

Archdiocese of Denver Art Curriculum

Table of Contents

Opening	2
What is beauty?	3
Guidance on Beauty in the Catholic School Environment.....	5
Integration of art and history, and art and catechesis.....	6
Kindergarten, 1 st Grade, 2 nd Grade Curriculum	8
3 rd Grade, 4 th grade, 5 th grade Curriculum	10
6 th , 7 th , and 8 th Grade Curriculum	13
Catholic Cultural Literacy	16
Timeline of Art	17
Glossary of Art Terms.....	24
Curriculum Recommendations.....	31
Resource Recommendations for the Art Classroom	31
Teacher Intellectual Formation	32

Opening

Of all the creatures made, human beings were made with the capacity for beauty, to be in awe and wonder of the created. Human beings are made in the image and likeness of God as rational, free beings, ordered toward knowing the truth and loving what is good. This also means that humans are made in the image of God the Creator, given a mission not just to perceive truth and choose goodness but also to extend the work of creation, making their own contribution to it. Human work, the taking up and fashioning of the goods of creation, expresses human creativity: our desire to express the interior life in exterior form. “Art” comes from “artifice,” the making of things. The fine arts emerge when human work fashions something beautiful for enjoyment and edification. Human beings desire to make things, to contribute to the world through work, and art constitutes one of the highest ways of sharing in the creative work of God. A study of art nurtures our souls and our imaginations as we seek our ultimate end, eternal life in heaven.

God desires that his own hidden beauty be manifest outwardly in his creation. The created world illuminates his own truth, beauty, goodness, and love. He made human beings sacraments of his own trinitarian communion and has called us to contribute to the work of creating beauty in the world. The Israelite Tabernacle, and later Temple, adorned with beautiful metalwork and draperies, were modeled on the tabernacle of heaven revealed to Moses. The greatest manifestation of God’s beauty in history, however, came from God’s own entrance into his creation. Jesus was the perfect Temple, the “icon” or “image of the invisible God” (Colossians 1:15), who reveals the inner life of God to us. Jesus shows us that beauty is incarnational. “The Word was made flesh, and dwelt among us... full of grace and truth” (John 1:14). “He is the beauty to which you are so attracted” (World Youth Day Address of the Holy Father Pope John Paul II, Saturday, 19 August 2000). The Cross, despite its gruesome violence, becomes the most profound expression of beauty as it reveals the extent of God’s love and beauty of the gift of self that draws us out of ourselves and into the life of God.

The experience of beauty is integral to Catholic education because beauty inspires us to seek the truth and to love the good. So, art education in the Catholic school is not a cultural experience only or a moment of aesthetic. Art education is also not an acquisition of skills only. Catholic education finds its goal in the formation and transformation of the student himself. Experiences of beauty, therefore, are necessary to move the child towards the transcendent, opening the mind, imagination, and soul to the sublime. Through this understanding of human anthropology, the Church has always recognized that an experience of beauty moves the human person towards the transcendent, towards God. Therefore, the arts have always found a home and flourished in the Church, with the Catholic faith inspiring the greatest art in human history. The notion of transcendent beauty marks a Catholic understanding of art as different than a secular notion of the arts.

Everything in the curriculum of the Catholic school is connected within an integrated Catholic worldview of seeing all things as part of the whole of reality. Teaching art is not a secondary add-on but critical to the mission of the Catholic school. Art deeply touches the human person. It also fosters particular dispositions that enable the student to enter more deeply into the curriculum as a whole. The study of art and the practice of rendering should be used to form particular dispositions: teaching children how to attend closely to detail, to study elements and principles, in short, how to see both art itself and the objects depicted by it. The study of art is also training in the art of attention and even adoration when fixed on sacred subjects. Art inspires us, drawing us to wonder, forming a desire for what is good, leading us to imitate the beauty we find in it, building up the imagination with noble and worthy objects, draws out studiousness in leading to perseverance and patience, helps us to be

docile in conforming to standards, and calls the student to excellence in making beautiful things. A good education in art leads to contemplation on creation and contemplation on the deepest things, which means the study of, and creation of art plays an integral role in leading us in how to pray, in that we are formed in how to attend to the thing before us.

Art study in each of the above dimensions should foster awe, an experience of awe through art, and an appreciation of beauty (see next section on “What is beauty?”). In our Catholic schools, art study aims to form in students an understanding of objective beauty. This means that we teach students that art study goes beyond individual creative expression, art as an activity to enjoy, or art as a “break” from intellectual pursuit. Rather, art is a study of reality. As students mature and can see more integratedly, it is good to form students in understanding the way in which the artist’s understanding of reality, be it a good understanding of reality or not, is reflected in the artist’s work. Students should be taught, through art study, how to name to varying degrees the artist’s understanding of objective reality as understood properly through the Church. This requires integration of art study into students’ experience in the school of history, theology, literature, etc.

As a highpoint to the content areas studied in school, art invites students into contemplation of catechesis and theology can be a particularly effective tool for evangelization. Pope Benedict XVI and St. Pope John Paul the Great called for art as a necessary aid in the New Evangelization. The treasury of art inspired by the faith can illuminate the senses, heart, and mind to contemplate the good news of the gospel. Art can be a powerful method of forming in our students an imagination to “see” reality, both naturally and supernaturally.

A study of Catholic art in history is necessary. Catholic art grew out of the Greco-Roman tradition but quickly developed its own iconography. In the Middle Ages the Church commissioned great Romanesque and Gothic churches with their own lavish sculpture and painting. The Renaissance marked a creative explosion, bringing painting and sculpture to the level of great perfection. This tradition was continued exuberantly in the drama of the Baroque period, followed by a great subjective turn in the Romantic and modern periods. Students can enter into conversation with the great masters of the past, contemplating Genesis with Michelangelo, the spiritual life with sculpture of Bernini, or Dante’s Inferno with the bronze gate of Rodin.

Each one of us exists in a story. The human story itself can be seen as narrated by art, beginning with the cave paintings as the first evidence of human culture. We are informed by the timeline of the history of humanity, which is illuminated even more deeply through faith. Catholic art helps us to answer the great questions of human life and to contemplate eternity. Art narrates the great unfolding of the inner life of humanity, giving witness to the hopes, aspirations, and fears of each age. By examining the unfolding of the many eras and movements of art history, we can find inspiration for answering these questions today.

What is beauty?

Our culture often emphasizes the subjective elements of beauty: “Beauty is in the eyes of the beholder.” This is true to the extent that beauty requires recognition, and the person can be formed to recognize deeper and more intellectual elements of beauty, beyond what immediately catches the eye. Beauty also contains objective elements. People generally agree that certain places, buildings, and even people are beautiful. The reason why is that beauty is a communication of “form,” the essence of what something is, presenting the nature of something in a

compelling and attractive way. Beauty speaks to us and, when it catches our heart, it compels us. The truly beautiful knocks you down. It arrests us.

St. Thomas Aquinas defines beauty as, "That which having been seen, pleases." He spoke of three essential elements of beauty: in Latin, *integritas*, *consonantia*, and *claritas*. *Integritas* means wholeness, *consonantia* means proportionality, and *claritas* means radiance. Integrity speaks to the grasp of the wholeness of something, that it truly presents to us what the thing is. When you see something with integrity, you may say, "Ah, that's what it is supposed to look like." It becomes radiant, it shines. *Consonantia* is a proportionality and balance that appeals to our sense of order and our desire for the proper arrangement of things. Clarity is a splendor or radiance that clearly communicates the essence of what a thing is, speaking to us of its identity in a compelling way. We could think of the example of a tree. Being struck by lightning and losing its branches, it would no longer have integrity. Or, if someone cut down all the branches on one side of a tree, it would lack proportionality. If it were covered over by vines and bushes, so that it could not be seen and appreciated, it would lack clarity in relation to us. In none of these cases would we consider the tree to be beautiful. Imagine walking through a field and finding a well-placed tree, fully grown, with full leaves, its branches extending evenly in all directions, and drawing our attention to it so that it moves us. We would speak of this tree as beautiful.

Aquinas also spoke of beauty as a "transcendental," a quality of being that all of creation possesses. Insofar as something exists, it expresses the goodness and beauty of the Creator. Nonetheless, we recognize that the expression of the reality of beauty can be more or less. All trees may be beautiful insofar as they are trees, although some catch our attention and direct us more to the contemplation of the essence of "treeness". We can also speak of a hierarchy and varying degrees of beauty. Creation compels us with its natural beauty, instilled by God. Human art attempts to draw out this beauty further as a kind of contemplation of nature and human life. Humanity, because we are made in the image and likeness of God, contains the deepest beauty, because our life is infused with spiritual significance. There is nothing more beautiful than love and relationship. We cannot live without beauty, as we would be lacking in the necessary joy and splendor of life. The role of beauty is life-giving and necessary for humanity to be fully human and alive. Beauty, as a sign, points us to God, who is himself the fullness of Truth, Goodness, and Beauty.

The objective nature of beauty points us also to ugliness. When something is incomplete, deformed, or turns us away from the contemplation of truth, we would speak of its ugliness. Because we see the deepest beauty in human life, it is also there that we find the greatest ugliness. Sin, violence, and hate lead us away from the true meaning and purpose of our lives and cut us off from communion. Beauty is meant to lead us to love, into communion, peace, and harmony. Jesus, however, has redeemed even the ugly elements of life by embracing them on the Cross. He helps us to recognize beauty even in the midst of suffering, which he transforms into an opportunity for love. Beauty and ugliness themselves form a kind of harmony because we all must experience the trial of ugliness, even as God pulls us to his beauty in and through these difficulties. Forming a Christian aesthetic in our students helps them to recognize the relation between true beauty and ugliness, which can sometimes present itself as a surface beauty of vanity that pulls us away from truth and goodness.

Through the study of art, students are immersed in beauty. Beauty is an objective reality experienced subjectively in time and space that transcends time and place. Beauty arrests the heart, sparks wonder and awe, and leads to the Divine. Beauty overwhelms, delights, pleases the person, and evokes an emotional response. The encounter of beauty transcends us to something greater than ourselves and can pull us out of

our mundane experience of life. Authentic beauty contributes directly to culture because it inspires us to greater things. Being immersed in the great beauty of the Catholic tradition and faith play a central role in teaching from a Catholic worldview. Our Catholic schools have a great opportunity, and a great obligation, to help students explore all that is truly beautiful.

Guidance on Beauty in the Catholic School Environment

What is displayed in a school communicates what the school believes and holds up as important. The experience of beauty in a Catholic school certainly can take place in a concentrated and intentional formation in the art classroom, but the entire physical plant of the school should exude an obvious Catholic culture and invitation to be moved by beauty. Artwork in our school hallways, offices, communal spaces, and classrooms, then, should be beautiful and reveal the Catholic faith. Education is comprehensive, and the environment of the Catholic school can and should elevate the student to be moved by beauty. Catholic schools in the Archdiocese of Denver should be places of beauty. As Catholic schools, we acknowledge and honor the Catholic Church's beautiful tradition and incorporate richness from that tradition into our students' daily experience.

In his *5 Marks of the Catholic School*, Archbishop Miller writes, "From the first moment that a student sets foot in a Catholic school, he or she ought to have the impression of entering a new environment, one illumined by the light of faith, and having its own unique characteristics. The Incarnation, which emphasizes the bodily coming of God's Son into the world, leaves its seal on every aspect of Christian life. The very fact of the Incarnation tells us that the created world is the means God chose to communicate his life to us. What is human and visible can bear the divine... If Catholic schools are to be true to their identity, they will suffuse their environment with a delight in the sacramental. Therefore they should express physically and visibly the external signs of Catholic culture through images, symbols, icons, and other objects of traditional devotion. A chapel, classroom crucifixes and statues, liturgical celebrations, and other sacramental reminders of Catholic life, including good art that is not explicitly religious in its subject matter, should be evident. All these signs embody the community ethos of Catholicism."

The human soul longs for beauty, and our schools' aim is to form our students to become more human, especially through forming an appreciation and love of all beauty, which comes from God.

Questions to consider when considering beauty in the Catholic school environment, including classrooms:

- Are the walls thoughtfully decorated with intentionality? Do the objects on the wall overwhelm in number and busyness, or is it coldly sparse?
- Is this a warm and inviting atmosphere with visual emphasis on art, rather than distraction or visual clutter? (cont. on next page)
- Are there images of the Catholic faith? Are the sacred objects and sacred art pieces centrally and reverently placed?
- Are crucifixes and statues realistic and beautiful, and not silly-looking or cheap-looking?
- Are icons present and displayed in our school?

- Are there high-quality prints, drawings, or paintings of sacred images or architectural cultural treasures of the Church (such as our own Cathedral Basilica of the Immaculate Conception, or the Vatican’s St. Peter’s Basilica) displayed throughout the school?
- Is there beautiful artwork on display? Does the art have harmony, unity, proportion, and radiance?
- Are there pieces of art displayed from the list of Catholic cultural literacy pieces we desire for students to know?
- God is the most beautiful creator! Are beautiful elements of creation displayed or present that contribute to the beautiful environment of the school? (animals, shells, rocks, plants, flowers, etc.)

Integration of art and history, and art and catechesis

In the grade-level curriculum below, each grade-level band includes two rows: Art History, and Connections.

The “Art History” strand aims to teach students the history of the movements of art itself. Since students in the Archdiocese of Denver study particular historical periods according to the archdiocesan history curriculum, the art history section delineates the historical periods that students are already learning in history classes. The art teacher should coordinate with the classroom history teacher in order to overlap instruction of art history with the chronological story of history being taught in the history classroom. Some of these pieces can and should be taught in the history classroom. The “Timeline of Art” found at the end of this curriculum document includes the different historical movements.

The “Art History” strand also includes a designation of Catholic Cultural Literacy from art history. The aim of this list is to give our students a basis of artwork committed to the heart and memory as a grammar or knowledge from which to know Catholic art and enter the cultural conversation about art in the Church. The Catholic Cultural Literacy pieces are to be taught explicitly. By 8th grade, students should be able to recognize and know the artist and title of art by memory. The “Timeline of Art” also includes a list of pieces that will help students with a general Catholic cultural literacy. These pieces have been carefully selected as most frequently seen regionally in the life of the Church. Certainly, there are so many beautiful pieces of Catholic artwork, and this Catholic Cultural Literacy list should be seen as a minimum list. We hope schools discern many more pieces for students to know by heart and commit to memory.

The “Connections” strand is aimed at directing art instruction according to the liturgical calendar, and Catholic themes. The intent of this strand is direct integration with the students’ grade-level study of catechesis and theology. Main topics from grade-level catechesis and theology have been listed in the “Connections” strand. The art teacher should coordinate with the catechesis and theology teachers. Some of these pieces can and should be taught in the catechesis and theology curriculum. Catechesis and theology teachers, please see Jem Sullivan’s *The Beauty of the Faith: Using Christian Art to Spread the Good News* for integrating art into catechesis and theology instruction.

A special thank you to the members of the art curriculum committee who took time and effort to discuss, debate, contemplate, renew, and revise our archdiocesan art curriculum: Ryan Talbot (All Souls), Noelle Jung (Blessed Sacrament), Grace Sherak (Bl. Miguel Pro), Becky Heier (Frassati), Jeff Goldberg (Good Shepherd), Michele Meyer (Our Lady of Fatima), and Nicole Thomason (St. Vincent de Paul). Their contributions

and recommendations to the Office of Catholic Schools through Abriana Chilelli (Associate Superintendent of Academic Renewal) were invaluable.



Kindergarten, 1 st Grade, 2 nd Grade Curriculum	
<p>Dispositions towards Art: From and Forming a Catholic Transcendental Worldview</p>	<p>Habits and Dispositions of Craftsmanship: Attention, Studiousness, Excellence, Docility, Patience, Imitation, and Self-discipline to bring work to completion</p> <p>Habits and Dispositions of Studying Pieces of Art: Attention, Noticing, Sitting Still, Concentrating, Eye and Appreciation for beauty</p> <p>Habits and Dispositions of Creativity: Problem-solving, Wonder, Inspiration, Discernment</p> <p>Habits of the Prepared Environment: Collaboration, Grace, Courtesy, Charity, Stewardship, Empathy</p>
<p>Art Marking and Production: Craftsmanship and Creativity</p>	<p>The student will:</p> <ol style="list-style-type: none"> 1. Create art, being able to identify the media being used in projects. <ol style="list-style-type: none"> a. Paint: possibly <i>tempera, watercolor</i> b. Drawing: possibly <i>oil pastels, chalk pastels, crayons, markers, colored pencils, graphite</i> c. Sculpture: possibly <i>found objects (paper tubes, milk jugs), paper, wood, wire, pipe cleaner, craft sticks</i> d. Ceramics: possibly <i>Model Magic, air dry clay dough</i> e. Printmaking f. Fiber art/textiles g. Multimedia 2. Create art, being able to identify the techniques used in projects. <ol style="list-style-type: none"> a. Painting techniques: possibly <i>color mixing, watercolor, resists, pointillism, texture painting</i> b. Drawing techniques: possibly <i>outlining, shading, shadowing, blending, perspective</i> c. Sculpture: possibly <i>assemblage</i> d. Ceramic: possibly <i>pinch pot, slab, coil blend, slip and score (if kiln is available)</i> e. Printmaking forms: possibly <i>rubbing, stencils, monotypes, stamping</i> f. Weaving g. Collage/decoupage 3. Learn to copy/imitate artwork according to established rules.
<p>Art Literacy: Vocabulary, Terms, Elements, and Principles of Design Students should Know to Engage in Discussion, Reflection, and Critique of Art</p>	<ol style="list-style-type: none"> 1. Learn how to attend to and notice elements of a piece of artwork using the words: <ul style="list-style-type: none"> - Kindergarten and 1st Grade: line, shape, color, technique - 2nd grade: harmony, proportion 2. Learn to look at and being to study a piece of artwork. <ul style="list-style-type: none"> - Questions when looking at artwork: <ul style="list-style-type: none"> o What do I notice? o What do I see? o What is the subject of the art? o How was the art created? o What do I like most about the art? o What do I not like about the art?

Kindergarten, 1st Grade, 2nd Grade Curriculum

	<ul style="list-style-type: none"> ○ What is interesting? <p>3. Learn to reflect on the process of art production.</p> <ul style="list-style-type: none"> - Questions when Reflecting on Art Production: <ul style="list-style-type: none"> ○ What is the subject of the art? ○ How was the art created? ○ What do I like most about the art? ○ What do I not like about the art? ○ What happened during the art making process, surprises, and problems? ○ What would I do differently? ○ Would I create this art again on my own?
<p>Art History: Timeline, Artists, Movements, and Catholic Cultural Literacy</p>	<ol style="list-style-type: none"> 1. Study, imitate, and give beginning explanation of Christian art 2. Begin to recognize how art expresses cultural ideals by studying, imitating, and giving explanation of art from time periods studied in history during these grade levels in history, and the movements in art with specific artists (when available) contributing to these movements, during these years: <ul style="list-style-type: none"> ○ prehistoric and ancient civilizations (kindergarten), ○ Egypt (kindergarten), Greece (1st grade), ○ Rome (2nd grade), with the highpoint being the birth of Jesus in the Roman empire 3. See art timeline for artists and movements in years 15000 BC through 100 AD (kindergarten = years 15000-1000 BC, 1st grade = years 400 BC - 200 BC, 2nd grade = years 200 BC - 400 BC).
<p>Connections: Liturgical life and calendar, Catholic themes, and integration with other content areas.</p>	<ol style="list-style-type: none"> 1. Create or study art in relation to the liturgical calendar and saint feast days. 2. Coordinate with catechesis teacher to guide students in studying: <ul style="list-style-type: none"> ○ Kindergarten catechesis topics depicted in artwork. The following topics are covered in kindergarten catechesis: Adam and Eve, Noah, Abraham/Sarah/Isaac, Jacob, Joseph and his coat, Moses, Christmas, Easter, Mary, creation, Joseph (Jesus' foster father), saints, the Trinity, Baptism, prayer. <i>Any linked images are suggestions only.</i> ○ 1st Grade Catechesis topics depicted in artwork. The following topics are covered in 1st grade catechesis: creation, Noah, birth of Jesus in the Roman empire, the Call of the Disciples, death of Jesus, resurrection, ascension, Pentecost, Mary, the Good Samaritan, the Good Shepherd, Jesus and the little children, baptism, prayer. <i>Any linked images are suggestions only.</i> ○ 2nd Grade Catechesis topics depicted in artwork. The following topics are covered in 2nd grade catechesis: confession, the eucharist (an art study on monstrances, for example), first holy communion, confirmation, 1st century saints, 10 commandments, the Angelus. <i>Any linked images are suggestions only.</i>

3rd Grade, 4th grade, 5th grade Curriculum

<p>Dispositions towards Art: From and Forming a Catholic Transcendental Worldview</p>	<p>Habits and Dispositions of Craftsmanship: Attention, Studiousness, Excellence, Docility, Patience, Imitation, Self-discipline to bring work to completion Habits and Dispositions of Studying Pieces of Art: Attention, Noticing, Concentrating, Eye and Appreciation for beauty, Begin to look at art contemplatively Habits and Dispositions of Creativity: Problem-solving, Wonder, Inspiration, Discernment Habits of the Prepared Environment: Collaboration, Grace, Courtesy, Charity, Stewardship, Empathy</p>
<p>Art Marking and Production: Craftsmanship and Creativity</p>	<p>The student will:</p> <ol style="list-style-type: none"> 1. Select and implement the appropriate media for projects. <ol style="list-style-type: none"> a. Paint: possibly <i>tempera, water color, acrylic</i> b. Drawing: possibly <i>oil pastels, chalk pastels, pen and ink, blending stumps, colored pencils, charcoal, marker</i> c. Sculpture: possibly <i>plaster of Paris, papier-mâché, wood, found objects, foil</i> d. Computer: possibly <i>digital images, graphic design</i> e. Printmaking: possibly <i>relief printing, collagraphs</i> f. Photography g. Fiber art/textiles h. Multimedia 2. Implement the techniques used in fine art and craft projects. <ol style="list-style-type: none"> a. Painting techniques: possibly <i>color mixing, watercolor, resists, pointillism, shading, tinting, illuminations</i> b. Drawing techniques and tools: possibly <i>stippling, hatching, cross-hatching, gesture, perspective (1 point and 2 point), ruler, compass, eraser, templates</i> c. Sculpture: 3D construction d. Ceramic; possibly <i>pinch pots, coil, slab, slip and score (if kiln is available)</i> e. Printmaking forms: possibly <i>rubbing, stencils, monotypes, stamping</i> f. Weaving: possibly <i>macramé, fiber, paper</i> g. Architecture: possibly <i>3D construction</i>
<p>Art Literacy (Vocabulary, Terms, Elements, and Principles of Design Students should Know to Engage in Discussion, Reflection, and Critique of Art)</p>	<ol style="list-style-type: none"> 1. Learn how to look at and continue to interpret artwork, and learn to look at, examine, and see a piece of artwork using the vocabulary for elements of art: line, shape, color, technique, value, space, form. And using the vocabulary for the principles of design: repetition, pattern, movement, balance, proportion. 2. Questions when looking at artwork: <ul style="list-style-type: none"> o What do I notice? What do I see? o What is the subject of the art? o How was the art created? o What do I like most about the art? o What do I not like about the art? o What is interesting?

3rd Grade, 4th grade, 5th grade Curriculum

	<ul style="list-style-type: none"> ○ What moves me? ○ What does this piece of art remind me of? ○ How is the artist representing God? Christian values? A Biblical account? ○ How is the artist using elements of art or design principles to communicate that Christian message? <p>3. Questions when Reflecting on Art Production:</p> <ul style="list-style-type: none"> ○ What is the subject of the art? ○ How was the art created? ○ What do I like most about the art? ○ What do I not like about the art? ○ What happened during the art making process, surprises and problems? ○ What would I do differently? ○ Would I create this art again on my own?
<p>Art History: Timeline, Artists, Movements, and Catholic Cultural Literacy</p>	<ol style="list-style-type: none"> 1. Study, imitate, and tell the story of what a particular piece of Christian art is referencing (Bible story or life of a saint). 2. Begin to recognize how art expresses cultural ideals by studying, imitating, and giving explanations of art from time periods studied in history, and the movements in art with specific artists contributing to these movements, during these years: <ul style="list-style-type: none"> 3rd Grade <ul style="list-style-type: none"> ○ early Christianity ○ Renaissance 4th Grade <ul style="list-style-type: none"> ○ ancient Mexico ○ Our Lady of Guadalupe ○ the early southwest ○ Colorado history ○ the history of the Archdiocese of Denver including the cathedral and SOG Julia Greeley 5th Grade <ul style="list-style-type: none"> ○ Indigenous peoples of the Americas ○ early American (southeast seaboard, and colonial) through the Reconstruction. 3. See art timeline for artists and movements in years 400 AD through 1850 AD (3rd grade: 400 - 1600 AD, 4th grade: 1400-1500, 5th grade: 1400-1850AD)
<p>Connections: Liturgical life and calendar, Catholic themes, and</p>	<ol style="list-style-type: none"> 1. Create or study art in relation to the liturgical calendar and saint feast days. 2. Coordinate with catechesis teacher to guide students in studying 3rd grade catechesis topics depicted in artwork. The following topics are covered in 3rd grade catechesis. Any linked images are suggestions only. Topics: man's relationship with God as unique from the rest of creation,

3rd Grade, 4th grade, 5th grade Curriculum

integration with other content areas.

3. Coordinate with catechesis teacher to guide students in studying **4th grade catechesis** topics depicted in artwork. The following topics are covered in 4th grade catechesis. Any linked images are suggestions only. Topics: covenants (with Adam, Noah, Abraham, David, Moses, and Jesus), the 4 gospels, historical depictions of Christ, [corporal](#) and spiritual works of mercy, the [Immaculate Conception](#)
4. Coordinate with catechesis teacher to guide students in studying **5th grade catechesis** topics depicted in artwork. The following topics are covered in 5th grade catechesis. Any linked images are suggestions only. Topics: Old Testament and New Testament, Bishop John Carroll, St. Elizabeth Ann Seton, St. Katharine Drexel, Fr. De Smet, Servant of God Nicholas Black Elk, all seven sacraments, ancient myths of creation versus God's goodness in Genesis' account, St. Martin de Porres, Sr. Thea Bowman, Fr. Augustus Tolton, Mother Mary Lange, and personal daily prayer.

6 th , 7 th , and 8 th Grade Curriculum	
Dispositions towards Art: From and Forming a Catholic Transcendental Worldview	<ol style="list-style-type: none"> 1. Habits and Dispositions of Craftsmanship: Attention, Studiousness, Excellence, Docility, Patience, Imitation, Self-discipline to bring work to completion 2. Habits and Dispositions of Studying Pieces of Art: Attention, Noticing, Concentrating, Eye and Appreciation for beauty, Begin to look at art contemplatively 3. Habits and Dispositions of Creativity: Problem-solving, Wonder, Inspiration, Discernment 4. Habits of the Prepared Environment: Collaboration, Grace, Courtesy, Charity, Stewardship, Empathy
Art Marking and Production: Craftsmanship and Creativity	<p>The student will:</p> <ol style="list-style-type: none"> 1. Select and implement the appropriate media for projects. <ol style="list-style-type: none"> a. Paint: possibly <i>tempera, watercolor, acrylic</i> b. Drawing: possibly <i>oil pastels, chalk pastels, pen and ink, blending stumps, colored pencils, charcoal, marker</i> c. Sculpture: possibly <i>plaster of Paris, papier-mâché, wood, found objects, foil</i> d. Computer: possibly <i>digital images, graphic design, animation</i> e. Printmaking: possibly <i>relief printing, collagraphs, silkscreen</i> f. Photography g. Fiber art/textiles: possibly <i>needle, felting, embroidery, sewing, macramé, batik</i> h. Multimedia: possibly <i>bookmaking, collage</i> 2. Implement the techniques used in fine art and craft projects. <ol style="list-style-type: none"> a. Painting techniques: possibly <i>color mixing, shading, tinting, advanced techniques</i> b. Drawing techniques and tools: possibly <i>thumbnail sketch, contour, gesture, cross-hatching, stippling, grid drawing, perspective (1 point and 2 point), ruler, compass, eraser, calligraphy</i> c. Sculpture: 3D construction d. Ceramic: possibly <i>pinch pots, coil, slab, slip and score (if kiln is available)</i> e. Printmaking forms: possibly <i>rubbing, stencils, monotypes, stamping</i> f. Weaving: possibly <i>macramé, fiber, paper</i> g. Architecture: possibly <i>3D construction</i>
Art Literacy (Vocabulary, Terms, Elements, and Principles of Design Students should Know to Engage in Discussion,	<ol style="list-style-type: none"> 1. Learn how to look at and continue to interpret artwork, and learn to look at, examine, and see a piece of artwork using the vocabulary for elements of art: line, shape, color, technique, value, space, form. And using the vocabulary for the principles of design: repetition, pattern, movement, balance, proportion. 2. Questions when looking at artwork: What do I notice? What do I see? What is the subject of the art? How was the art created? What do I like most about the art? What do I not like about the art? What is interesting? What moves me? What does this piece of art remind me of? What is the story of this painting? How is the artist representing God? Christian values? A Biblical account? What historical significance is in this piece of art? What might this art mean? Is this art

6th, 7th, and 8th Grade Curriculum

Reflection, and Critique of Art)

beautiful: does it radiate, is it proportional, is it harmonious? What truth is being communicated through this piece of artwork?

3. **Questions when Reflecting on Art Production:** What is the subject of the art? How was the art created? What do I like most about the art? What do I not like about the art? What happened during the art making process, surprises and problems? What would I do differently? Would I create this art again on my own?

Art History: Timeline, Artists, Movements, and Catholic Cultural Literacy

1. Study, imitate, explain the significance of Christian art with theological or historical significance.
2. Begin to recognize how art expresses cultural ideals by studying, imitating, and giving explanations of art from time periods studied in **history**, and the movements in art with specific artists contributing to these movements, during these years:
 - o **6th Grade:** Possibly: fertile crescent, Ramses II, Moses, David and Solomon and the construction of the temple, Assyrian sculpture, remnants of the Wall of Babylon, ziggurats, hanging gardens, Ancient Greece, Raphael’s School of Athens painting, the Parthenon, theaters of Athens/Ephesus, , library of Ephesus, Colossus of Rhodes, lighthouse and library of Alexandria, mosaic of Alexander the Great, Greek shields, helmets, Greek pottery, Ancient Rome, Coliseum, Pantheon, Pompeii, Aqueduct of Segovia, Statues of emperors, Trajan’s Column, Frescos from Pompeii, The Orator statue, Augustus of Prima Porta, equestrian statue of Marcus Aurelius, colossus of Constantine, Constantine’s arch, relief from Roman forum depicting sack of Jerusalem.
 - o **7th Grade:** Possibly: early Christian art from first centuries, Images from the catacombs of Domitilla, Callixtus, Marcellinus and Peter, Priscilla, Statue of Good Shepherd, sarcophagi carvings – such as Jonah, Santa Maria Antiqua, Via Salarias, Junius Bassus, Dogmatic, Passion, Room of Constantine paintings, Images of original St. Peter’s and other early Christian basilicas, cathedrals of Paris, Chartres, Wells, Cologne (including statuary and stained glass), image of St. Francis from Subiaco, Basilica of St. Francis, Rich Hours of the Duke of Berry
 - o **8th Grade:** Possibly: Duomo of Florence, Van Eyck’s Altarpiece of Ghent, Veit Stoss Altarpiece at St. Mary’s Krakow, Altarpieces at Seville and Toledo, Sculpture of Donatello including the statuary of the Basilica of St. Anthony in Padua, Selections of Florentine renaissance, such as Masaccio’s Holy Trinity, Bl. Fra Angelico’s San Marco frescoes, Piero della Francesco’s Baptism, Ghirlandaoi’s Tornabuoni Chapel, Botticelli’s Madonna of the Magnificat, Signorelli’s Deeds of the Anti-Christ, Niccolò dell’Arca, “Lamentation over Dead Christ”, Tillman Riemenschneider’s Altar of the Holy Blood, Bernt Notke’s Statue of St. Geroge , Albrecht Durer’s Festival of the Rose Garlands and Woodcuts of the Apocalypse and Passion, Raphael Rooms, Raphael’s Madonnas, Sistine Chapel walls and ceiling, Michelangelo’s David/Pieta/Moses, Leonardo da Vinci’s paintings, St. Peter’s Basilica architecture/decoration/statuary, The Carracci, Caravaggio’s Calling of St. Matthew, Bernini’s Ecstasy of St. Teresa, Paintings of El Greco and other Spanish Golden Age, Dutch Golden Age: Rubens/Vermeer/Rembrandt, Baroque churches, Enlightenment, rise of modernity, contrast of modernity to classical art, modern art
3. See art timeline for artists and movements in years 15000 BC through 2000s AD (6th grade = years 15000-1000 BC, 7th grade grade = years 33AD - 1200 AD, 8th grade = years 1200 AD - 2000s AD).



6th, 7th, and 8th Grade Curriculum

**Connections:
Liturgical life
and calendar,
Catholic
themes, cross
curricular
connections,
career
opportunities**

1. Create or study art in relation to the liturgical calendar.
2. Coordinate with catechesis teacher to guide students through art in contemplating **6th grade theology**. The following topics are covered in 6th grade theology. Any linked images are suggestions only. Topics: Old testament covenants (Adam/Eve, Noah, [Abraham](#), [Moses](#), [David](#), Jeremiah), Old Testament typology of the sacraments (Noah/baptism, [manna](#)/Eucharist), humanity as the [pinnacle](#) of creation, humans as male and female, man in the image of the [Trinity](#) learns of himself through gift of self, the human body as good and as a visible sign of God's invisible love, [Ten Commandments](#).
3. Coordinate with catechesis teacher to guide students through art in contemplating **7th grade theology**. The following topics are covered in 7th grade theology. Any linked images are suggestions only. Topics: Beatitudes, the [Epistles](#), Jesus, Mary, angels, death, [resurrection & redemption](#), communion of persons as gift of self (Trinity as an example), the body communicates the human person is a gift, true and false freedom.
4. Coordinate with catechesis teacher to guide students through art in contemplating **8th grade theology**. The following topics are covered in 8th grade theology. Any linked images are suggestions only. Topics: Pentecost and Paul's journeys through Acts and Epistles, Reformation and Protestantism, Nicene Creed, Apostles Creed, spouses in holy marriage, priesthood, vocation, St. Damien of Molokai, St. Martin de Porres, St. Katherine Drexel, Servant of God Julia Greeley
5. Study and explore career opportunities related to the visual arts, such as: art historian, sculptor, fashion, interior design, graphic design, technology/engineering, animation, photography, architecture, fine arts careers, craft/artisan work, art therapy, medical/scientific illustration, art education, theater, makeup artist, costumer, theater stage design, museum curator, museum docent, etc.

Catholic Cultural Literacy

Education of any kind is an enculturation: a forming of a student into a culture, or a passing on of a particular culture through education. Culture is the way a group of people in a shared society or group live through a shared language, a shared science, a shared practice in living, a shared set of beliefs, shared music, shared celebrations, shared artwork, etc. "A close examination of the various definitions of school and of new educational trends at every level, leads one to formulate the concept of school as a place of integral formation by means of a systematic and critical assimilation of culture. A school is, therefore, a privileged place in which, through a living encounter with a cultural inheritance, integral formation occurs" (*The Catholic School*, #26, 1977).

Catholic education is an enculturation into Catholic culture: what to believe, and especially how to live as a Catholic. This includes a passing on of the treasury of beloved music, traditions, celebrations, and in the case of art education in a Catholic school, the passing on of the treasure store of beautiful art of the Catholic Church's tradition and many contributions to art. As such, to properly enculturate students into our Catholic culture, our school environments must immerse students in Catholic cultural literacy¹.

We are called in our Catholic schools pass on our Catholic culture, but we especially aim to form students to be able to recognize, know about, and be able to talk about supernatural significance of various pieces of Catholic culture. In this way, Catholic cultural literacy will positively impact our students' ability to understand catechetical and theological topics more than if they do not know the general grammar of Catholic culture. Most importantly, our Catholic school students will be able to participate more fully in the lived reality of the Church's beautiful and enriching culture, giving our students access to participate in the conversation of the Church, in order to love the Church well, be drawn closer to the Lord through the beauty of the Church, and participate more deeply in their mission and role in the Church.

In *The Holy See's Teaching on Catholic Schools*, Archbishop J. Michael Miller writes, "If Catholic schools are to be true to their identity, they will suffuse their environment with a delight in the sacramental. Therefore, they should express physically and visibly the external signs of Catholic culture through images, symbols, icons, and other objects of traditional devotion." In Archdiocese of Denver Catholic Schools we believe that we ought to not only display physically these external signs of traditional devotion, but we should also directly teach our students what they are.

The pieces of Catholic cultural literacy in art are found in the right column of the Art History Timeline. By the time a student graduates from 8th grade, they should be able to recognize by name of piece and artist all of the titles on this list.

¹ "Catholic cultural literacy" is a term we have coined borrowing from thought of educator and professor ED Hirsch found in his 1987 work, *Cultural Literacy*. *Cultural Literacy* attempted to name the names, dates, idioms, and concepts which he believed all Americans should know and which should be taught in all American public schools to ensure the most equitable outcomes for students of all backgrounds, especially those from minority and economically disadvantaged communities.

Timeline of Art

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	To be explicitly studied or imitated to build Catholic cultural literacy <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
B.C.				
15,000	Cave Paintings	Ancient		
5000		Ancient	Civilizations of: Mesopotamia, Egypt, Minoa	
1000	Dipylon vase	Egyptian	Jerusalem founded	
400	Acropolis; Grecian urns	Greek	Greece's Golden Age; Alexander the Great	
200	Nike of Samontrace	Roman	Rome dominates Near East	
A.D.				
100	Roman catacombs	Early Christians	Peak of Roman Empire	The Good Shepherd, Roman catacombs
400	Pantheon	Byzantine	Rome falls	
Beginning in 300s	Iconography	Iconography	Early Christianity	Icon of Christ Pantocrator Icon of the Holy Trinity (Rublev, 1410)
550	Book of Kells	Illuminated Manuscripts	Early monstaries	The Book of Kells
600	Lindisfarne Gospels	Byzantine	Charlemagne	
1000	Bayeux Tapestry	Romanesque	Normans invade England	

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	<u>To be explicitly studied or imitated to build Catholic cultural literacy</u> <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
1250	Chartres master builder; Giotto; Lorenzetti	Gothic	Magna Carta	<p>Giotto: Scrovegni chapel frescoes, especially the Lamentation of Christ</p> <p>Lorenzetti: the Annunciation, Presentation at the Temple, St. John the Baptist</p> <p>Artist Unknown: Three Monks Singing Before a Lectern</p> <p>Chartes Cathedral</p> <p>Notre Dame cathedral's Rose Window</p>
1400	Botticelli; da Vinci; Piero; Lippi, Fra Angelico; Van Eyck; del Fiore	Early Renaissance; Linear perspective	Holy Roman Empire; da Medici rules Florence; Columbus reaches Americas	<p>Botticelli: Youth of Moses, Annunciation, Adoration of the Magi</p> <p>Da Vinci: Last Supper, his Madonnas</p> <p>Fra Angelico: Annunciation, Coronation of the Virgin</p> <p>Van Eyck: The Adoration of the Lamb</p>

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	<u>To be explicitly studied or imitated to build Catholic cultural literacy</u> <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
				Del Fiore: Baptistry doors of Florence Gates of Paradise
1500	Michelangelo; Raphael; Titian; El Greco; Bruegel; Arcimboldo, Caravaggio, Sister Plautilla Nelli; Donatello	High Renaissance; Northern Renaissance	Elizabeth I; Magellan circles globe	Image of Our Lady of Guadalupe Michelangelo: Sistine Chapel Ceiling (Creation of Adam), Pieta Raphael: School of Athens, Disputation of the Holy Eucharist Caravaggio: The Incredulity of Saint Thomas, The Calling of St. Matthew, Conversion on the Way to Damascus Titian: Assumption El Greco: The Disrobing of Christ Donatello: Mary Magdalene
1600	Rubens; Rembrandt; Poussin; Leyster; Zurbarán; Bernini	Baroque	Galileo; British colonize America	Rubens: St. Ignatius of Loyola, the Descent from the Cross

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	To be explicitly studied or imitated to build Catholic cultural literacy <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
				Rembrandt: The Prodigal Son, Storm on the Sea of Galilee, Crucifixion Zubarán: The Bound Lamb (Agnus Dei) Bernini: Ecstasy of St. Theresa
1700	Boucher; Watteau; Hogarth	Rococo	Steam engine invented; Franklin experiments with electricity	Boucher: Light of the World, Hogarth: Pool of Bethesda
1750	Fragonard; David;	Neoclassism	American Revolution; French Revolution	David: Portrait of Pope Pius VII
1800	Goya; Ingres; Constable, Bougeuerau	Romanticism; Realism	Louisiana Purchase; Queen Victoria; Irish famine; Railroads spread	Ingres: The Virgin Adoring the Host Bouguereau: the Pieta, Innocence
1850	Bierstadt, Millet, Rudier	Pre - Raphaelites, Realism	U.S. Civil War; Evolution theory; Sanford founded	Bierstadt: anti-Catholicism in America in The Roman Fish Market painting Millet: The Angelus Rudier: The Thinker
1875	Cassatt; Gauguin; Van Gogh; Monet ; Morisot Seurat; Rousseau;	Impressionism; Post - Impressionism; Japonism; Neo-Impressionism,	Colonialism peaks; Telephone invented; Light bulb invented; Automobile invented	Gauguin: Be Be (The Nativity)

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	To be explicitly studied or imitated to build Catholic cultural literacy <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
	Toulouse-Lautrec; Whistler; Cassatt,			
1880s	Gaudi	Art nouveau	Economic growth and prosperity in much of the world, especially America and Europe, American cities rise	Gaudi: La Sagrada Familia
1900	Hartley; MacDonal - Wright; Lange; Schiele; Munch; El Greco; Nolde; Tanner	Abstraction; Expressionism	Airplane invented; World War I; Theory of Relativity; Great Depression; Word War II; Atomic Bomb	Emil Nolde: Life of Christ Tanner: Annunciation
1910	Henri Matisse; Andre Derain; Gustav Klimt; Louis Tiffany; Pablo Picasso; Georges Braque; Umberto Boccioni; Marcel Duchamp	Fauvism; Art Nouveau; Cubism; Futurism; Dada	World War I; Theory of Relativity	
1920	William Van Alen; Rivera; Jose Orozco; David Siqueiros; Peter Behren; Bruno Taut; Grant Wood; Charles Burchfield; Jacob Lawrence; Romare Beardon; Augusta Savage; Salvadore Dali; Andre Brenton; Usher	Art Deco; Mexican Muralism; Bauhaus; American Scene Painting; Harlem Renaissance; Surrealism	Great Depression	Dali: The Crucifixion
1930	Laura Mane Greenwood; Thomas Hast Benton; Henry Tanner; Lange; Mies Van Der Rohe	Regionalism; International Style		
1940	Pollock; Krasner; Karel Appel; Matisse	Abstract Expressionism; CoBrA	Word War II; Atomic Bomb	Matisse: Altarpiece

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	To be explicitly studied or imitated to build Catholic cultural literacy <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
1950	Albers; de Kooning; Rothko; Stella; Kline; Frankenthaler; Rothko; Still; Kline; deKooning; Frankenthaler; Rothko; Still;	Action Painting; Color Field Painting;	Sputnik, Korean American War, Vietnam War; Apollo moon landings; Fall of Soviet Union; AIDS virus	
1960	Victor Vasarely; Bridget Riley; Andy Warhol; Richard Hamilton; Jeff Koons; Claes Oldenburg; Donald Judd; Frank Stella; Dan Flavin; James Turrell; Robert Smithson; Chuck Close; Duane Hanson; Anish Kapoor; Eva Hesse; Felix Gonzales-Torres; Damien Hirst; Nam June Paik; Joseph Beuys; Morris Louis; Paul Reed; Kenneth Noland	Op Art; Pop Art; Minimal art; Land Art; Photorealism; Post-Minimalism; Fluxus; Washington Color School;	Vietnam War; Apollo moon landings; rise of modern feminism	
1970	Pierre Restany; Yves Klein; Judy Pfaff; Rachel Whitread; Sol Lewitt; Joseph Kosuth; Klein	New Realism; Installation Art; Conceptual Art; Performance Art	JPII as pope, Roe v. Wade	
1980	Anselm Keifer; Jean-Michel Basquiat; David Hockney; Top Cat; Cool Earl; Cornbread; Lady Pink; Haring; Sherrie Levin; Cindy Sherman	Neo-Expressionism; Graffiti Art; Neo-Conceptual	Fall of Berlin Wall; AIDS virus	

Era	Artwork	Movement/Period	Historical Events <i>(use grade level articulation above to match historical time period with grade levels)</i>	To be explicitly studied or imitated to build Catholic cultural literacy <i>(see grade levels above for what grade to teach, according to the years studied in art history timeline)</i>
1990	Joseph Nechvatal; George Grie; Fang Lijun, Liu Wei; Yue Minjun; Jeff Koons; Nancy Spero; Cindy Sherman; Max Erns; Hirst; Lycia Trouton; Marisa Merz	Computer Art; Cynical Realism; Appropriation; Young British Artists; Arte Povera	1993 World Youth Day Denver, Fall of Soviet Union; United States defend Kuwait in Operation Dessert Storm	
2000s	Louise Nevelson; Betye Saar; Joseph Cornell	Assemblage	September 11 Attack of World Trade Center; War in Iraq; War in Afghanastan;	
	Gonzalez Torres; Andrea Zittel; Alison Mealy; Julian Oliver	Relational art; Videogame art		

Glossary of Art Terms

The glossary is a selected group of art terms often used in the classroom. The definitions are provided as a quick reference. More comprehensive explanations of these terms may be found in other guides.

abstract The depiction of subject matter in a non-representational manner.

Abstract Expressionism A non-representational school of painting that arose after World War II. Characterized by emotions and feelings expressed through action, and the use of color and form.

accordion book A book whose pages fold similar to the bellows of an accordion.

acrylic paint A water-based opaque medium in which pigments are mixed with an emulsion that serves as a binder and paint vehicle.

aesthetic Relating to the nature and appreciation of beauty.

analogous colors Colors that are next to each other on the color wheel.

animation A filmed sequence of slightly varied drawings or models that create the appearance of movement.

aquatint A printmaking technique in which value areas rather than lines are etched to achieve half tones.

arabesque Ornamentation or surface decoration, with intricate curves and flowing lines based on plants and flowers; characteristic of Islam art.

arch In architecture, a structure, usually curved, forming the top of a doorway or walkway, and supporting the weight above it.

architecture The art of designing and constructing buildings (structures) and other human-made environmental features.

archival A term applied to materials that are treated to resist deterioration.

armature A framework used to under gird a structure.

art criticism An evaluation of art involving description, analysis, interpretation and judgment.

Art Deco A decorative style popular circa 1920s-1940s reflecting the sleek qualities of the Machine Age by the use of steel, chrome, glass, and plastic; characterized by geometric patterns, curves, and lines.

Art Elements Line, shape, color, form, texture, space, value; also referred to as Elements of Art.

Art Nouveau A design movement of the late-1800s to the 1930s characterized by the flowing, graceful, curved lines, based on organic forms such as flowers and plants.

artist's proof The initial prints pulled in an edition; used by the artist to evaluate the quality of the print.

assemblage A sculpture constructed by combining objects or materials not traditionally used in making art.

asymmetrical (asymmetrical balance) One side of the composition does not reflect the design of the others.

atmospheric perspective The illusion of depth created by rendering distant objects as blurred or indistinct.

avant-garde Art that is intended to provoke an audience to consider a non-traditional idea.

background An area of the picture plane that appears farthest from the viewer.

balance A principle of design concerned with the arrangement of one or more elements in a work of art to create a sense of stability; the three types of balance are symmetrical, asymmetrical, and radial.

Baroque A European movement from 1550-1700 characterized by dramatic light and shade, extensive ornamentation, and spatial illusions.

barrel vault In architecture, a semicircular masonry ceiling constructed with repeated arches.

bas relief Sculpture in which parts of the surface project slightly from a flat plane; also referred to as low relief.

batik A method of dyeing cloth which involves the use of removable wax to repel (resist) the dye on parts of the design where dye is not desired.

Bauhaus A German school of design circa 1920-1933 influenced by industrial technology and mass production.

Benin Art of the 16th- and 17th-century West African kingdom known for bronze castings.

bisque ware Clay that has been fired but not glazed.

brayer A roller used in printmaking to apply ink to a surface.

Byzantine Art A style of art developed during the 5th century focusing on religious themes; in architecture, characterized by round arches, large domes, and the extensive use of mosaics; in painting, characterized by formal design, stylized figures, and the rich use of color and gold.

calligraphy The art of elegant handwriting created with a brush or pen.

capital In architecture, the top or capstone of a pillar or column.

caricature The depiction of a person in which selected features are exaggerated.

cartoon

- a. A humorous or satirical illustration.
- b. A full-scale drawing used as a model for a mural or tapestry.

cast To form a material into a three dimensional shape by pouring the material into a mold.

ceramics Objects of clay and fired in a kiln.

chiaroscuro The technique of producing strong value contrast showing the effects of light and shadow in a painting or drawing.

Chicano art An art form that expresses the experiences, ideas, and aspirations of the real and ideal Mexican-American community.

cityscape Art that depicts the urban environment.

Classical Art and architecture in early Greece and Rome characterized by a clear, rational structure, with an emphasis on balance, proportion, and restraint.

clay Mud, moist, sticky dirt; plastic when wet, brittle when dry, very hard when heated.

coil construction A method of forming pottery or sculpture from rolls of clay.

color element of art; produced by light of various wavelengths and when light strikes an object and reflects back to the eyes.

collage A two-dimensional work of art made by gluing pieces of pictures, paper, and/or found materials.

collograph A process in which prints are pulled from a plate or block that has been built up.

color triad Any three colors equidistant from each other on the color wheel, such as red, yellow, and blue; or orange, green, and violet.

color wheel A diagram representing the spectrum of colors and their relationship to each other.

column A vertical cylindrical support consisting of a base, shaft, and capital.

complementary color Any two colors opposite each other on the color wheel, such as red and green, or blue and orange.

composition The arrangement of the elements of art in a painting or other work of art.

Conceptual Art A contemporary movement in which the idea of the art work is more important than its production.

contemporary art Refers to the art of today, as distinguished from modern art, a term applied to art from the late-19th to the mid-20th centuries.

contour lines The lines that define the edges of a shape or form.

contrast A principle of design in which elements are set in opposition in order to emphasize differences.

contrapposto A standing pose in which weight is shifted to one leg, causing the hip and shoulder lines to counterbalance each other.

convergence An arrangement of lines that lead to one point.

cool colors Colors often associated with cool places, things, and feelings in which blue and green are dominant.

cornice A projecting ornamental molding.

crafts Decorative works that serve a utilitarian purpose, such as weaving, jewelry, and pottery.

crosshatch A technique for shading using intersecting lines.

Cubism A style developed in the early-20th century that depicts the simultaneous presentation of various views of an object.

curator A person responsible for researching and acquiring objects, and organizing and writing about exhibits; often employed by museums and galleries.

Dadaism A movement established after World War I that challenged conventional values by producing works of art that seemed nonsensical; derived from the French term *dada*, meaning hobbyhorse.

depth The illusion of distance in a two-dimensional work of art.

design principles Unity, variety, emphasis, rhythm, movement, balance, pattern; and proportion; also referred to as principles of design.

diptych A work of art such as a painting on two panels usually an altarpiece.

digital art Art created on a computer.

dome A hemispherical ceiling.



dry point An intaglio printmaking technique, similar to engraving, in which a sharp needle is used to incise a plate.

dry-brush A painting technique in which a slightly moistened brush is used to place pigment on a surface.

edition The total quantity of prints that are numbered and signed by the artist.

emphasis A principle of design that draws the viewer's attention to a particular area in composition.

encaustic A paint consisting of pigment mixed with beeswax.

engraving An intaglio process of printing from an incised and inked wooden or metal plate; also the resulting print.

etching A printing technique in which a metal plate is covered with an acid-resistant material, the surface is scratched, and the plate is bathed in acid, creating incised lines that are later inked for printing; also the resulting print.

Expressionism An art movement of the early-20th century originating in Germany and focusing on the artist's emotional response to his subject rather than fidelity to a realistic depiction.

Fauvism A style of painting in early-20th century France, characterized by excessive use of colors, bold brushwork, and simplified shapes; derived from the French *les fauves*, meaning wild beast.

firing Heating ceramic pottery or sculpture at very high temperatures to bring clay or glaze to maturity.

fixative A solution sprayed onto drawings to prevent smudging.

focal point The area of an artwork that attracts the viewer's attention.

folk art Art made by people who have little or no formal art training. Folk artists usually make works of art with traditional techniques and content in styles handed down through generations and often in a particular region.

font A specific style and size of typeface.

foreground The area of a picture plane that appears closer to the viewer.

foreshortening A type of perspective that produces an exaggerated view of the parts of the subject closest to the viewer.

form An element of art that refers to shape and volume.

frieze A decorated horizontal band, painted or carved.

fresco The painting technique in which pigments dissolved in water are applied to a moist plaster surface (usually a wall); when dried, the paint is permanent; also refers to a painting done in this manner.

frottage The technique of rubbing a crayon or graphite on a piece of paper which has been placed over an object, creating an image of the object on the paper. Also called rubbing.

Futurism An early-20th century movement originating in Italy, characterized by the illusion of dynamic motion; a comment on the mechanization of modern life.

gargoyle A sculpture of a grotesque creature often functioning as a rainspout on a Gothic cathedral.

genre painting Art that depicts everyday life.

gesso A ground or coating used for preparing a surface prior to painting.

gesture drawing A quick drawing that captures the energy and movement of the subject.

glaze A coating on ceramic pottery that produces a glass-like quality after firing; also a finish applied over a painting.

Gothic A European architectural movement from the 12th through 15th centuries characterized by pointed arches, ribbed vaults, and flying buttresses, and enabling architects to erect churches of great heights with large areas of stained glass.

gouache A paint medium created by adding opaque white to watercolor paint.

graphic design Visual communication using two-dimensional images and text.

Harlem Renaissance The African-American cultural movement in literature and the arts from the 1920s through the 1930s, born in the Harlem section of New York City.

harmony The effect on an aesthetically pleasing combination of elements.

hatching A technique of shading using parallel lines.

hieroglyphics The use of pictures or symbols to represent words, sounds, or ideas.

horizon line In a two-dimensional art work, the delineation between the sky and water or land.

hue Pure color.

Illuminated manuscript A text that is decorated or illustrated using combinations of silver, gold, and a vivid color.



illustrator A person who creates a visual image to clarify or decorate a text.

impasto The application of paint in a thick, paste-like manner.

Impressionism A painting movement originating in France about 1870 in which artists sought to capture the transitory effects of light on subjects in nature.

Installation Art Art made for a specific setting, often incorporating the features of the site.

intaglio A printmaking process in which ink is applied to incised areas of a plate.

intensity The saturation or brightness of a color.

Jazz Age The period in the 1920s characterized by progress in technology and new trends in culture and art, the emergence of the individual, and the pursuit of enjoyment.

keystone The pivotal block or stone in the construction of an arch; the last stone placed.

kiln A furnace used for firing and glazing clay.

Kinetic Art Sculpture composed of parts that are set in motion by an internal engine or by atmospheric conditions such as air, water, or light.

landscape Art that depicts the natural environment.

layering Building up a surface.

line An element of art used to define space and contours, and to suggest mass and volume; a surface mark that can vary in width, direction, length, and intensity.

linear perspective A technique to create the illusion of depth on a flat surface by extending lines to a vanishing point.

lithography A method of printmaking using a stone or metal plate; also known as planography.

logo A symbol that identifies a business, individual or group.

Manga Japanese comic books; also refers to a particular style of artwork; closely related to anime, a style of animation also developed in Japan.

Mannerism A late-16th century European movement marked by emotion, distortion of the figure, exaggerated perspective, and the dramatic use of light and shadow.

maquette A preliminary model of a sculpture.

mat A border, usually of linen and cardboard, between the picture and the frame.

matte Flat, non-glossy; having a dull surface appearance.

Medium (plural **media** or **mediums**)

- Material used by an artist.
- Technique used to produce a work of art.
- The fluid in which pigment is suspended.

Mexican Muralism The revival of large-scale mural painting in Mexico in the 1920s and 1930s; the three principal artists—Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros—reflected their political beliefs in their work.

middleground The area on the picture plane between the foreground and the background.

mixed media Artwork created using more than one medium.

mobile Sculpture that depends on movement to rotate and change its configuration.

modeling A three-dimensional effect in painting or drawing created by changes in color, the use of lights

and darks, cross-hatching. Creating a three-dimensional form from clay or a soft material.

Modernism Describes changes occurring in western society between the late 19th and early 20th centuries. Modernism focused on progressing society through scientific and technological achievements. Modern art rejects traditions, and embraces freedom of expression, experimentation, radicalism, and primitivism.

mold or mould A hollow form for shaping (casting) a fluid or plastic, or molten metal. In papermaking, the mold is the lower screen that holds the pulp.

monochromatic Referring to a color scheme that uses one hue with the addition of black and white.

monoprint A one-of-a-kind print made by painting on a smooth surface such as glass.

montage Artwork made from pieces of photographic images or prints arranged to create a new image.

monument A structure erected as a memorial or to mark a historic event.

mosaic Artwork created by using small pieces of glass, ceramic tile, or stone embedded in plaster or mortar.

motif A repeated design element that creates a pattern.

movement A design principle referring to the path the viewer's eye follows when looking at a work of art; the arrangement of the elements in a work of art to produce a sense of motion. A style or school of art.

mural A large painting made directly on a wall or ceiling, often executed in fresco.

narrative Art that tells a story.



negative space The area around an object or form.

neutral colors Black, white, and gray; not associated with any hue.

non-objective Artwork without any recognizable subject matter; also referred to as non-representational art.

Op Art A school of abstract art in the middle-1960s characterized by geometric shapes and color combinations that create optical illusions and the suggestion of movement.

opaque Not penetrable by light; not transparent.

organic Shapes that are based on natural forms; use of curved lines.

outline A diagram, or silhouette, made of one line defining the perimeter of a form, flat and two dimensional.

overlap When one thing lies over, partly covering something else. An important means of conveying an illusion of depth.

papier mâché A material made from paper and paste used to create a three-dimensional or relief sculpture.

pastel Pigments mixed with gum and water and pressed into a dried stick form to use as crayons. Chalk or oil pastel.

patina The coloration or sheen on a surface caused by usage or natural oxidation.

pattern A design principle concerned with the repetition of a motif or other elements in a consistent manner to create an overall design.

perspective The illusion of depth on a two-dimensional surface.

petroglyph A prehistoric inscription or drawing on a rock surface.

photojournalist A person who takes narrative photographs.

Photo-Realism A style of painting in the late 1960s that advocated rendering that closely imitated photography.

pictograph A stylized drawing representing an idea, object, activity, or event used by ancient and modern cultures.

pigment Color in powdered form that can be mixed with adhesive binders to create paint, crayon, chalks, and ink.

pinch pots Ceramic pieces, usually small bowls, formed by squeezing clay between one's fingers.

Pointillism A late-19th century movement in France that advocated applying small dots of color paint next to each other so that the viewer, by using optical mixing, would see cohesive images.

Pop Art A movement in the 1950s -1960s that employed the techniques of commercial art, illustration, and comics to comment on the visual clichés popular in mass media.

portrait A work of art that represents a specific person, a group of people, or an animal.

positive space The interior of shapes or forms in works of art.

post and lintel A method of construction that utilizes two vertical posts to support a horizontal beam over a window or doorway.

Postmodernism This term can be applied to changes in art, literature, music, and to western society as a whole. The estimated beginning of postmodernism began in the late 1960s with the return of personal

narrative to works of art. Postmodernism developed out of and reacts against modernism. Postmodern art seeks to eradicate the boundaries between high and low art and disrupt the borders between genres.

Pre-Columbian art The art of Meso-America and South America before the arrival of Columbus.

prehistoric art Art created before written history; often the only record of early cultures.

primary colors The three basic colors—red, yellow, and blue—from which all other colors can be mixed.

printmaking A print is a mark made from a block or plate that is carved, covered with ink, and then pressed onto a flat surface (paper, fabric).

propaganda Art that is created to influence opinion.

proportion The principle of design concerned with the size relationship of one object to another.

Public Art Art that is commissioned for public places, often with community involvement.

radial symmetry Radial means anything arranged like rays. Radial balance is any type of balance based on a circle with its design extending from, or focused upon its center.

raku A traditional late-16th century Japanese method of firing pottery, resulting in a glaze of irregular surface texture and color.

Realism A style of painting and sculpture developed in the 1830s-1870s that depicted familiar scenes and events.

Renaissance In Italy, the period from about 1400-1525 characterized by renewed interest in classical art, literature, and learning; the Northern Renaissance refers to the same period in France, the Netherlands, and Germany; the early years of the

Renaissance marked the transition from medieval to modern times.

repetition Refers to a way of combining elements of art so that the same elements are used over and over again. Helps create harmony in a work of art.

representational art Art that is based on images found in the objective world.

resist A substance which protects a surface from receiving paints, inks, or dyes. Waxes are commonly used as a resist to the dyes in batik.

rhythm The principle of design characterized by the repetition of a single element or motif to create a type of movement.

Rococo The 13th century style of art and interior decoration originating in France and emphasizing the carefree, playful life of the aristocracy marked by elaborate ornamentation.

saturation A color's purity of hue; it's intensity. A pure hue has the highest saturation.

secondary colors Colors such as orange, violet, and green, produced by mixing two primary colors.

seascape A picture of a scene at sea or a scene prominently including a portion of the sea.

serigraphy (silk-screen) A technique that uses a stencil or silk-screen to produce a print.

score To make scratches or creases in pieces of clay to be joined together.

scumbling A technique to soften colors or lines by rubbing.

sfumato A hazy, softened appearance created by vague outlines, colors, and shades.

sgraffito A technique in which the surface layer is incised to reveal a contrasting color below.

shade The darker values of a color made by adding black.

shape An element of art that is two-dimensional and encloses an area; shapes are geometric or organic and have length and width.

slab construction Flattened clay that is cut into shapes and joined together to create ceramic pottery or sculpture.

slip The liquid form of clay used to join pieces of clay or fill in a void.

space An element of art that describes the area around, within, or between images or elements in any work of art.

stamping A printing process using an incised block to produce a repeated image.

stencil A sheet in which a design has been cut so that ink rolled on the surface creates the design on the paper beneath.

still life A composition of inanimate objects such as fruit or flowers.

stippling A drawing or painting technique using many small dots to create shading.

stump or stomp A kind of pencil consisting of a tight roll of paper or soft leather used for rubbing down hard lines and blending areas of shading.

subject That which is represented in an artwork.

subtractive sculpture Sculpture that is made by cutting, carving, or otherwise removing material.

Surrealism An art movement developed in Western Europe in the 1920s characterized by the use of the subconscious as a source of creativity; the

juxtaposition of unexpected objects created a dreamlike atmosphere.

Symbolism A late-19th century movement originating in France and Belgium characterized by the incorporation of symbols and ideas, usually spiritual or mystical in nature, representing the inner life.

symmetry (symmetrical balance) the parts of an image or object organized so that one side duplicates or mirrors the other. Known as formal balance.

tempera A water soluble paint in which pigments are added to an egg yolk emulsion.

terra cotta A brown-orange earthenware clay commonly used for ceramic sculpture.

tertiary colors Colors resulting from mixing equal measures of a primary and its adjacent secondary color on the wheel, such as red-orange or blue-green.

tessellation To form into a mosaic pattern. A collection of shapes that fit together to cover a surface without overlapping or leaving gaps. See M.C. Escher

texture The tactile surface quality of artwork.

three-dimensional Object having height, width, and depth.

thumbnail sketch Quick sketches created to work out ideas.

tint The lighter values of a color made by adding white.

tone The gray quality of a color produced by adding its complement.

translucent The quality of a material that allows only diffused light to pass through it.

transparent The quality of material that allows light to pass through with little or no interruption or distortion of vision.

trompe l'oeil A style of painting that creates the illusion that the viewer is looking at the actual object or scene, rather than a representation of that object or scene, a French term meaning to fool the eye.

unity A principle of design that refers to the sense of wholeness in a work or art.

value An element of art that refers to the lightness or darkness of a color.

vanishing point In a perspective representation, the point on the horizon where receding parallel lines

seem to converge.

variety A principle of design that refers to the use of color, shape, form, and line to add interest to a work of art.

wash A diluted solution of pigments making paint lighter and more transparent.

watercolor A translucent or transparent water-based paint.

warm colors Colors often associated with warm places, things, and feelings in which red and yellow are dominant.

weaving The interlacing of long, thin materials, such as yarn or thread to make cloth (fabric) or baskets.

wheel thrown Ceramic pieces that are formed by hand on a spinning pottery wheel.

woodcut A printing technique dating from the 12th century in which the surface of a block of wood has been carved; the raised area is inked to produce a print.

Curriculum Recommendations

[Creating Art](#): This curriculum is geared toward 3-4th grade, students begin with color theory and basic art techniques, including projects related to other content areas.

[A Classical History of Art](#) - organized by time period from prehistoric to modern art. Teacher guide, student book, and art cards are included. Also comes with streaming instructional videos.

Resource Recommendations for the Art Classroom

Benedictus Art

Benedictus Art is a local company which seeks to make beauty accessible to Catholic schools by providing museum-quality reproductions of the world's greatest masterpieces, both secular and religious. Benedictus Art has a vast library of available pieces, and can provide project consultation to beautifying the Catholic school, project design and installation of art pieces. Benedictusart.com

Classic Art Cards & Book Set by The Catholic Company

This art cards set includes 36 art pieces from the Catholic art tradition. The set comes with the book *How Catholic Art Saved the Faith* by Elizabeth Lev, which is a recommended read for every AOD art teacher. The art cards include a full color image and the back includes a scripture verse or saint quote that corresponds with the art image on the front. The art cards are a beautiful and thorough collection of art. One disadvantage is the art cards are only 3.25"x5.25", but they may be a good option for student imitation of particular pieces.

<https://www.catholiccompany.com/classic-art-cards-book-set-i127384/>

Memoria Press Art Cards & Posters

This resource includes beautiful pieces of art from the most influential artistic movements in history, including the Renaissance, Romanticism, Impressionism, and more! Works included in the Art Cards & Posters: *Starry Night* by Vincent van Gogh, *A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat, *The Bull* by Paulus Potter, *Birch Forest* by Gustav Klimt, *Still Life with Apples* by Vincent van Gogh, *Jungle with Lion* by Henri Rousseau, *Abraham Lincoln (Lincoln Memorial)* by Daniel Chester French, *Mona Lisa* by Leonardo da Vinci, *A Harbor in Moonlight* by Claude-Joseph Vernet, *The Old Stagecoach* by Jonathan Eastman Johnson, *All Saints* by Fra Angelico, *The Adoration of the Magi* by Johann Friedrich Overbeck, *Impression, Sunrise* by Claude Monet, *Driftwood* by Winslow Homer, *Pietà* by Michelangelo, *The Peaceable Kingdom* by Edward Hicks, *Wanderer Above the Sea Fog* by Caspar David Friedrich, *The Sleeping Gypsy* by Henri Rousseau, *The Gleaners* by Jean-Francois Millet, *At the Moulin Rouge* by Henri de Toulouse-Lautrec, *The Harvest Wagon* by Thomas Gainsborough, *The Annunciation* by Sandro Botticelli, *Sistine Madonna* by Raphael, *A Girl with a Watering Can* by Pierre-Auguste Renoir, *Umbrellas in the Rain* by Maurice Prendergast, *Still Life with Apples and Oranges* by Paul Cézanne, *An Old Woman Cooking Eggs* by Diego Velazquez, *The Roofs of Barcelona in the Moonlight* by Pablo Picasso, *Girl Interrupted at Her Music* by Johannes Vermeer, *Peasant Wedding Feast* by Pieter Bruegel, *Hunters in the Snow* by Pieter Bruegel, *Supper at Emmaus* by Carravaggio, and *Chestnut Trees at Louveciennes* by Camille Pissarro. These are advertised for Kindergarten through 2nd

grade, because that's the correspondence in the larger Memoria Press curriculum, but, for our Archdiocesan curriculum, these materials can be used in any grade. <https://www.memoriapress.com/curriculum/art-and-music/art-cards-posters/>

Christian.art

Christian.art provides a daily piece of art work and Gospel reflection. The search feature on the site provides a great access to lots of artwork organized by Christian topic. [Christian.art](https://www.christian.art)

Books

- o [*Let's Look at a Masterpiece: Classic Art to Cherish with a Child*](#) by Madeleine Stebbins
- o [*A Child's Book of Prayer in Art*](#) by Wendy Beckett
- o [*The Usborne Introduction to Art*](#) by Rosie Dickins
- o [*Looking at a Masterpiece*](#), by Medeleine Stebbins

Teacher Intellectual Formation

Books:

[*How Catholic Art Saved the Faith*](#) by Elizabeth Lev, which is a recommended read for every AOD art teacher.

[*The Wounds of Beauty: Seven Dialogues on Art and Education*](#) by Margarita Mooney Suarez

[*Beauty: What it is and Why it Matters*](#) by Mark Miravalle

[*The Beauty of Faith: Using Christian Art to Spread the Good News*](#) by Jem Sullivan

[*Let Beauty Speak: The Art of Being Human in a Culture of Noise*](#) by Jimmy Mitchell

Readings:

Saint Pope John Paul II's Letter to Artists: <https://catholic-link.org/8-quotes-pope-saint-john-paul-letter-artists/>