <li>• explore the uses of technology and tools</li> </ul>

**Using Knowledge of Structures and Functions**  
Kindergarten through Grade Two

<b>Essential Understandings</b>	<b>Guided Questions – What Students Need to Know</b>	
<p>Artists create different effects by changing elements of an art form.</p> <p>Artists use visual structures and functions of art to communicate ideas.</p>	<ul style="list-style-type: none"> <li>• How does changing one element in an artwork make people feel differently?</li> <li>• How do artists communicate ideas to an audience?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 1.10</b> Students organize information through development and use of classification rules and systems.</p> <p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• Elements of art</li> <li>• Art mediums</li> <li>• Types of art</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate an understanding of the elements of art (line, shape, color, value, form, texture, and space)</li> <li>• create with a variety of art mediums</li> <li>• create works of art using portraiture, landscape, narrative, and still life</li> </ul>

**Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas**  
**Kindergarten through Grade Two**

<b>Essential Understandings</b>	<b>Guided Questions – What Students Need to Know</b>	
<p>Creating art involves problem-solving.</p> <p>Artists express ideas and emotions through the arts.</p> <p>Artists select and use subject matter, symbols, and ideas to communicate meaning.</p>	<ul style="list-style-type: none"> <li>• How does planning ahead and problem-solving help in producing art?</li> <li>• Why do artists create different kinds of art?</li> <li>• How does the artist communicate ideas and feelings?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.24</b>            Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 5.4</b>            Students use a decision making process to make informed decisions among options.</p>	<ul style="list-style-type: none"> <li>• Purposes of art</li> <li>• Relevant artists</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• create art work using ceremonial, expressive, narrative, functional, persuasive and/or decorative art forms</li> <li>• explore various artists and their work</li> <li>• use various artists as inspiration for their own work</li> </ul>

**Understanding the Visual Arts in Relation to History and Cultures**  
**Kindergarten through Grade Two**

Essential Understandings	Guided Questions – What Students Need to Know	
<p>Art reflects an artist's experience and background.</p> <p>Cultures express ideas through a variety of works of art.</p>	<ul style="list-style-type: none"> <li>• How do artists' experiences influence their art?</li> <li>• What do you learn about various cultures from the art they make?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.24</b>            Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 2.25</b>            In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b>            Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 6.1</b>            Students connect knowledge and experiences from different subject areas.</p>	<ul style="list-style-type: none"> <li>• Multicultural art</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• explore and experience art of different cultures, periods, and forms (e.g. masks, sculptures, ritual objects)</li> </ul>

## Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others

Kindergarten through Grade Two

Essential Understandings	Guided Questions – What Students Need to Know	
<p>People interpret the arts in different ways.</p> <p>Standards of quality guide evaluation of a work of art.</p>	<ul style="list-style-type: none"> <li>• How do likes and dislikes influence personal responses to art?</li> <li>• What are appropriate audience behaviors for various art forms and presentations?</li> <li>• How do the arts help people to see things in different ways?</li>   <li>• How do artists determine the quality of their work?</li> <li>• Why is critiquing important to the artist?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.4</b> Students make sense of the various messages to which they listen.</p> <p><b>Academic Expectation 2.23</b> Students analyze their own and others' artistic products and performances using accepted standards.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.6</b> Students demonstrate an open mind to alternative perspectives.</p> <p><b>Academic Expectation 5.3</b> Students organize information to develop or change their understanding of a concept</p>	<ul style="list-style-type: none"> <li>• Artist statement</li>   <li>• Active listening</li>   <li>• Critique</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• recognize various purposes for creating art</li> <li>• create an artist statement about their work (verbal and/or written)</li>   <li>• listen in a respectful Christian manner to a variety of opinions</li>   <li>• voice opinions in a respectful Christian manner</li> <li>• offer constructive criticism when critiquing a piece of art</li> </ul>

## Making Connections between Visual Arts and Other Disciplines

Kindergarten through Grade Two

Essential Understandings	Guided Questions – What Students Need to Know	
Art and other content areas are interconnected.	<ul style="list-style-type: none"> <li>• How is art connected to other subjects?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 6.1</b> Students connect knowledge and experiences from different subject areas.</p> <p><b>Academic Expectation 7.4</b> Students participate actively in a community of faith.</p>	<ul style="list-style-type: none"> <li>• Collaborative projects</li> <li>• Community involvement</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• explore connections between art and other disciplines</li> <li>• create public art (e.g. displays in the hall, art contests, art fairs, auction projects)</li> <li>• create works of art for community outreach (e.g. Pinwheels for Peace, projects for the homebound, stewardship projects)</li> </ul>

## Understanding and Applying Media, Techniques, and Processes

Grades Three through Five

Essential Understandings	Guided Questions – What Students Need to Know	
<p>Unique elements characterize different art forms.</p> <p>Art materials and tools have a specific purpose.</p>	<ul style="list-style-type: none"> <li>• How are forms of art similar and different?</li> <li>• Why is it important to take care of art materials and use them safely?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• Media techniques and processes</li> <li>• 2-D and 3-D art</li> <li>• Safety</li> <li>• Technology and tools</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate how different media techniques and processes cause different effects (drawing, painting, video, and installations)</li> <li>• use the creative process from beginning to end (pre-planning, brainstorming, writing, creation, and critique)</li> <li>• create using a variety of art media</li> <li>• use materials and tools in a safe and responsible manner</li> <li>• explore the uses of technology and tools</li> <li>• use technology and tools to create images and communicate ideas</li> </ul>

## Using Knowledge of Structures and Functions

Grades Three through Five

Essential Understandings	Guided Questions – What Students Need to Know	
Artists use elements of art and principles of design to produce a variety of effects.	<ul style="list-style-type: none"> <li>• How do the elements of art and the principles of design influence art forms?</li> <li>• How do artists use art forms to communicate?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.10</b> Students organize information through development and use of classification rules and systems.</p> <p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• Elements of art</li> <li>• Principles of design</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• discuss and create using the elements of art (line, shape, color, value, form, texture, and space)</li> <li>• apply and discuss the principles of design (balance, contrast, emphasis, movement, pattern, rhythm, and unity)</li> </ul>

**Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas**  
**Grades Three through Five**

<b>Essential Understandings</b>	<b>Guided Questions – What Students Need to Know</b>	
<p>Creating art involves analytical and creative thinking.</p> <p>Arts enhance communication of information, ideas, and feelings.</p>	<ul style="list-style-type: none"> <li>• How do artists evaluate their work during the creation process?</li> <li>• How does critique help in refining art?</li> <li>• What is the difference between copying and creating original work?</li>   <li>• What role does art play in the act of communication?</li> <li>• How does art reflect feelings and attitudes?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.24</b>            Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 5.4</b>            Students use a decision making process to make informed decisions among options.</p>	<ul style="list-style-type: none"> <li>• Symbolism and ideas</li>   <li>• Types of art</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• discuss ideas and symbols that communicate meaning</li> <li>• create works with various ideas and symbolic meanings</li>   <li>• create works of art using portraiture, landscape, narrative, abstract, non-objective, genre, and/or still life</li> </ul>



**Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others**  
**Grades Three through Five**

Essential Understandings	Guided Questions – What Students Need to Know	
<p>Art enriches experiences and understandings.</p> <p>Standards of quality guide evaluation of a work of art.</p>	<ul style="list-style-type: none"> <li>• What are appropriate audience behaviors for various art forms and presentations?</li> <li>• How do the arts help people see a different viewpoint?</li> <li>• How do listening to and observing others help people to generate new ideas?</li> <li>• What factors influence an artist's style?</li>   <li>• How are standards of quality determined?</li> <li>• How do standards impact responses and interpretations?</li> <li>• What standards of quality are used to evaluate specific forms of art?</li> <li>• How do evaluation or critique of art impact the artist's work?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.4</b> Students make sense of the various messages to which they listen.</p> <p><b>Academic Expectation 2.23</b> Students analyze their own and others' artistic products and performances using accepted standards.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.6</b> Students demonstrate an open mind to alternative perspectives.</p> <p><b>Academic Expectation 5.3</b> Students organize information to develop or change their understanding of a concept.</p>	<ul style="list-style-type: none"> <li>• Artist statements</li> <li>• Critiques</li>   <li>• Active listening</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• produce an artist statement which includes process and rationale</li> <li>• compare and contrast a variety of artworks</li> <li>• discuss basic standards (history, elements and principles, theme, culture)</li> <li>• identify elements of art and principles of design in a variety of art works</li>   <li>• demonstrate active listening skills and respectful Christian behaviors during critiques</li> </ul>

## Making Connections between Visual Arts and Other Disciplines

Grades Three through Five

Essential Understandings	Guided Questions – What Students Need to Know	
<p>All knowledge is interconnected.</p> <p>The arts are unique in that they stand alone and enrich other content areas.</p>	<ul style="list-style-type: none"> <li>• How do art professions enhance society?</li> <li>• How do art galleries and museums impact their community?</li> <li>• Why do we value the arts?</li>   <li>• How do the arts connect to other content areas?</li> <li>• Why do we collaborate?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 6.1</b> Students connect knowledge and experiences from different subject areas.</p> <p><b>Academic Expectation 7.4</b> Students participate actively in a community of faith.</p>	<ul style="list-style-type: none"> <li>• Cultural experiences</li>   <li>• Art professions</li>   <li>• Community involvement</li>   <li>• Collaborative projects</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• understand the contribution of galleries, studios, and museums to society (e.g. virtual tours, classroom exhibits, travelling suitcases, online collections)</li>   <li>• identify careers available to artists</li>   <li>• create public art (e.g. displays in the hall, art contests, art fairs, auction projects)</li> <li>• create works of art for community outreach (e.g. Pinwheels for Peace, projects for the homebound, stewardship projects)</li>   <li>• expand connections between art and other disciplines</li> <li>• participate in collaborative projects</li> </ul>

## Understanding and Applying Media, Techniques, and Processes

Grades Six through Eight

Essential Understandings	Guided Questions – What Students Need to Know	
Form follows function.	<ul style="list-style-type: none"> <li>• How does function influence the design of an object?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• Media techniques and processes</li> <li>• 2-D and 3-D art</li> <li>• Safety</li> <li>• Technology and tools</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• select appropriate media, techniques, and processes to convey their artistic vision</li> <li>• use the creative process from beginning to end (pre-planning, brainstorming, writing, creation, and critique)</li> <li>• create using a variety of art media</li> <li>• use materials and tools in a safe and responsible manner</li> <li>• explore the uses of technology and tools</li> <li>• use technology and tools to create images and communicate ideas</li> </ul>

**Using Knowledge of Structures and Functions**  
**Grades Six through Eight**

Essential Understandings	Guided Questions – What Students Need to Know	
Artists manipulate elements of art and principles of design to create art.	<ul style="list-style-type: none"> <li>• How do the elements of art and the principles of design influence the viewer?</li> <li>• How does art influence and manipulate the viewing public?</li> <li>• How does art drive consumerism?</li> <li>• How important is the audience in art production?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.10</b> Students organize information through development and use of classification rules and systems.</p> <p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p>	<ul style="list-style-type: none"> <li>• Elements of art</li>   <li>• Principles of design</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• evaluate the use of the elements of art (line, shape, color, value, form, texture, and space) to convey a personal message (e.g. social justice, environmental themes, political message, advertisement, consumerism)</li>   <li>• evaluate the use of the principles of design (balance, contrast, emphasis, movement, pattern, rhythm, and unity) to convey a personal message (e.g. social justice, environmental themes, political message, advertisement, consumerism)</li> </ul>

**Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas**  
**Grades Six through Eight**

<b>Essential Understandings</b>	<b>Guided Questions – What Students Need to Know</b>	
Arts and artistic style enhance communication of information and influence ideas and feelings.	<ul style="list-style-type: none"> <li>• How do artists use symbols to create and express ideas, moods, and feelings?</li> <li>• How are consumer choices influenced by the arts?</li> <li>• How does risk-taking influence personal style?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.24</b>            Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 2.25</b>            In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p>	<ul style="list-style-type: none"> <li>• Symbolism and ideas</li>   <li>• Styles of art</li> </ul>	Students will: <ul style="list-style-type: none"> <li>• communicate points of view through manipulation of symbols and media</li> <li>• create works with various ideas and symbolic meanings</li>   <li>• explain ways an artist's intent plays a crucial role in the aesthetic value of an object</li> <li>• use research and contextual information to identify responses to a work of art</li> <li>• integrate appropriate skills and techniques with the subject matter to communicate the intended meaning of the artwork</li> </ul>

**Understanding the Visual Arts in Relation to History and Cultures**  
**Grades Six through Eight**

Essential Understandings	Guided Questions – What Students Need to Know	
Art forms are an integral part of the human experience.	<ul style="list-style-type: none"> <li>• How is art part of the human experience?</li> <li>• How can art influence culture and events over time?</li> <li>• How does art contribute to an appreciation and respect of multiple cultures?</li> <li>• How do cultural elements affect artistic styles?</li> <li>• How does personal experience influence appreciation of art?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 6.1</b> Students connect knowledge and experiences from different subject areas.</p>	<ul style="list-style-type: none"> <li>• Multicultural art</li>   <li>• Art history</li>   <li>• Movements of art</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• interpret the contribution of various cultures, periods, and styles to the human experience</li> <li>• evaluate the importance of craft as an art form</li> <li>• create crafts reflecting various cultures (e.g. textiles, quilts, weavings, arpilleras, masks, jewelry, ceramics, embossing, basketry, woodworking, folk art)</li>   <li>• examine the role of art throughout history and its effect on culture</li> <li>• create projects that demonstrate forms of art throughout history (prehistoric through present day)</li>   <li>• identify different movements in art and their characteristics</li> <li>• understand the influences that brought about the different art movements</li> </ul>

**Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others**  
**Grades Six through Eight**

Essential Understandings	Guided Questions – What Students Need to Know	
<p>Standards of quality guide evaluation of a work of art.</p> <p>Standards of quality facilitate analysis and interpretation of an art form.</p>	<ul style="list-style-type: none"> <li>• What are the criteria for judging how effectively a work of art communicates?</li> <li>• Why do the standards of quality change over time?</li> <li>• How does a society influence the standards of quality?</li>   <li>• How does the artist know if a work of art communicates intended ideas or feelings?</li> <li>• What is the responsibility of the artist and the viewer?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.13</b> Students make sense of ideas and communicate ideas with the visual arts.</p> <p><b>Academic Expectation 1.4</b> Students make sense of the various messages to which they listen.</p> <p><b>Academic Expectation 2.23</b> Students analyze their own and others' artistic products and performances using accepted standards.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.6</b> Students demonstrate an open mind to alternative perspectives.</p> <p><b>Academic Expectation 5.3</b> Students organize information to develop or change their understanding of a concept.</p>	<ul style="list-style-type: none"> <li>• Artist statements</li>   <li>• Critiques</li>   <li>• Active listening</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• produce an artist statement which includes process and rationale</li> <li>• understand the intent of a work through the artist's statement</li>   <li>• compare and contrast a variety of artworks evaluate the basic standards (history, elements and principles, theme, culture)</li> <li>• analyze elements of art and principles of design in a variety of art works</li>   <li>• demonstrate active listening skills and respectful Christian behaviors during critiques</li> </ul>

## Making Connections between Visual Arts and Other Disciplines

Grades Six through Eight

Essential Understandings	Guided Questions – What Students Need to Know	
<p>All knowledge is interconnected.</p> <p>Creating art requires ethical awareness, responsibility, and collaboration.</p>	<ul style="list-style-type: none"> <li>• How do the arts connect to the real world and other professions?</li> <li>• How are the lessons taught through the arts essential to the business world?</li> <li>• How does consumerism drive art?</li> <li>• How can the arts connect with other disciplines in an ever-changing world?</li>   <li>• How does collaboration with others contribute to the production of art?</li> <li>• What role do ethics play in selecting ideas for creating a work of art?</li> <li>• How is plagiarism related to responsible choices in art production?</li> <li>• How does the artist use humor responsibly?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 6.1</b> Students connect knowledge and experiences from different subject areas.</p> <p><b>Academic Expectation 7.4</b> Students participate actively in a community of faith.</p>	<ul style="list-style-type: none"> <li>• Cultural experiences</li>   <li>• Professions and careers</li>   <li>• Community involvement</li>   <li>• Collaborative projects</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• analyze the contribution of galleries, studios, and museums to society (e.g. virtual tours, classroom exhibits, travelling suitcases, online collections)</li>   <li>investigate ways the arts are used in different professions and careers</li> <li>• explore ways communication, collaboration, creative problem solving, critical thinking, and technology skills connect art with other professions</li>   <li>• create public art (e.g. displays in the hall, art contests, art fairs, auction projects)</li>   <li>• create works of art for community outreach (e.g. Pinwheels for Peace, projects for the homebound, stewardship projects)</li> <li>• participate in collaborative projects</li> </ul>



# **Safety**

## **Safety**

Safety must always be stressed as a top priority in the art room. Discuss safety rules with students to ensure complete understanding by all students. Procedures must be reinforced throughout the year.

The following safety guidelines must be incorporated into any visual arts classroom setting:

- 1) Teachers should be aware of students with medical conditions such as allergies, chemical sensitivity, or respiratory problems.
- 2) The Emergency Health Care Plan for students with medical conditions should be easily accessible for emergencies or substitute teachers.
- 3) Teachers should be aware of the toxicity rating for the materials that are used in the classroom (look for the ACMI seal).
- 4) Teachers should be aware of the availability of the Materials Safety Data Sheet (MSDS). Examples can be found online from art suppliers.
- 5) Materials and tools should be organized and safely stored.
- 6) Teachers should check all materials and tools prior to student use. Tool use should be appropriate for the age and developmental levels of the students.
- 7) Students should show respect for themselves, others and the equipment at all times.
- 8) Students should follow safety rules appropriate for each activity.
- 9) The classroom should have adequate lighting.
- 10) The classroom should have proper ventilation for fumes from kilns and other materials.

## Art and Creative Materials Institute, Inc. (ACMI)

### The ACMI Seals

#### What is ACMI?

The Art & Creative Materials Institute, Inc. (ACMI) is a non-profit association of manufacturers of art, crafts, and other creative materials. Since 1940, ACMI has sponsored a certification program for children's art materials, certifying that these products are non-toxic and meet voluntary standards of quality and performance. ACMI's certification program has received the endorsement of experts in the field of toxicology and is one of the finest industry programs in existence. In 1982, the program was expanded to include certification of a broad spectrum of art and craft materials, including adult products, ensuring that health warning labels are affixed on adult materials where appropriate. All children's materials certified by ACMI are non-toxic and cannot bear health warning labels.



Conforms to  
ASTM D 4236

standard, ASTM D 4236, and the U.S. Labeling of Hazardous Materials Act (LHAMA).

#### What do the ACMI Seals mean?

The new AP (Approved Product) Seal, with or without Performance Certification, identifies art materials that are safe and that are certified in a toxicology evaluation by a medical expert to contain no materials in sufficient quantities to be toxic or injurious to humans, including children, or to cause acute or chronic health problems. This seal is currently replacing the previous non-toxic seals: CP (Certified Product), AP (Approved Product), and HL Health Label (Non-Toxic). Such products are certified by ACMI to be labeled in accordance with the chronic hazard labeling



Conforms to  
ASTM D 4236

standard, ASTM D 4236, and the U.S. Labeling of Hazardous Materials Act (LHAMA). The CL Seal identifies products that are certified to be properly labeled in a program of toxicological evaluation by a medical expert for any known health risks and with information on the safe and proper use of these materials. This seal is currently replacing the HL Health Label (Cautions Required) Seal. This Seal appears on only 15% of the adult art materials in ACMI's certification program and on none of the children's materials. These products are also certified by ACMI to be labeled in accordance with the chronic hazard labeling standard, ASTM D 4236, and the U. S. Labeling of Hazardous Art Materials Act (LHAMA).

Reprinted with permission from the ACMI, [www.acminet.org](http://www.acminet.org).

## **Bibliography**

ACMI, "What You Need to Know about the Safety of Art & Craft Materials."  
ACMI, 1280 Main Street, 2<sup>nd</sup> floor, P.O. Box 479, Hanson, MA 02341.  
<http://www.acminet.org>.

Arena, Jay M., M.D. (1987). *Child Safety Is No Accident*. Revised Edition. New York: Berkley Press.

Arena, Jay M., M.D. (1986). *Poisoning - Toxicology, Symptoms, Treatments*. 5<sup>th</sup> Edition. Springfield, IL: Charles C. Thomas.

Ceramic Guidelines - Appendix to ASTM C1023. American Society for Testing and Materials. ASTM, 1916 Race Street, Philadelphia, PA 19103.

Qualley, Charles. (2005). *Safety in the Artroom: Revised Edition*. Worcester, MA: Davis Publications.

Stopford, Woodhall, M.D. (1988, January). Safety of Lead-Containing Hobby Glazes. *North Carolina Medical Journal* (available from ACMI).

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**Copyright**

## **Copyright Issues**

As the world becomes more visual and technology more available, copyright issues are of increasing concern in the visual arts classroom. Due to the fact that some reproductions are controlled by the copyright owner, the following guidelines will help the teacher navigate through these issues, therefore leading the students by example.

### **Fair Use**

In the classroom, one of the most relevant issues facing teachers and students is the area of copyright and Fair Use. The law sets four criteria for determining whether unauthorized use of copyrighted materials can be considered “fair”:

1. Is the material being used for commercial or for nonprofit educational purposes?
2. Is the material merely factual or a work of talent and imagination? Is the material outdated or still available?
3. What proportion of the material is being copied?
4. What is the effect on the potential market value of the material?

All four of these criteria must be considered before unauthorized use of a copyrighted work can be considered “fair.”

### **Public Domain**

Public domain is intellectual property that is not under the control of anyone and is freely available for use. It includes materials created before 1923, some works created between 1923 and 1978 that lack a valid copyright notice or a formal copyright renewal and are considered the public domain, and the works of the U.S. government.

Adapted with permission from the Copyright Alliance, [www.CopyrightAlliance.org](http://www.CopyrightAlliance.org).

# Copyright – Teacher Fact Sheet<sup>1</sup>

## Books

### PERMITTED

- single copy: chapter of book
- single copy: article from magazine or newspaper
- single copy: short story, short essay, short poem
- single copy: chart, graph, diagram, picture or non-syndicated, non-copyrighted cartoon

### NOT PERMITTED

- copying several chapters per book
- copying several articles per magazine
- copying consumables: workbooks, copyrighted exercise sheets, tests
- photocopying worn ditto masters

## Multiple copies for classroom/instructional purposes

### PERMITTED

- complete poem less than 250 words (not more than 2 pages)
- excerpt from long poem not to exceed 250 words
- article, story, or essay less than 2,500 words
- excerpt (from above) less than 1,000 words or 10% of total, whichever is less
- one chart, graph, diagram, picture, or non-syndicated, non-copyrighted cartoon per book or periodical
- works combining prose, poetry, etc., less than 10% of whole
- **IF.....**
  - copying is for one course only
  - insufficient time to request permission
  - one work from a single author
  - less than 3 authors from collective work
  - 9 or less instances of multiple copying per term
  - copying not used to create or replace anthologies
  - same copying not repeated next term
  - students not charged beyond photocopying fees
- classroom quantities of current news articles if individual articles not copyrighted
- All multiple copying must be at the inspiration of the individual teacher and the decision to use the material so close to the date needed for instruction as to preclude securing copyright permission from the copyright holder.

### NOT PERMITTED

- using/making multiple copies of same material semester after semester
- creating "anthologies"
- copying workbooks and other works meant to be used once by one student
- copying shall not be directed by higher authority
- copying more than one or two excerpts from a single author during one class term
- copying from workbooks, tests, or other consumables. copying a blackline master

## Big Books

### PERMITTED

- one illustration per book
- two pages per book as long as they don't comprise more than 10% of the book
- **Note:** Occasionally publishers of big books have given the District permission to copy that exceeds the normal fair use guidelines. Any letters granting additional permission will be kept on file by the library information specialist.

### NOT PERMITTED

- copying "just" the text from a big book or picture book
- making an audio-tape of someone narrating a big book or picture book

## Audio Visual Materials

### PERMITTED

- creating slide sets from books, magazines, etc., as

### NOT PERMITTED

- copying audio tapes or video tapes for archival or

<sup>1</sup>"Copyright Guidelines." Jeff. Co. Public Schools. Jefferson County Schools. Golden, CO 22 July 2009  
<http://jeffcweb.jeffco.k12.co.us/isu/library/copyright.html>

# Copyright – Teacher Fact Sheet<sup>1</sup>

<ul style="list-style-type: none"> <li>long as only one per source used</li> <li>making one overhead transparency of one page of one workbook</li> <li>converting a damaged filmstrip to a slide set, keeping same order minus damaged frames</li> <li>enlarging a map with an opaque projector for tracing but not duplicating color scheme, symbols, etc.</li> <li>copying non-dramatic literary, audiovisual works for use by blind or deaf individuals</li> </ul>	<ul style="list-style-type: none"> <li>backup purposes</li> <li>reproducing musical works or converting from one form to another (record to cassette)</li> <li>copying any audiovisual work in its entirety (except off-air taping)</li> <li>converting from one medium format to another</li> <li>recording the text of a book or textbook onto an audiocassette</li> </ul>
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## Music

<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>emergency copies for performance provided copies are later purchased</li> <li>for study or teaching, single or multiple copies of excerpts</li> <li><b>IF.....</b> <ul style="list-style-type: none"> <li>excerpts do not constitute a performable unit such as a movement or aria</li> </ul> </li> <li>editing purchased copies for simplification</li> <li><b>IF.....</b> <ul style="list-style-type: none"> <li>character of work is not changed</li> <li>lyrics are not changed</li> </ul> </li> <li>single copy of performances by students made for evaluation or rehearsal purposes</li> <li>copy of recording for purposes of aural testing</li> <li>portion of commercial music played as background in student media production</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>copying for performances</li> <li>copying to create anthologies</li> <li>copying to avoid purchasing</li> <li>copying but excluding copyright notice</li> <li>performing a work without a license or paying royalty fees</li> </ul>
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## Video (Educational/Instructional OFF-AIR Taping)

<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>may record program OFF-AIR</li> <li><b>IF.....</b> <ul style="list-style-type: none"> <li>program is used for instructional purposes, or face-to-face teaching, not for entertainment or filler</li> <li>program is requested by a teacher</li> <li>program is shown once and repeated once per class by individual teacher during first <u>10</u> consecutive school days after broadcast</li> <li>program is not retained beyond 45 calendar days</li> <li>program is recorded in its entirety (need not be used in its entirety)</li> <li>after first 10 consecutive school days, program is used only for evaluation by teacher</li> </ul> </li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>videotaping in anticipation of requests</li> <li>retaining a program longer than 45 days</li> <li>showing a program after ten days</li> <li>showing for motivation, filler, or entertainment purposes</li> <li>taping a program at home, using in the classroom, and subsequently retaining in personal collection</li> </ul>
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## Video (OFF-AIR Taping at Home)

<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>may tape program at home and bring to school to use but all educational guidelines must be followed</li> <li>may show "home" tape if above criteria are followed</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>individual who taped program may not retain it</li> </ul>
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<sup>1</sup>"Copyright Guidelines." Jeff. Co. Public Schools. Jefferson County Schools. Golden, CO 22 July 2009  
<http://jeffcoweb.jeffco.k12.co.us/isu/library/copyright.html>

# Copyright – Teacher Fact Sheet<sup>1</sup>

and if tape legally made	
<b>Video (Cable)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>may tape programs being simultaneously broadcast (see OFF-AIR educational/ instructional guidelines)</li> <li>may show videos or motion pictures via cable within a building as long as programs are used in face-to-face teaching and are of an instructional nature</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>may not tape programs not being broadcast simultaneously (CNN, Discovery, Disney, HBO, etc.) unless <u>prior</u> approval or license obtained from cable network</li> <li>may not show programs of a musical, dramatic, or entertainment nature</li> <li>may not copy cable or satellite programs without permission. Note: Educators may use cable magazines, like Cable in the Classroom for varying copying/retention rights of individual programs.</li> </ul>
<b>Video (purchased or rented)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>showing purchased or rented videotape for curriculum-supported, face-to-face teaching activities</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>showing purchased or rented videotape for entertainment, rewards, rainy days, filler, or non-instructional purposes.</li> <li><b>Note:</b> Performance rights may be acquired at time of purchase; then it's legal to show such videos for non-instructional events.</li> </ul>
<b>Video (Satellite Transmissions)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>copying from a satellite transmission will depend on the contractual agreement with the satellite company.</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>copies of motion pictures, other AV works, choreographic works and pantomimes</li> <li>copies of broadcasts that are of a "general cultural nature" or intended for transmission as part of an information storage and retrieval system</li> </ul>
<b>Software</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>copying into RAM if copying is necessary to use the program</li> <li>one copy for archival purposes</li> <li>back up copies of hard drives as long as they are not used to run another drive</li> <li>library lending of public domain software</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>circulation of archival copy</li> <li>"networking" software without license or permission</li> <li>loading a single copy of a software program onto several computers for simultaneous use</li> <li>making copies of copyrighted software for student use</li> </ul>
<b>Databases</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>may download searches</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>downloaded searches should not be retained</li> <li>downloaded material may not be used to create a derivative work</li> </ul>
<b>CD-ROM</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>printing out pages of reference or other works for</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>printing out large section of work</li> </ul>

<sup>1</sup>"Copyright Guidelines." Jeff. Co. Public Schools. Jefferson County Schools. Golden, CO 22 July 2009  
<http://jeffcweb.jeffco.k12.co.us/isu/library/copyright.html>

# Copyright – Teacher Fact Sheet<sup>1</sup>

study or teaching	
<b>Musicals, Dramatic, and Non-Dramatic Performances</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• school chorus performance open to the public</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• school drama club performing copyrighted play broadcast over cable to classes</li> <li>• recording of choral or instrumental concerts and then giving or selling recording to parents</li> </ul>
<b>Multimedia</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• teacher or student-developed multimedia program of copyrighted programs for use in classroom only</li> <li>• <b>Note:</b> Students may keep their work indefinitely; teachers may keep their work for only two years.</li> <li>• IF: the following limitations are observed:             <ul style="list-style-type: none"> <li>○ Motion media                 <ul style="list-style-type: none"> <li>▪ use of up to 10% or 3 minutes, whichever is less, of an individual program</li> </ul> </li> <li>○ Text                 <ul style="list-style-type: none"> <li>▪ up to 10% or 1000 words, whichever is less; short poems less than 250 words may be used in their entirety;</li> </ul> </li> <li>○ Music                 <ul style="list-style-type: none"> <li>▪ up to 10% but no more than 30 seconds from a single work (or combined from separate extracts of a work);</li> </ul> </li> <li>○ Illustrations, cartoons, photographs                 <ul style="list-style-type: none"> <li>▪ no more than 5 images from a single artist or photographer, no more than 10% or 15 images from a single collective work;</li> </ul> </li> <li>○ Numerical data sets                 <ul style="list-style-type: none"> <li>▪ up to 10% or 2,550 fields or cells whichever is less</li> </ul> </li> </ul> </li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• teacher or student-developed multimedia program of copyrighted works for use in displays, festivals, parent meetings or other public events</li> </ul>
<b>Internet</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• downloading public domain software</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• uploading copyrighted software to Internet for downloading</li> <li>• collecting materials off the Internet and compiling into a new work</li> <li>• forwarding material off the Internet to friends, co-workers</li> </ul>
<b>Digital</b>	
<p><b>PERMITTED</b></p>	<p><b>NOT PERMITTED</b></p>

<sup>1</sup>"Copyright Guidelines." Jeff. Co. Public Schools. Jefferson County Schools. Golden, CO 22 July 2009  
<http://jeffcweb.jeffco.k12.co.us/isu/library/copyright.html>

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	<ul style="list-style-type: none"><li>• digitizing a copyrighted slide collection</li><li>• scanning copyrighted materials (magazine photograph, cartoon illustration, etc.) for school newspaper</li></ul>
<b>Graphics</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"><li>• one graphic per book or periodical;</li><li>• multiple copies of a single graphic</li><li>• <b>IF...</b><ul style="list-style-type: none"><li>○ copying is at the instance/inspiration of teacher; copy is for only one course in the school;</li><li>○ there are not more than nine occurrences of multiple copying for that course; and not more than one graphic is copied per book or periodical.</li></ul></li></ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"><li>• adaptation of a popular cartoon character for the school mascot;</li><li>• copying an image from a coloring book for a worksheet;</li><li>• making stuffed animals of popular picture book characters;</li><li>• scanning a cartoon into school newsletter;</li></ul>

<sup>1</sup>"Copyright Guidelines." Jeff. Co. Public Schools. Jefferson County Schools. Golden, CO 22 July 2009  
<http://jeffcoweb.jeffco.k12.co.us/isu/library/copyright.html>



# **Adaptations in the Art Room**

## **Adaptations in the Art Room**

It is essential that all teachers are familiar with the 504 plans and/or school strategy plans (SSP) in order to help each student achieve personal goals. Appropriate accommodations/modifications should be made in the art room.

The following strategies can be used in a visual arts program to support a variety of learning styles and student needs:

- Provide orderly classroom design
- Foster a positive learning environment
- Use a variety of teaching methods
- Show examples
- Give demonstrations
- Use artists' examples and work
- Provide rubrics or written objectives
- Ensure that the room has ample lighting
- Ensure that the room has ample ventilation
- Inform students about time limits and provide students with extra time
- Make use of student helpers
- Gradually introduce materials
- Break down more difficult projects into smaller sections

The visual arts specialists can make use of the following material adaptations:

- Tape paper to table for painting and/or drawing purposes
- Paint on a flat surface instead of an easel
- Use thinner brushes when painting with smaller students
- Use larger pencils and pencil grips
- Place paper in a tray to provide a boundary for motor control – and to help those who are visually impaired
- Use glue sticks or roll-on-glue in softer bottles to facilitate use of glue
- Offer “grip scissors” for fine motor control
- Provide muffin tins for paint
- Be open to the use of alternate materials for projects
- Provide gloves to children who are sensitive to touch



# **Assessment**

## Philosophy of Assessment

Assessment, by definition, is a process of gathering information about student achievement in a specified academic area. A multi-faceted system of assessment (formative and summative) is used for a variety of purposes. Assessment guides instruction, gauges movement toward learning goals, determines next steps, and allows for communication. **Assessment is connected to student learning in art education, not student creativity or ability.**

In-depth involvement of student and teacher in the learning process is imperative. Most behaviors associated with the visual arts can be measured, sometimes using a numerical scale, sometimes using observational analysis, and always with the informed and critical professional judgment of the teacher who is at the heart of the formal learning process.

Assessment:

- reflects the learning goals of the Visual Arts Curriculum
- guides instruction and choice of teaching strategies
- focuses student learning
- provides feedback regarding knowledge and skills
- provides evidence of student growth and progress
- communicates learning to a variety of audiences: students, parents, art teachers, and administrators
- validates the program

## Scoring Guides and Rubrics

Rubrics are effective assessment tools in the art classroom. Rubrics are scoring guides that state the criteria used to measure student performance. When writing a rubric, address all important criteria.

When writing a rubric, start by identifying and writing the components for the desired level of performance. Most rubrics contain four to six levels of performance. The levels of the rubric should be graduated between the upper and lower levels to the degree that a distinct difference between levels could be determined.

Scoring rubrics are very effective in communicating and evaluating important components that are emphasized in the curriculum and during instruction. The rubrics provide information to students about how to improve understanding/performance, rather than just reporting errors.

Many alternative assessments require elements of critical thinking, problem solving, and writing competencies, so it is important to be aware of inclusion issues and to provide opportunities for **all** students to learn. In addition, alternative assessments are, many times, used for long term or group projects in which the teacher is placed in the role of facilitator rather than deliverer of knowledge.

A balanced assessment approach that includes alternative assessments should support instructional objectives, determine how the assessment results will be utilized, and create a motivational learning environment for **all** students.

A rubric should be:

- shared with students in advance
- clearly communicated and understood by the students
- used by students as they work
- used by students to self-assess
- used for peer assessment

## **Glossary of Assessment Terms**

**Holistic Assessment System** – a multi-faceted system of assessment based upon the needs of the learner in regard to readiness, learning styles, and interests. It is essential that students are given multiple avenues for demonstrating proficiency.

**Formative Assessment** – an evaluation of progress conducted throughout the learning and creating process. Formative assessment helps students see their own strengths and weaknesses and enables them to determine their paths to success. It provides students with timely feedback so that they can improve the quality of their work. It allows students to gauge progress toward personal and academic goals. It also provides teachers and parents with valuable information regarding student progress. It informs instructional decisions.

**Summative Assessment** – assessment that takes place after instruction to determine if the anticipated learning has occurred. It is evaluative in nature. Summative assessment encourages students to meet academic standards and validates their readiness to proceed. It enables teachers to evaluate the effectiveness of their instruction. It provides information to appropriate individuals and supports grading.

**Performance (or Authentic) Assessments** – a process or product that allows the student to demonstrate knowledge or skills and is assessed through observation and judgment. Rubrics with clearly defined learning criteria should accompany performance assessments when appropriate and should be shared with students prior to the actual learning.

*For the Archdiocese of Louisville philosophy of assessment and more complete information regarding the various facets of assessment, refer to the Archdiocese of Louisville Curriculum Handbook, Section III, pages 361-367.*

## **Bibliography**

Archdiocese of Louisville Curriculum Handbook. Section III – Curriculum Assessment, pages 361-367.

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Beattie, Donna Kay. (1997). *Assessment in Art Education*. Worcester, Mass.: Davis Publications, Inc.

National Art Education Association. 1916 Association Drive, Reston, VA 20191-1590: [www.arteducators.org](http://www.arteducators.org)



# Appendix

## **Appendix – Table of Contents**

- Artists
- Art Periods and Styles of Western Art
- Art Applications
- Internet Resources
  - Reference Sites
  - Art Education Sites
  - Museums and Collections
  - Support Organizations/Advocacy
  - Grants and Funding
- Regional Cultural Resources
- Resources/Art Supplies
- Careers in Art

## Artists

### **A**

Ansel Adams  
Josef Albers  
Sofonisba Anguissola  
Giuseppi Arcimboldo  
Jean Arp  
John James Audubon

### **B**

Francis Bacon  
Catherine Balbach  
Banksy  
Sir Charles Barry  
Romare Bearden  
Aubrey Beardsley  
Giovanni Bellini  
George Bellows  
Thomas Hart Benton  
Gianlorenzo Bernini  
William Blake  
Rosa Bonheur  
Hieronymus Bosch  
Fernando Botero  
Sandro Botticelli  
Margaret Bourke-White  
Mark Bradford  
Matthew Brady  
Constantin Brancusi  
Georges Braque  
Carolyn Brooks  
Pieter Bruegel (Elder and Younger)  
Filippo Brunelleschi  
Beverly Buchanan  
Laurel Burch  
Deborah Butterfield

### **C**

Gustave Caillebotte  
Randolph Caldecott  
Alexander Calder  
Robert Campin  
(Michelangelo da) Caravaggio  
Eric Carle  
Emily Carr  
Mary Cassatt  
Elizabeth Catlett  
Paul Cezanne  
Marc Chagall

Jean-Baptiste Simeon Chardin  
Judy Chicago  
Dale Chihuly  
Christo and Jeanne Claude  
Chuck Close  
John Constable  
John Singleton Copely  
Joseph Cornell  
Jean-Baptist Camille Corot  
Gustave Courbet

### **D**

Leonardo da Vinci  
Salvador Dali  
Laura Dant  
Honore Daumier  
Jacques Louis David  
Stuart Davis  
Elaine de Kooning  
Willem de Kooning  
Giorgio DeChirico  
Edgar Degas  
Piero della Francesca  
Eugene Delacroix  
Charles Demuth  
Andre Derain  
Jim Dine  
Walt Disney  
Donatello  
Arthur Dove  
Jean Dubuffet  
Marcel Duchamp  
Albrecht Durer

### **E**

Thomas Eakins  
Alexandre Gustave Eiffel  
El Greco (Domeniko Theotocopoulos)  
M.C. Escher  
Erte

### **F**

Lyonel Feininger  
Janet I. Fish  
Audrey Flack  
Jean-Honore' Fragonard  
Helen Frankenthaler  
Buckminster Fuller

## Artists

### **G**

Thomas Gainsborough  
Charles Garnier  
Antonio Gaudi  
Paul Gauguin  
Gee's Bend Quilters  
Frank O. Gehry  
Theodor Seuss Geisel  
Theodore Gericault  
Lorenzo Ghiberti  
Domenico Ghirlandaio  
Alberto Giacometti  
Sam Gilliam  
Giorgione  
Giotto (di Bondone)  
Carey Given  
William Glackens  
Andy Goldsworthy  
Arshille Gorky  
Francisco Goya  
Michael Graves  
Juan Gris  
Red Grooms  
Walter Gropius  
The Guerilla Girls

### **H**

Frans Hals  
Ed Hamilton  
Duane Hanson  
Keith Haring  
Marsden Hartley  
Childe Hassam  
Barbara Hepworth  
Helena Hernmarck  
Edward Hicks  
(Ando) Hiroshige  
David Hockney  
William Hogarth  
(Katsushika) Hokusai  
Hans Holbein  
Winslow Homer  
Edward Hopper  
Allan Houser  
Friedensreich Hundertwasser  
William Holman Hunt

### **I**

Robert Indiana  
Jean-Auguste-Dominique Ingres

### **J**

Thomas Jefferson  
Jasper Johns  
William H. Johnson

### **K**

Frida Kahlo  
Wassily Kandinsky  
Anish Kapoor  
Ellsworth Kelly  
Rockwell Kent  
Ernst Ludwig Kirchner  
Paul Klee  
Gustave Klimt  
Oskar Kokoschka  
Kathe Kollwitz  
Jeffrey Koons

### **L**

Rene Lalique  
Dorothea Lange  
Jack Lener Larsen  
Jacob Lawrence  
Le Corbusier  
Fernand Leger  
Annie Leibowitz  
Edmonia Lewis  
So LeWitt  
Judith Leyster  
Roy Lichtenstein  
The Limbourg Brothers  
Maya Lin  
Jacques Lipschitz

### **M**

David Macaulay  
Charles Mackintosh  
Rene Magritte  
Aristide Maillol  
Edourd Manet  
Franz Marc  
Marisol  
Maria Martinez  
(Tomasso) Masaccio  
Henri Matisse  
Peter Max  
Mei-p'ing  
Michaelangelo (Buonarroti)

## Artists

Ludwig Mies van der Rohe  
Jean-Francois Millet  
Joan Miro  
Amedeo Modigliani  
Piet Mondrian  
Claude Monet  
Henry Moore  
Jesus Morales  
Julia Morgan  
Berthe Morisot  
William Morris  
Grandma Moses  
    aka Anna Mary Robertson  
Robert Motherwell  
Alphose Mucha  
Edvard Munch  
Vik Muniz  
Partolome Esteban Murillo  
Eadweard Muybridge

### **N**

Alice Neel  
Oscar Niemeyer  
Louise Nevelson  
(Isamu) Noguchie  
Emil Nolde

### **O**

Georgia O'Keeffe  
Claes Oldenburg  
Judy Onofrio  
Jose Clemente Orozco

### **P**

Maxfield Parrish  
Joseph Paxton  
Peale Brothers  
I.M. Pei  
Francis Picaba  
Pablo Picasso  
Horace Pippin  
Camille Pissaro  
Jackson Pollock  
Nicholas Poussin  
Maurice Prendergast

### **Q**

Jaune Quick-To-See-Smith

### **R**

Sanzio Raphael  
Robert Rauschenberg  
Man Ray  
Odilon Redon  
Rembrandt (van Rijn)  
Frederick Remington  
Pierre Auguste Renoir  
Paul Revere  
Sir Joshua Reynolds  
Henry Hobson Richardson  
Jacob Riis  
Bridget Riley  
Faith Ringgold  
Diego Rivera  
Norman Rockwell  
Auguste Rodin  
George Rodrique  
Dante Gabriel Rosetti  
Mark Rothko  
Georges Rouault  
Henri Rousseau  
Peter Paul Rubens  
Jacob van Ruisdael  
Ed Rushka  
John Ruskin  
Charles Russell  
Albert Pinkham Ryder

### **S**

Eero Saarinen  
Niki de Saint Phalle  
John Singer Sargent  
Kurt Schwitters  
Charles Schultz  
George Segal  
Maurice Sendak  
Georges Seurat  
Ben Shahn  
Miriam Shapiro  
Cindy Sherman  
Paul Signac  
Cheryl Sinclair  
Albert Sisley  
Sandy Skoglund  
John Sloan  
Frank Stella  
Gilbert Stewart

## Artists

Alfred Stieglitz  
George Stubbs  
Louis Sullivan

### **T**

Yves Tanguy  
Henry Tanner  
Wayne Thiebaud  
Alma Thomas  
Albert Bertel Thorvaldsen  
Louis Comfort Tiffany  
(Jacob Robusti) Tintoretto  
Titian  
Henri Toulouse-Lautrec  
John Trumbull  
Joseph M. W. Turner

### **U**

Maurice Utrillo

### **V**

Rogier van der Weyden  
Anthony van Dyck  
Jan van Eyck  
Vincent van Gogh  
Victor Vasarely  
VeeGee  
Diego Velazques  
Jan Vermeer

Elizabeth Vigee-LeBrun  
Edouard Vuillard

### **W**

Kara Walker  
Horace Walpole  
Andy Warhol  
Antoine Watteau  
Max Weber  
Carrie May Weems  
William Wegman  
Benjamin West  
Edward Weston  
James McNeill Whistler  
Grant Wood  
Jean Woodland  
Sir Christopher Wren  
Frank Lloyd Wright  
Andrew Wyeth  
Jamie Wyeth  
N.C. Wyeth

### **Y**

You  
Wang Yani

## Art Periods and Styles of Western Art

<b>Art Deco</b>	(circa 1925)
<b>Abstract Expressionism</b>	(1947 - 1954)
<b>Abstract Formalism</b>	(1945 - 1954)
<b>Art Nouveau</b>	(1892 - 1902)
<b>Baroque</b>	(1600 - 1750)
<b>Color Field</b>	(1960)
<b>Conceptual</b>	(1968 - 1973)
<b>Constructivism</b>	(1913 - 1930)
<b>Contemporary Art</b>	(Present time)
<b>Cubism</b>	(1907 - 1912)
<b>Dada</b>	(1916 - 1922)
<b>Expressionism</b>	(1911 - 1914)
<b>Fauvism</b>	(1904 - 1906)
<b>Feminist Art</b>	(Late 1960's to Present)
<b>Futurism</b>	(1909 - 1915)
<b>Impressionism</b>	(1874 - 1890)
<b>Kinetic</b>	(1957 - 1961)
<b>Mannerism</b>	(1520 - 1620)
<b>Minimal Art</b>	(1959 - 1963)
<b>Neoclassicism</b>	(1700's)
<b>Op Art</b>	(1954 - 1958)
<b>Photo-Realism</b>	(1967 - 1977)
<b>Pointillism</b>	(1884 - 1890)
<b>Pop Art</b>	(1955 - 1962)
<b>Post-Impressionism</b>	(1886 - 1905)
<b>Post Modern</b>	(1960's to Present)
<b>Process Art</b>	(1968 - 1973)
<b>Purism</b>	(1929 - 1931)
<b>Realism</b>	(1848 - 1852)
<b>Regency</b>	(1715 - 1723).
<b>Renaissance</b>	(1500's)
<b>Early Renaissance</b>	(1400 - 1450)
<b>High Renaissance</b>	(1495 - 1520)
<b>Northern Renaissance</b>	
<b>Rococo</b>	(1700 - 1800)
<b>Romanticism</b>	(1804 - 1848)
<b>Suprematism</b>	(1911 - 1912)
<b>Surrealism</b>	(1920 - 1929)
<b>Symbolism</b>	(1900 - 1905)
<b>Synthetism</b>	(1800's)

## **Art Applications**

The following should be considered by art education teachers as they plan their local curriculum and programs:

Art clubs	In-class assignments
Art contests	Independent studies
Art enrichments	Individual projects
Art fair/show	Multi-media approaches
Art games	Out-of-class assignments
Artist-in-residence	Question and answer sessions
Class discussions	Reports
Critiques	Sketchbooks (including written work)
Cross-curricular collaborations	Student participation
Demonstrations	Technology
Field trips	Visual aids
Group projects	Workshops
Guest speakers	Written work

## **Internet Resources**

### **Reference Sites**

The Art Dictionary  
[www.artlex.com/](http://www.artlex.com/)

The Art Encyclopedia  
[www.artcyclopedia.com](http://www.artcyclopedia.com)

Arts and Activities  
[www.artsandactivities.com](http://www.artsandactivities.com)

ARTSEdge (Kennedy Center)  
[www.artsedge.kennedy-center.org/](http://www.artsedge.kennedy-center.org/)

Kentucky Virtual Library  
(ID: Jefferson; Password: thrice17)  
[www.kyvl.org](http://www.kyvl.org)

PBS/Art 21  
[www.betaart21.org](http://www.betaart21.org)

Picnik  
[www.picnik.com](http://www.picnik.com)

Picturing America  
[www.picturingamerica.neh.gov](http://www.picturingamerica.neh.gov)

School Arts  
[www.schoolartsonline.com](http://www.schoolartsonline.com)

Teacher Tube  
[www.teachertube.com](http://www.teachertube.com)

### **Art Education Sites**

Amaco Ceramics  
[www.amaco.com/teachers](http://www.amaco.com/teachers)

Crayola  
[www.crayola.com](http://www.crayola.com)

Duncan  
[www.ilovetocreate.com](http://www.ilovetocreate.com)

Free Rice  
[www.freerice.com](http://www.freerice.com)

Incredible Art Department  
[www.princetonol.com/groups/iad/](http://www.princetonol.com/groups/iad/)

KinderArt  
[www.kinderart.com](http://www.kinderart.com)

Pinwheels for Peace  
[www.pinwheelsforpeace.com](http://www.pinwheelsforpeace.com)

Sanford  
[www.alifetimeofcolor.com](http://www.alifetimeofcolor.com)

TrackStar 4 Teachers  
[www.trackstar4teachers.org](http://www.trackstar4teachers.org)

## **Museums and Collections**

The Art Institute of Chicago  
[www.artic.edu/](http://www.artic.edu/)

The Guggenheim Museum  
[www.guggenheim.org](http://www.guggenheim.org)

The Heard Museum (Native American Art)  
[www.heard.org](http://www.heard.org)

Kentucky Online Art Resource  
[www.koar.org](http://www.koar.org)

Louvre  
<http://www.louvre.fr/>

The Metropolitan Museum of Art  
<http://www.metmuseum.org/>  
Art Timeline  
<http://www.metmuseum.org/toah>

The Getty  
[www.getty.edu/artsednet/](http://www.getty.edu/artsednet/)

The Hermitage Museum  
[www.hermitagemuseum.org](http://www.hermitagemuseum.org)

Museum of Fine Arts, Boston  
[www.mfa.org/home.html](http://www.mfa.org/home.html)  
Educators Online  
[www.educators.mfa.org](http://www.educators.mfa.org)

The Museum of Modern Art, New York  
[www.moma.org](http://www.moma.org)

National Gallery of Art  
[www.nga.gov](http://www.nga.gov)  
National Gallery for Kids  
[www.nga.gov/kids](http://www.nga.gov/kids)

Smithsonian Museums  
[www.si.edu/museums](http://www.si.edu/museums)  
Smithsonian Education  
[www.smithsonianeducation.org](http://www.smithsonianeducation.org)

Tate Museum  
[www.tate.org.uk](http://www.tate.org.uk)

Vatican Collection  
<http://www.christusrex.org/>

Whitney Museum of American Art  
[www.whitney.org/](http://www.whitney.org/)

## **Support Organizations/Advocacy**

Copyright Alliance  
[www.CopyrightAlliance.org](http://www.CopyrightAlliance.org)

Kentucky Art Education Association  
[www.kyaea.com](http://www.kyaea.com)

Kentucky Department of Education  
[www.education.Ky.gov/KDE/](http://www.education.Ky.gov/KDE/)

National Art Education Association  
[www.artteachers.org](http://www.artteachers.org)

The Partnership for 21<sup>st</sup> Century Skills  
<http://www.p21.org/>

Youth Art Month – The Council for Art Education, Inc.  
[www.acminet.org/cfae.htm](http://www.acminet.org/cfae.htm)

## **Grants and Funding**

Bellarmino University Library is available for assistance with grants and funding.

## Regional Cultural Resources

### **Carnegie Center for Art and History**

201 E. Spring Street, New Albany  
(812) 944-7336

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

### **The Crane House (Asian Art)**

1244 South Third Street, 40203  
635-2240

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

### **Embroiderer's Guild of America**

426 West Jefferson Street, 40202  
589-6956

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

### **Gheens Professional Library**

4425 Preston Highway, 40213  
485-3382

[www.lms.jefferson.k12.ky.us/proflib.html](http://www.lms.jefferson.k12.ky.us/proflib.html)

### **Glassworks**

815 W. Market Street, 40202  
584-4510

[www.louisvilleglassworks.com](http://www.louisvilleglassworks.com)

### **Flame Run**

828 E. Market Street,  
584-5353, 40206

[www.flamerun.com](http://www.flamerun.com)

### **Hadley Pottery**

1570 Story Avenue, 40206  
584-2171

[www.hadleypottery.com](http://www.hadleypottery.com)

### **J.B. Speed Art Museum**

2035 S. 3<sup>rd</sup> Street, 40208  
634-2700

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

### **Kentucky Alliance for Arts Education**

10842 Hobbs Station Road, 40223  
767-3769

[84rabbit@bellsouth.net](mailto:84rabbit@bellsouth.net)

### **Kentucky Museum of Art and Craft**

715 W. Main Street, 40202  
589-0102

<http://kentuckycrafts.org>

### **Kentucky Center for the Performing Arts**

501 W. Main Street, 40202  
562-0100

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

### **Kentucky Derby Museum**

704 Central Ave., 40208  
637-1111

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

### **KET**

600 Cooper Drive, Lexington 40502  
(800) 432-0951 ext. 7264

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

### **Little Loomhouse**

328 Kenwood Hill Road, 40214  
367-4792

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

### **Louisville Free Public Library**

301 York Street, 40203  
574-1680

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

### **Louisville Stoneware**

731 Brent St., 40204  
582-1900

[www.louisvillestoneware.com](http://www.louisvillestoneware.com)

### **Louisville Visual Arts Association Museum**

3005 River Rd., 40207  
896-2146

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

### **Louisville Zoo**

1100 Trevilian Way, 40213  
459-2181

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

## Resources/Art Supplies

### **Art Image Publications**

P.O. Box 160  
Derby Line, VT 05830  
(800) 361-2598  
[www.artimagepublications.com](http://www.artimagepublications.com)

### **Art World Video**

P.O. Box 2545  
Glenview, IL 60025  
(800) 644-3429  
[www.artvideoworld.com](http://www.artvideoworld.com)

### **Artist & Craftsmen Supply, Louisville**

1002 Barret Ave., 40204  
459-4677  
[www.artistcraftsmen.com](http://www.artistcraftsmen.com)

### **Blick Art Materials**

P.O. Box 1267  
Galesburg, IL 61402-1267  
(800) 828-4548  
[www.DickBlick.com](http://www.DickBlick.com)

### **Bisque Imports**

406 East Catawba Street  
Belmont, NC 28012  
(888) 568-5991  
[www.bisqueimports.com](http://www.bisqueimports.com)

### **Clifton Art Supply**

2044 Frankfort Ave., 40206  
632-1384  
[www.cliftonartsupply.com](http://www.cliftonartsupply.com)

### **Crizmac**

P.O. Box 65928  
Tucson, AZ 85728-5928  
(800) 913-8555  
[www.crizmac.com](http://www.crizmac.com)

### **Crystal Productions**

P.O. Box 2159  
Glenview, IL 60025-6159  
(800) 255-8629  
[www.crystalproductions.com](http://www.crystalproductions.com)

### **Davis Publications**

50 Portland Street  
Worcester, MA 01608  
(800) 533-2847  
[www.davisart.com](http://www.davisart.com)  
[www.arted20.ning.com](http://www.arted20.ning.com)

### **Dee's Crafts**

5045 Shelbyville Road, 40207  
896-6755  
[www.deescrafts.com](http://www.deescrafts.com)

### **Dover Publications, Inc.**

31 East 2<sup>nd</sup> Street  
Mineola, NY 11501-3852  
[www.doverpublications.com](http://www.doverpublications.com)

### **Just Creations**

2722 Frankfort Avenue, 40206  
897-7319  
[www.justcreations.org](http://www.justcreations.org)

### **Kentucky Mudworks**

825 National Ave., Lexington, 40502  
(859) 389-9681  
[www.kentuckymudworks.com](http://www.kentuckymudworks.com)

### **Molly Hawkins' House**

P.O. Box 5777  
Asheville, NC 28813-5777  
(888) 446-6559  
[www.mollyhawkins.com](http://www.mollyhawkins.com)

### **Nasco Arts and Crafts**

901 Janesville Ave.  
P.O. Box 901  
Fort Atkinson, WI  
53538-0901  
(800) 558-9595  
[www.eNasco.com](http://www.eNasco.com)

## **Resources/Art Supplies**

### **Oriental Trading Company**

P.O. Box 2308  
Omaha, NE 68103-2308  
(800) 348-6483  
[www.orientaltrading.com](http://www.orientaltrading.com)

### **Preston Art Center**

3048 Bardstown Rd., 40205  
454-9954  
[www.prestonartscenter.com](http://www.prestonartscenter.com)

### **S & S Education**

P.O. Box 513  
Colchester, CT 06415-0513  
(800) 243-9232  
[www.ssw.com](http://www.ssw.com)

### **School Specialty**

PO Box 8105  
Mansfield, OH 44901-8105  
(888) 388-3224  
[www.schoolspecialty.com](http://www.schoolspecialty.com)

### **Triarco Arts and Crafts**

2600 Fernbrook Ln. Suite 100  
Plymouth, MN 55447  
(800) 328-3360  
[www.etriarco.com](http://www.etriarco.com)

### **United Art and Education**

PO Box 9219  
Fort Wayne, IN 46899-9219  
(800) 322-3247  
[www.UnitedNow.com](http://www.UnitedNow.com)

## Careers in Art

Accessory designer  
**active sportswear designer**  
advertising agency  
**aerial photographer**  
airbrush artist  
**airline interior designer**  
animator  
**antiques specialist**  
appliqué artist  
**appraiser**  
archaeologist  
**architect**  
art and architecture critic  
**art buyer**  
art dealer  
**art director – film and theater**  
art distributor  
**art historian**  
art insurance agent  
**art librarian**  
art magazine editor  
**art materials supplier**  
art museum conservator and restorer  
**art museum director and curator**  
art researcher  
**art restorer**  
art teacher  
**art therapist**  
art writer  
**artist in residence**  
artist's representative  
**auction galleries**  
automobile designer and detailer  
**automobile interior designer**

Bank note designer  
**basket maker**  
biological photographer  
**block engraver**  
book binder  
**book designer**  
book jacket designer  
**botanical illustrator**

Calendar editor  
**calligrapher**  
camera operator  
**candle maker**  
caricature artist  
**cartographer**

cartoonist / comic strip artist  
**CD jacket designer**  
ceramist  
**cinematographer**  
collage artist  
**college art instructor**  
commercial / studio photographer  
**computer artist**  
conceptual artist  
**copywriter**  
corporate photographer  
**costume designer**  
court artist  
**craftsperson**  
curriculum writer

**Design assistant**  
design consultant  
**detailer**  
digital designer  
**drafter**

Editorial illustrator  
**effects animator**  
enamellist  
**environmental artist**  
equipment designer  
**ergonomic designer**  
exhibit and display designer

**Fabric designer**  
facility planner  
**fashion art director**  
fashion consultant  
**fashion copywriter**  
fashion curator  
**fashion designer**  
fashion director  
**fashion editor**  
fashion illustrator  
**fashion merchandiser**  
fashion photographer  
**fashion specialist**  
faux finish specialist  
**fiber artist**  
film animation artist  
**film artist**  
film developer  
**film editor**  
filmmaker

## Careers in Art

### **fine artist**

fine art photographer

### **floor covering designer**

floral designer

### **foundry worker**

furniture designer

### **Gallery owner**

game designer

### **gem cutter**

glassblower

### **goldsmith**

graphic artist

### **greeting card designer**

Heavy-equipment designer

### **Industrial designer**

industrial illustrator

### **industrial photographer**

interior decorator

### **interior design display**

interior designer

### **interior renderer**

Jeweler

### **jewelry designer**

Kinetic artist

### **Lace maker**

landscape architect

### **law enforcement photographer**

leatherworker

### **legal photographer**

lighting designer

### **lighting director**

lithographer

### **Magazine designer**

makeup artist

### **manufacturer of art materials**

marine architect

### **master printer**

medalist

### **medical illustrator**

medical photographer

### **metalsmith**

milliner

### **model builder**

mold maker

### **multimedia graphic artist**

mural artist

### **museum curator**

Needle worker

### **Opera or ballet worker**

ornamental metalwork designer

### **ornamental horticulturist**

outdoor advertising designer

### **Package designer**

painter

### **papermaker**

parade float designer

### **patternmaker**

photo researcher

### **photo retoucher**

photo stylist

### **photographer**

photographic colorist

### **photographic engineer**

photography / fine art gallery owner

### **photojournalist**

picture framer

### **playground designer**

political cartoonist

### **portrait painter**

portrait photographer

### **poster artist**

press photographer

### **printmaker**

private art instructor

### **product and food photographer**

product designer

### **program designer**

publication design and illustration

### **puppet designer**

Quick sketch artist

### **quilt artist**

Restorer

### **retail store art director**

rug maker

### **Safety clothing and equipment designer**

scenic artist

### **scene painter**

science fiction illustrator

## Careers in Art

### **sculptor**

senior designer

### **set designer**

set-construction worker

### **showroom manager**

sign painter

### **silkscreen artist**

silversmith

### **sketch artist**

special effects artist

### **sports clothing designer**

sports equipment designer

### **stage designer**

stained glass artist

### **stencil maker**

storyboard artist

### **Tapestry artist**

tattoo artist

### **technical illustrator**

textile designer

### **theater and stage designer**

theme park designer

### **tool designer**

toy designer

### **transportation designer**

typographer

### **Urban designer**

Video artist

### **visual development artist**

Wall covering designer

### **wardrobe worker**

weaver

### **website designer**

window display designer

### **wood crafter**

workshop coordinator

### **Yarn spinners**

Zen designer

### **zoological designer**