

"Woocheen: Unity Block Party" by 3rd graders at Mendenhall River Community School

Visual Arts Curriculum

Elementary

Juneau School District Board of Education

Adopted 05/12/2020



**Juneau School District
Visual Arts Curriculum
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Juneau School District K-12 Visual Arts Curriculum Overview

*Before a child talks they sing.
Before they write they draw.
As soon as they stand they dance.
Art is fundamental to human expression.
(Phylicia Rashad, actor)*

The Juneau School District K-12 Visual and Media Arts Curriculum recognizes the responsibility of local school districts to provide quality Arts experiences by which we grow citizens skilled at good judgments, rather than simple “rule following,” citizens who know problems can have more than one solution; citizens who know to learn from their mistakes, be constructive, celebrate growth, and persevere for best results.

Elliot Eisner (Eisner, E. 2002, *The Arts and the Creation of Mind, Chapter 4, What the Arts Teach and How It Shows*, pp. 70-92) was a visionary in the field of arts and education. He maintained that the arts were critical to developing skills in young students:

- The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- The arts teach children that problems can have more than one solution and that questions can have more than one answer.
- The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
- The arts teach children that in complex forms of problem solving, purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
- The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.
- The arts teach students that small differences can have large effects.
- The arts teach students to think through and within a material. All art forms employ some means through which images become real.
- The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.
- The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.
- The arts’ position in the school curriculum symbolizes to the young what adults believe is important.

The curriculum presents scaffolded learning objectives that students will need to be artistically literate citizens in the twenty-first century. The Juneau School District affirms its commitment to provide a guaranteed and viable arts education and arts experiences within our schools and outside the school day, when possible, for all students.

“Art reflects and embodies the history of civilization. From this cultural perspective, visual arts educators identify areas of learning for all students and creators, consumers, and supporters of the visual arts. These areas of learning evolve to reflect changing priorities in the teaching of visual arts, the overall education system, and the role of art in local communities and society.” (NAEA professional standards committee 2010)

JSD VISUAL (AND PERFORMING) ARTS EDUCATION, Board policy: BP 6142.6

“The (Juneau) Board of Education recognizes that by studying visual and performing arts, students develop critical and creative thinking skills, initiative, discipline and perceptual abilities that extend to all areas of life. The Board believes that a comprehensive arts education program should be an integral part of the basic education offered to all students....The Board of Education encourages all teachers to enliven and enrich the subjects they teach through use of the arts.”

To ensure a broad ownership of what is essential for all students to know and do with the Visual Arts, many Juneau artists, cultural specialists, arts organization representatives and community members helped to develop this curriculum. Overarching goals for the curriculum are to broaden students’ worldview, integrate culturally-relevant and place-based experiences, engage students in intensive experiences in the visual arts and media arts, create a positive climate for growth in the arts, and school in general. This curriculum includes a particular emphasis on Northwest Coast Art (NWC), honoring our local culture and the place we live.

Juneau is proud to be one of twenty-seven communities across the country chosen for the Kennedy Center’s *Ensuring the Arts for Any Given Child Initiative*. The primary goal of this Initiative is to assist communities in developing and implementing a plan for expanded arts education in schools, ensuring access and equity for all students in grades K-12. Our consideration of our arts education programs has been supported by this broader community initiative. Another strong influence in the expansion of our understanding and goals around arts education has been the training that has been possible for many of our teachers, both classroom and art specialists, through the Artful Teaching Project, a multiple year, practitioner-driven experience, honoring and empowering teachers to construct their own understandings and direct their own learning to deepen their practice of teaching in and through the arts and local culture. The Artful Teaching Project is made possible by a grant from Margaret A. Cargill Philanthropies.

Teaching the visual and media arts in the Juneau schools increases personal development in the arts. Through integration of local culture and place-based teaching, we respect and honor the indigenous people of this region. Creating art in our K-12 schools engages students, families, artists, educators, policymakers, and promotes natural connections to help build a stronger, healthier community.

Curriculum Organization

The JSD Visual and Media Arts curriculum aligns with the Alaska State Arts Standards, informs and shapes what is essential for Juneau students to know, and identifies teaching and learning priorities. An artistically literate student should have a solid understanding of the elements and principles of any given art form, in order to connect that form to critical inquiry, problem-solving, conceptual thinking, and self-expression.

Teachers are encouraged to consider these elements and principles across the four overarching arts standards: *Create, Present, Respond and Connect*. These organizational elements and principles serve as a foundation to explore the *Enduring Understandings and Essential Questions* of all the arts disciplines.

Performance Standards provide the scope and sequence for the arts disciplines. Each of the four overarching standards branches out into two or three anchor standards. *Anchor standards* describe the general knowledge and skills that teachers expect students to demonstrate throughout their education with the arts and are parallel across the five arts disciplines. *Essential questions* guide the curriculum: What students need to know and what knowledge and skills will they leave with? The answers to these questions become the targets that are built into lesson plans and activities. *Enduring understandings* engage students in authentic tasks.

JSD Visual Arts Curriculum

The Juneau School District's Visual and Media Arts curriculum begins with a *K-12 Scope and Sequence* including Northwest Coast Arts, and has been developed to recognize the importance and integration of Alaska Native Arts within our schools and curriculum. The *Curriculum* includes suggested activities, resources and cultural and place-based connections for K-12 programs. The *Elements and Principles of Secondary Visual Arts and Media Arts* identify knowledge, skills, and proficiencies for those art forms.

The Juneau School District has one elementary art specialist and relies on classroom teachers to teach and integrate arts education across their curriculum. Secondary school programs have art exploratories and electives.

Elementary Visual Arts Curriculum

The Elementary Visual Arts Curriculum is organized by a scope and sequence which outlines the principles and elements of design for visual arts. Each K-5 grade level addresses 5 visual art forms including:

- Drawing
- Painting
- Sculpture/3D
- Printmaking
- Mixed Media/Fibers

Elementary students will learn to appreciate, understand, create, and criticize constructively, those products of the head (mind), hands (body), and heart which give dignity to the child and exalt the human spirit. Northwest Coast Art indigenous art concepts and objectives are embedded and identified in the curriculum. The curriculum contains extensive links to art kits and resources.

Middle School and High School Visual Arts Curriculum

The Secondary Visual Arts Curriculum presents a scope and sequence for middle school and high school programs. The curriculum connects the Alaska State Visual Arts Standards to middle school grade-level exploratory courses and high school elective courses. The curriculum connects the visual arts standards with suggested activities, resources and cultural and place-based activities.

The scope and sequence for secondary visual arts courses gives an overview of the content for how students are introduced to art, through 2-dimensional (drawing and painting media) and 3-dimensional (ceramics/sculpture/mixed media) art, media/digital arts, and Northwest Coast Art Design.

The final sections of the secondary curriculum addresses the knowledge, skills and proficiencies for the elements and principles of design for secondary visual and media arts courses, and provides student learning objectives addressing 2-dimensional, 3-dimensional and Northwest Coast Design.

Community Connections

The Juneau School District partners with the Juneau Arts and Humanities Council and the State Council on the Arts through the Artists in the Schools (AIS) program to enhance arts instruction by providing teaching artist residencies throughout the school year. The *Any Given Child* program helps to

JSD Visual Arts Curriculum

ensure access and equity to the arts for all students in grades K-8. The University of Alaska Southeast coordinates with the Juneau Arts and Humanities Council to provide training and support for K-12 teachers on how to integrate the arts through the *Artful Teaching* Program.

There has been active community involvement throughout this curriculum renewal process with local artists and organizations supporting the arts including Juneau Arts and Humanities Council, Sealaska Heritage Institute, and the University of Alaska Southeast. These individuals and organizations are committed to engaging all students in artistic literacy, skill development, and meaningful creative experiences.

Arts Curriculum Committee Members 2018-2020

Elementary Teachers

Shgen George, TCLL, HBV
Stephanie Harris, MRCS
Katy Ritter, SA:GA

Secondary Teachers

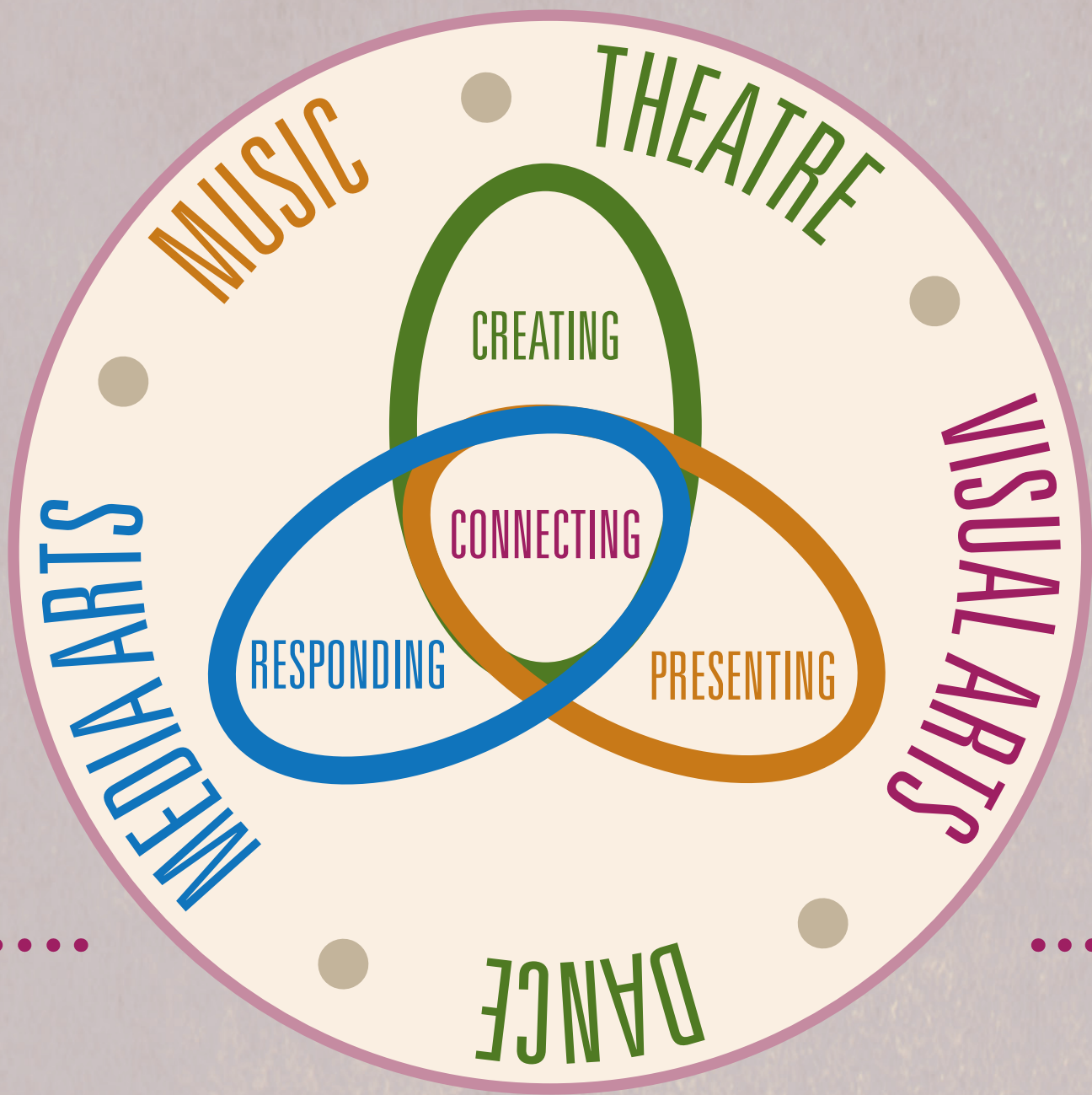
Angela Imboden, TMHS
Lyle James, JDHS/TMHS
Alex Klimkewicz, TMHS
Miah Lager, DHMS
Jana Lelchuk, TMHS
Kent Mearig, TMHS
Michaela Moore, JDHS
Sharon Paulson, FDMS
Heather Ridgway, JDHS
Missouri Smyth, FDMS
Kristen Wells, TMHS

District Staff: Teaching & Learning Support

Barbara Cadiente-Nelson, K-12 Native Students Success Coordinator
Sarah King, Administrative Assistant
Nancy Lehnhart, Elementary Arts Specialist
Amy Rautiainen, Artful Teaching Coordinator
Carin Smolin, Facilitator and Curriculum Coordinator

Community Members

Annie Calkins, Arts Consultant
Phyllis Carlson, Education Deputy Director, Sealaska Heritage Institute
Davina Cole, Northwest Coast Arts Project Coordinator, UAS
Nancy Douglas, Sitka School District
Roblin Gray Davis, Artist
Lily Hope, Artist
Katrina Hotch, Arts Program Manager, Sealaska Heritage Institute
Frank Katasse, Artist, TCLL Coordinator
Jen LaRoe, Arts Education Program Manager, Sealaska Heritage Institute (previously JAHC)
Wayne Price, Artist, Northwest Coast Arts Instructor, UAS
Mary Richey, Arts Program Manager, Sealaska Heritage Institute
Herb Sheakly Jr, Artist
Averyl Veliz, Artist



ARTS ALASKA STANDARDS

CREATE

Imagine and develop artistic ideas and work

Anchor Standard #1—Generate and conceptualize artistic ideas and work

Anchor Standard #2—Organize and develop artistic ideas and work

Anchor Standard #3—Refine and complete artistic work

PRESENT

Interpret and share artistic work

Anchor Standard #1—Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance, presentation, and/or production

Anchor Standard #2—Develop and refine artistic work for performances, presentations and/or productions

Anchor Standard #3—Perform, present, and/or produce artistic work

RESPOND

Understand and evaluate how the arts convey meaning

Anchor Standard #1—Recognize and analyze artistic works, including those from diverse cultural traditions

Anchor Standard #2—Interpret intent and meaning in artistic work

Anchor Standard #3—Apply criteria to evaluate artistic work

CONNECT

Relate artistic ideas and work with personal meaning and external contexts

Anchor Standard #1—Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts

Anchor Standard #2—Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding



Artwork by Emily Evans, student at South High School, Anchorage School District when this was created. She is now a student at Willamette University

Elementary K- 5 Visual Arts Scope and Sequence

KINDERGARTEN						
<p>HANDS Create</p> <p>VA:CR1a-K VA:CR1b-K VA:CR2a-K VA:CR2b-K VA:CR2c-K VA:CR3a-K</p>	<p>DRAWING</p> <p>*Practice drawing using a wide variety of tools safely (<u>pencil, marker, oil pastel</u>, etc)</p> <p>*Draw from imagination and <u>observation, including NWC images/artifacts</u></p> <p><i>*Draw/Paint over formline design</i></p>	<p>PAINTING</p> <p><u>*Use large and small paint brushes and learn proper brush holding techniques and keeping paints clean (liquid tempera and tempera cakes)</u></p> <p><u>*Paint on a variety of surfaces - using easel and tabletop</u></p> <p><u>*Explore mixing colors</u></p>	<p>SCULPTURE/3-D</p> <p><u>*Manipulate modeling clay using rolling and pinching techniques</u></p> <p>*Stamp textured patterns into ceramic clay</p> <p><u>*Paper sculpture</u></p>	<p>PRINTMAKING</p> <p>*Create images by <u>printing objects with tempera paint</u></p> <p><u>*Use rubber stamps to make prints</u></p> <p><u>*Make crayon rubbings</u></p> <p><u>*Make a rubbing of NWC Native design from templates and wood carvings.</u></p>	<p>MIXED MEDIA/FIBERS</p> <p><u>*Create a piece of art using more than one material</u></p> <p><u>*Create a cut or torn paper collage</u></p> <p><i>*String large beads in a pattern.</i></p> <p><i>*Make a “Gungoosh” headband with hard felt or foamy (running stitch)</i></p>	
<p>HEAD Respond & Present</p> <p>VA:PR4a-K VA:PR5a-K VA:PR6a-K VA:RE7a-K VA:RE7b-K VA:RE8a-K VA:RE9a-K</p>	<p>Students will:</p> <ul style="list-style-type: none"> Identify reasons for saving and displaying objects, artifacts, and artwork Explain why artists and others keep art, and what they might do to keep it safe (such as a folder portfolio, on the wall) Explain what an art museum is, distinguish how it is different from other buildings Identify various types of art (such as drawing, painting, sculpture, weaving, etc.) Describe what an image represents Interpret art by identifying subject matter and describing relevant details Explain reasons for selecting preferred artwork <i>Identify local traditional Tlingit/Haida/Tsimshian art formline design</i> <i>Apply Vocabulary: Lingit Aani (Tlingit Land), Tribes (Tlingit, Haida, Tsimshian?), Clans</i> 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> Line: recognize a variety of lines (straight, curved, zig-zag) Shape/Form: recognize a circle, square, triangle, rectangle, oval, and ovoid Color: Recognize primary colors on the color wheel and in art, <i>Identify traditional NWC colors: black and red</i> Value: discern between light and dark Texture: identify “real” texture in the environment (how things feel) Space/Perspective: look at art reproductions and discuss what looks closer; be aware of near and far 		
<p>HEART Connect</p> <p>VA:CN10a-K VA:CN11a-K C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> Understand and engage in art that tells a story about a personal or cultural experience Identify a purpose for an artwork <i>Engage in learning activities based on traditional ways of knowing and learning</i> Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them <i>including indigenous regional influence in the creation of NWC arts</i> 			<p>PRINCIPLES:</p> <ul style="list-style-type: none"> Pattern: begin to recognize patterns Rhythm/Movement: look for repetition in art Proportion/Scale: compare sizes of objects in an artwork Balance: recognize a balanced work of art (“too much,” “too little,” “just right”) 		

*Asterisks indicate that skill is first introduced at this grade level | *Italicized* words indicate essential vocabulary that students should learn

Highlighted skills and knowledge indicate Northwest Coast (NWC)/Alaska Native scope and sequence | Underlined skills contain a link to JSD art kit.

FIRST GRADE					
<p>HANDS Create</p> <p>VA:CR1a-1 VA:CR1b-1 VA:CR2a-1 VA:CR2b-1 VA:CR2c-1 VA:CR2b-1 VA:CR3a-1</p>	<p>DRAWING</p> <p>*Practice drawing using a variety of tools (pencil, <u>colored pencil</u>, <u>watercolor crayon</u>, <u>marker</u>, <u>oil pastel</u>)</p> <p>Draw from <u>imagination</u>, <u>observation including NWC artifacts/ images</u>, *stories, and *memory (constructive drawing)</p> <p>Continue to draw/paint over formline design</p>	<p>PAINTING</p> <p><u>Continue to use large and small paint brushes and learn proper brush holding techniques and keeping paints clean (tempera)</u></p> <p>*<u>Discover secondary colors by mixing primary colors.</u></p> <p><u>Paint on a variety of surfaces (fabric, cardboard, etc.).</u></p>	<p>SCULPTURE</p> <p>*<u>Add glaze to a hand-built ceramic clay piece.</u></p> <p>*Learn to <u>fold paper into 3-D forms</u></p>	<p>PRINTMAKING</p> <p><u>Continue printing using objects and tempera paint.</u></p> <p>*<u>Make a monoprint by making a print from a wet tempera painting.</u></p> <p><u>Continue to make crayon rubbings (ovoids)</u></p>	<p>MIXED MEDIA/FIBERS</p> <p><u>Make a piece of art using more than one material.</u></p> <p>Continue to make <u>cut or torn-paper collage.</u></p> <p>*<u>Weave (plait) with paper</u></p> <p><u>Sew buttons in rows (on headband)</u></p> <p><u>Sew edging on felt with large beads</u></p>
<p>HEAD Respond & Present</p> <p>VA:PR4a-1 VA:PR5a-1 VA:PR6a-1 VA:RE7a-1 VA:RE7b-1 VA:RE8a-1 VA:RE9a-1</p>	<p>Students will:</p> <ul style="list-style-type: none"> Explain why some objects, artifacts, and artwork are valued over others Explain the purpose of a portfolio or collection (such as keeping artworks safe, reviewing artworks for later, deciding what artworks are best, etc.) Identify the roles and responsibilities of people who work in and visit museums Describe the subject matter of art Compare images that represent the same subject matter Interpret art by categorizing subject matter and identifying elements and basic principles Classify artwork based on different reasons for preferences (favorite color, favorite subject, etc.) <u>Identify and differentiate between NWC house posts, poles</u> <u>Apply Vocabulary: At.oow, Kooteeya</u> 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> Line: identify lines in artwork of self and others Shape/Form: find basic geometric shapes in art and name them including: <u>ovoid, u-form, s-form shapes</u> Color: identify primary and secondary colors on a color wheel and in art, <u>Identify traditional NWC colors: black and red, and blue/green</u> Value: discern between light and dark in the same colors Texture: invent descriptive words for texture in the environment (how things feel) Space/Perspective: find overlapping objects and discuss what looks closer and why 	
<p>HEART Connect</p> <p>VA:CN10a-1 VA:CN11a-1 C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> Identify times, places, and reasons people make art (school, home, community) Identify a variety of reasons why people from different places and time periods make art (such as to express themselves, to tell a story, to make things look beautiful, to remember special people and events, etc.) <u>Engage in learning activities based on traditional ways of knowing and learning</u> Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them <u>including indigenous regional influence in the creation of NWC arts</u> 			<p>PRINCIPLES:</p> <ul style="list-style-type: none"> Pattern: recognize patterns in the environment and in artworks Rhythm/Movement: look for repetition of elements in art (example line) Proportion/Scale: compare size of forms and objects within art Balance: recognize a balanced work of art (“too much,” “too little,” “just right”) 	

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SECOND GRADE					
<p>HANDS Create</p> <p>VA:CR1a-2 VA:CR1b-2 VA:CR2a-2 VA:CR2b-2 VA:CR2c-2 VA:CR3a-2</p>	<p>DRAWING</p> <p>Continue to draw from observation including NWC artifacts/images, memory, and imagination using a variety of tools</p> <p><u>*Draw from observation with increasing scientific detail</u></p> <p><u>*Draw on a variety of surfaces.</u></p> <p>Tracing formline shapes</p>	<p>PAINTING</p> <p><u>Continue to build skills with a variety of paints and paintbrushes (watercolor and tempera)</u></p> <p>Continue experimenting with mixing colors</p> <p><u>*Create a color wheel.</u></p> <p><u>*Explore watercolors on wet and dry surfaces</u></p>	<p>SCULPTURE</p> <p>Create sculptures from natural found objects</p> <p><u>*Create a simple small ceramic clay pot. Add glaze.</u></p> <p><u>*Create a wire sculpture</u></p>	<p>PRINTMAKING</p> <p><u>*Make and print from a collagraph plate (plate: collage of papers, cardboard, etc.) and tempera paint</u></p> <p><u>Continue to create and use rubbing of textures in artwork</u></p> <p>Cutting, puzzling, rubbing formline shapes</p>	<p>MIXED MEDIA/FIBERS</p> <p><u>*Create a class mural.</u></p> <p><u>Create art with a variety of materials.</u></p> <p>*Twining paper cups</p> <p>*Make Devil's club beads, create dye and paint beads</p>
<p>HEAD Respond & Present</p> <p>VA:PR4a-2 VA:PR6a-2 VA:RE7a-2 VA:RE7b-2 VA:RE8a-2 VA:RE9a-2</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Categorize artworks based on a theme or concept • Analyze how art exhibited inside and outside of schools contributes to communities • Use art-specific vocabulary to describe aesthetic characteristics of one's natural world and constructed environments • Interpret art by identifying the mood suggested by a work of art by describing relevant subject matter, elements, and principles • Recognize NWC art/formline design on ceremonial and every day objects (tools, serving dishes, baskets, containers) • Learn about modern applications of NWC art (glass house screen) • Identify clan crests and formline animals by their characteristics • Differentiate between Clan Houses, house fronts, and house screens • Play with Geometric patterns, inspired by cedar, spruce and Ravenstail weaving • Apply Vocabulary: ovoid, u-form, s-form, trigons, Crests, Adze, House screen 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> • Line: observe and identify the way lines are present in the world and in art • Shape: find organic and geometric shapes present in the world and in art, Recognize formline shapes: ovoids, u-form, s-form, trigons • Color: learn the relationship between secondary and primary colors, and traditional NWC art color placement • Value: find colors that show light and dark values • Texture: understanding the difference between "real" and "implied" texture • Space/Perspective: begin to recognize the concept of foreground and background (things appear smaller in background) <p>PRINCIPLES:</p> <ul style="list-style-type: none"> • Pattern: find patterns in art • Rhythm/Movement: look for repetition of elements in art (line, shape, color, etc.) • Proportion/Scale: compare the relative sizes of objects • Balance: look for <i>symmetry</i> in art • Unity: recognize how multiple people can contribute to collaborative art (such as a mural) using common materials • Emphasis: identify the "focal point" in a work of art 	
<p>HEART Connect</p> <p>VA:CN10a-2 VA:CN11a-2 C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> • Create works of art about events in home, school, cultural or community life • Compare cultural uses (such as honoring people, remembering events, etc.) of artwork from different time periods and places • Engage in learning activities based on traditional ways of knowing and learning • Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them including indigenous regional influence in the creation of NWC arts 				

*Asterisks indicate that skill is first introduced at this grade level | *Italicized* words indicate essential vocabulary that students should learn

Highlighted skills and knowledge indicate Northwest Coast (NWC)/Alaska Native scope and sequence | Underlined skills contain a link to JSD art kit.

THIRD GRADE						
<p>HANDS Create</p> <p>VA:CR1a-3 VA:CR1b-3 VA:CR2a-3 VA:CR2b-3 VA:CR2c-3 VA:CR3a-3 VA:CN10a-3</p>	<p>DRAWING</p> <p>Continue to draw from <u>observation including NWC artifacts/images</u>, memory, and imagination</p> <p>* <u>Practice quick sketches vs. extended drawings.</u></p> <p>* <u>Learn to draw textures.</u></p> <p>* <u>Draw formline from stencils</u></p>	<p>PAINTING</p> <p><u>Continue practicing paintbrush techniques</u></p> <p>Practice wet-on-wet and wet-on-dry techniques while using watercolor</p> <p>* Use warm and cool color schemes to create a painting</p> <p>* <u>Paint pre-drawn formline on paper and wood</u></p> <p>* <u>Make paint from salmon eggs, charcoal</u></p>	<p>SCULPTURE</p> <p>* <u>Hand build with ceramic clay using coil construction (score and slip)</u></p> <p>* <u>Make a 3-D form from 2-D material (paper, cardboard)</u></p>	<p>PRINTMAKING</p> <p>* <u>Use stencils to create a two-color tempera print</u></p> <p>* <u>Create block print with styrofoam printing plate and printing ink</u></p> <p>* <u>Learn the concept of a single print vs. an edition</u></p> <p>* <u>Rubbing wood grain</u></p>	<p>MIXED MEDIA/FIBERS</p> <p>Continue creating collages</p> <p><u>Weave with paper</u></p> <p>* <u>Weave with fiber</u></p> <p>* <u>Make cordage</u></p> <p>* <u>Plait hearts and fish from cedar bark</u></p> <p>* <u>Create beadwork designs by looking at nature (leaves, seaweed)</u></p>	
<p>HEAD Respond & Present</p> <p>VA:PR4a-3 VA:PR5a-3 VA:PR6a-3 VA:RE7a-3 VA:RE7b-3 VA:RE8a-3 VA:RE9a-3</p>	<p>Students will:</p> <ul style="list-style-type: none"> Investigate and discuss possibilities and limitations of spaces for exhibiting artwork Identify appropriate exhibit space and prepare works of art for presentation (such as a counter space, bulletin board, display case, etc.) and write an artist statement Identify and explain how (and where) different cultures record and illustrate stories and preserve history through art Use art-specific vocabulary to discuss processes and styles an artist used to create a work of art (such as “texture” marks in clay, <i>abstract</i> vs. <i>realistic</i>) Determine and discuss messages communicated by an image Interpret art by referring to contextual information (eg., artist’s life, times) and analyzing relevant subject matter, elements, principles, and use of media Distinguish one’s preference for an artwork from one’s evaluation of that artwork <u>Identify different NWC Woolen weavings styles and patterns: Chilkat and Ravenstail</u> <u>Identify formline applications: representative/non-representative, historical/contemporary</u> <u>Describe Dugout Canoe construction and design</u> <u>Apply vocabulary: Chilkat Robe, Ravenstail Robe, Warp/weft</u> 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> Line: find lines at the edges of shapes Shape: distinguish between shape (2-D) and form (3-D), <u>ovoids, u-form, s-form, trigons, finelines, positive & negative space</u> Color: distinguish between <i>warm and cool colors</i>, <u>Identify traditional NWC weaving colors: white, black, yellow, green/blue</u> Value: recognize that a painting may use many values (light/dark) of one color Texture: differentiate between pieces of art that use actual or visual (implied) texture Space/Perspective: discuss foreground and background in artwork as part of “<i>perspective</i>” <p>PRINCIPLES:</p> <ul style="list-style-type: none"> Pattern: recognize repetition of elements creates pattern Rhythm/Movement: look for repetition that suggests movement Proportion/Scale: continue comparing relative sizes of objects, <u>study correct proportions of ovoid, u-shape,</u> Balance: recognize <i>symmetry</i> and <i>asymmetry</i> and find it in nature and in art Unity/Wooch.een: recognize that common elements throughout a piece create <u>unity</u> Emphasis: continue to identify the focal point in a work of art 		
<p>HEART Connect</p> <p>VA:CN10a-3 VA:CN11a-3 C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> Connect to a work of art based on observations of environmental surroundings Recognize that responses to art change depending on what you know about when and where it was made <u>Engage in learning activities based on traditional ways of knowing and learning</u> Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them, <u>including indigenous regional influence in the creation of NWC arts</u> 					

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Highlighted skills and knowledge indicate Northwest Coast (NWC)/Alaska Native scope and sequence | Underlined skills contain a link to JSD art kit.

FOURTH GRADE						
<p>HANDS Create</p> <p>VA:CR1a-4 VA:CR1b-4 VA:CR2a-4 VA:CR2b-4 VA:CR2c-4 VA:CR3a-4</p>	<p>DRAWING</p> <p>Continue to draw sketches and extended drawings from <u>observation, memory,</u> and imagination</p> <p><u>*Learn to show value with pencil shading</u></p> <p><u>*Draw 3-dimensional forms</u></p> <p><u>*Contour line drawings.</u></p> <p><u>*Use formline stencils with scratch art</u></p>	<p>PAINTING</p> <p>Continue practicing paint brush and painting techniques</p> <p><u>*Begin to use values in a painting by mixing black and white with color (tempera)</u></p> <p><u>*Paint landscapes</u></p> <p><u>*Use complementary and analogous colors in painting</u></p> <p><u>*Paint design on drum</u></p>	<p>SCULPTURE</p> <p><u>*Hand build with clay learning slab construction and surface design</u></p> <p><u>*Paper sculpture with scores and darts</u></p> <p><u>*Mask making with paper</u></p> <p><u>*Carve a subtractive sculpture (Ivory soap carving)</u></p> <p><u>*Clay carving</u></p> <p><u>*Metals: Aluminum bracelet engraving</u></p>	<p>PRINTMAKING</p> <p><u>*Make and print from a collagraph plate (plate: glue line) and printing ink</u></p> <p>Continue block printing</p>	<p>MIXED MEDIA/FIBERS</p> <p>Continue creating collages</p> <p><u>*Make masks using a variety of materials</u></p> <p><u>*Bead with seed beads around a design</u></p> <p><u>*Sew Baby Octopus Bags</u></p> <p><u>*Basketry with simple materials</u></p> <p><u>*Drum making</u></p>	
<p>HEAD Respond & Present</p> <p>VA:PR4a-4 VA:PR5a-4 VA: PR6a-4 VA:RE7a-4 VA:RE7b-4 VA:RE8a-4 VA:RE9a-4</p>	<p>Students will:</p> <ul style="list-style-type: none"> Analyze how past, present, and emerging technologies have impacted the presentation of artwork Analyze the reasons for presenting and protecting art Compare and discuss the purposes of exhibiting art in virtual museums, art museums, art galleries, community art centers, or other venues Use art-specific vocabulary to compare personal responses to a work of art before and after working in similar media (“I used to think . . . Now I think”) Analyze components (eg., elements and principles in design, visual traditions of various indigenous peoples, etc.) in imagery that convey messages Interpret art by referring to contextual information (who, where, what, how, why?) Evaluate an artwork based on given criteria <u>Categorize art forms and materials originating from various regions in Alaska</u> <u>Explain how trade influences art materials/styles</u> 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> Line: recognize contour lines Shape/Form: Recognize how artists create 2-D and 3-D shapes and forms (circle / sphere, square / cube, triangle / cone, rectangle/cylinder), <u>ovoid/u-shape relationship</u> Color: recognize intensity changes through the use of complementary colors Value: recognize different values within all mediums Texture: compare/contrast different textures in art Space: identify positive and negative space(s) <u>including formline positive/negative space</u> Perspective: learn and use placement, overlapping, size/scale, foreground/background when making and discussing art <p>PRINCIPLES:</p> <ul style="list-style-type: none"> Pattern: recognize repetition of elements creates pattern(s) Rhythm/Movement: recognize that repetition of elements creates the visual illusion of rhythm in art Proportion/Scale: begin to learn body proportions and vocabulary Balance: recognize and use <i>symmetry</i> and <i>asymmetry</i> Unity/Wooch.een: recognize that common elements throughout a piece of art create unity Emphasis: identify a variety of focal points in a work 		
<p>HEART Connect</p> <p>VA:CN10a-4 VA:CN11a-4 C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> Relate to a work of art that reflects community or cultural traditions. Infer information through observation about time, place, culture in which a work of art was created (understand genre scenes, cultural references, portraits from different eras, etc.) <u>Engage in learning activities based on traditional ways of knowing and learning</u> Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them <u>including indigenous regional influence in the creation of NWC arts</u> 					

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FIFTH GRADE						
<p>HANDS Create</p> <p>VA:CR1a-5 VA:CR1b-5 VA:CR2a-5 VA:CR2b-5 VA:CR2c-5 VA:CR3a-5</p>	<p>DRAWING</p> <p>Continue to draw sketches and extended drawings from <u>observation</u>, memory and imagination</p> <p><u>*Show value with different drawing techniques</u></p> <p><u>*Draw face and body proportions</u></p> <p><u>*Draw basic formline shapes and designs</u></p>	<p>PAINTING</p> <p><u>Continue practicing paint brush and watercolor techniques</u></p> <p>Use color schemes (warm/cool, complementary, analogous, monochromatic*)</p> <p><u>*Practice different paint brush shape and strokes</u></p> <p>Paint design on drum</p>	<p>SCULPTURE</p> <p><u>*Hand build with clay combining two construction techniques in a single clay piece (pinch, coil, slab)</u></p> <p><u>Continue to create 3-Dimensional pieces with a variety of materials,</u></p> <p>*Steaming bentwood (bracelets)</p> <p>*Metal: foil tooling chasing/repoussé/piercing</p>	<p>PRINTMAKING</p> <p><u>*Expand to different kinds of printmaking</u></p> <p>*Block print using saf-t-cut*, including formline design</p>	<p>MIXED MEDIA/FIBERS</p> <p><u>Continue creating collages</u></p> <p><u>*Use digital media to create visual art</u></p> <p>*Cedar headbands and bracelets</p> <p>*Graphing and Mop yarn weaving (Ravenstail)</p> <p>Drum Making</p> <p>*Bead seaweed design</p>	
<p>HEAD Respond & Present</p> <p>VA:PR4a-5 VA:PR5a-5 VA:PR6a-5 VA:RE7a-5 VA:RE7b-5 VA:RE8a-5 VA:RE9a-5</p>	<p>Students will:</p> <ul style="list-style-type: none"> Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork Develop a logical explanation for safe and effective use of materials/ techniques for preparing/presenting artwork (the care and transportation of personal artwork, care of family heirlooms, etc.) Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic Use art-specific vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made Identify and analyze cultural associations suggested by visual imagery Distinguish between relevant and non-relevant contextual information to support interpretation of the mood, message, or meaning of that artwork Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media Understand the role of preserved historical artifacts for instructing NWC design Identify complex formline shapes and designs (such as “salmon-trout head”) Apply Vocabulary: Bentwood, tooling, chasing, repoussé, piercing 			<p>ELEMENTS:</p> <ul style="list-style-type: none"> Line: distinguish between contour line(s) and sketching Shape/Form: differentiate between a variety of shapes and forms in art, ovoid, u-form, s-form, crescent, trigon Color: recognize monochromatic color schemes, including value differences, traditional NWC color placement Value: recognize different values within all mediums of art Texture: consider and analyze how artists use real and implied texture in art Space: identify positive and negative space(s) (formline) Perspective: use placement, overlapping, size/scale, foreground/background when making and discussing art <p>PRINCIPLES:</p> <ul style="list-style-type: none"> Pattern: recognize pattern in increasingly complex works Rhythm/Movement: recognize that repetition of elements creates the visual illusion of rhythm Proportion/Scale: continue to learn body proportions and vocabulary Balance: identify examples of visual balance in art Unity/Wooch.een: analyze common elements throughout a piece of art which create <i>unity</i> Emphasis: analyze focal points in a work of art 		
<p>HEART Connect</p> <p>VA:CN10a-5 VA:CN11a-5 C.D 1-6 C.E. 1-8</p>	<p>Culturally-knowledgeable students will:</p> <ul style="list-style-type: none"> Relate to a work of art that reflects, or is inspired by, the natural and/or man-made environment from a new perspective Identify how art is used to inform or change beliefs, values, or behaviors Engage in learning activities based on traditional ways of knowing and learning Express an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them including indigenous regional influence in the creation of NWC arts 					

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Elementary Visual Arts Standards

Alaska Cultural Standards	A1-7, B1, 2, 4, C4, D1-5, E1-8
Alaska ELA Standards	RL.K-5.1-7, RI.K-5.1-9, W.K-5.1-9, SL.K-5.1-6, L.K-5.1-2
Alaska Math Standards	MP 1-5
ISTE Standards	1-7
Artistic Process: Create	
<p>Anchor Standard 1</p> <ul style="list-style-type: none"> Generate and conceptualize artistic ideas and work <p>Enduring Understanding</p> <ul style="list-style-type: none"> Creative and innovative thinking are essential life skills to be developed. 	<p>Essential Questions</p> <ul style="list-style-type: none"> What conditions, attitudes, and behaviors support creative, innovative, and inventive thinking? What encourages people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
<p>Anchor Standard 2</p> <ul style="list-style-type: none"> Organize and develop artistic ideas and work <p>Enduring Understanding</p> <ul style="list-style-type: none"> Using art elements and design principles, artists/designers experiment with forms, structures, materials, concepts, media, and art-making processes, while balancing experimentation, freedom, and responsibility in developing and creating artworks. 	<p>Essential Questions</p> <ul style="list-style-type: none"> How do artists/designers work and reflect on the direction of their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places, and design shape lives and communities?
<p>Anchor Standard 3</p> <ul style="list-style-type: none"> Refine and complete artistic work <p>Enduring Understanding</p> <ul style="list-style-type: none"> Artists/designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work. 	<p>Essential Questions</p> <ul style="list-style-type: none"> What role does perseverance play in revising, refining, and developing work? Considering art forms and careers, how do artists/designers grow and become accomplished? How do artists/designers create works of art or design that communicate effectively?

Artistic Process: Present	
<p>Anchor Standard 4</p> <ul style="list-style-type: none"> Select, analyze, and interpret artistic work for performance, presentation and/or production <p>Enduring Understanding</p> <ul style="list-style-type: none"> Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. 	<p>Essential Questions</p> <ul style="list-style-type: none"> Why do people value objects, artifacts and fine artworks, and select them for presentation? What criteria, methods, and processes are used to select work for preservation or presentation? How are artworks cared for, and by whom?
<p>Anchor Standard 5</p> <ul style="list-style-type: none"> Develop and refine artistic work for performance, presentation and/or production. <p>Enduring Understanding</p> <ul style="list-style-type: none"> Artists/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation. 	<p>Essential Questions</p> <ul style="list-style-type: none"> What does the role of revision play in creating artwork? What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
<p>Anchor Standard 6</p> <ul style="list-style-type: none"> Perform, Present and/or produce artistic work. <p>Enduring Understanding</p> <ul style="list-style-type: none"> Objects, artifacts, and artworks collected, preserved, or presented either by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. 	<p>Essential Questions</p> <ul style="list-style-type: none"> What is the purpose of exhibiting art? How do collected, preserved, and presented works cultivate appreciation and understanding of beliefs, values and experiences?

Artistic Process: Respond	
<p>Anchor Standard 7</p> <ul style="list-style-type: none"> Recognize and analyze artistic work, including those from diverse cultural traditions. <p>Enduring Understanding</p> <ul style="list-style-type: none"> Engaging in and reflecting on art supports understanding and appreciation to self, others, the natural world, and constructed environments. Art/design and images influence understanding of and responses to the world. 	<p>Essential Questions</p> <ul style="list-style-type: none"> How do life experiences influence the way you relate to art? How does learning about art impact how we interpret the world? What can we learn from our responses to art?
<p>Anchor Standard 8</p> <ul style="list-style-type: none"> Interpret intent and meaning in artistic work <p>Enduring Understanding</p> <ul style="list-style-type: none"> People gain insights into the meaning of artworks by engaging in the process of art criticism/critical inquiry. 	<p>Essential Questions</p> <ul style="list-style-type: none"> What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How does learning and using art vocabulary (i.e.. elements, principles, techniques, genres) help us understand and interpret works of art?
<p>Anchor Standard 9</p> <ul style="list-style-type: none"> Apply criteria to evaluate artistic work <p>Enduring Understanding</p> <ul style="list-style-type: none"> People evaluate art based on varied criteria. 	<p>Essential Questions</p> <ul style="list-style-type: none"> How does one determine criteria to evaluate a work of art? How and why might criteria vary? How can people appreciate and respect a work of art aside from personal preference? <ul style="list-style-type: none"> How does collaboratively reflecting on artwork help us experience it more completely?

Artistic Process: Connect	
<p>Anchor Standard 10</p> <ul style="list-style-type: none"> • Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts. <p>Enduring Understanding</p> <ul style="list-style-type: none"> • Participation in the arts encourages people to connect experiences to construct meaning. 	<p>Essential Questions</p> <ul style="list-style-type: none"> • How does participating in and with art enrich people’s lives and raise awareness of community and environment?
<p>Anchor Standard 11</p> <ul style="list-style-type: none"> • Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding <p>Enduring Understanding</p> <ul style="list-style-type: none"> • People develop ideas and understanding of society, culture, and history through their interactions with and analysis of art. 	<p>Essential Questions</p> <ul style="list-style-type: none"> • How does art help us understand the lives of people of different times, places, and cultures? • How is art used to impact the views of a society? • How does art influence, enhance, and preserve aspects of life?

Secondary Visual Arts Scope and Sequence

**Northwest Coast (NWC) Art content is honored as a discipline and integrated and embedded across all art disciplines*

MIDDLE SCHOOL: SIXTH GRADE				
CREATE	DRAWING/PAINTING/2D	SCULPTURE/3D	MIXED MEDIA	NW COAST ART
	<p>Perspective Identify foreground, middle ground, and background, introduce atmospheric perspective</p> <p>Drawing strategies Understand the difference between formula drawing and observational drawing</p> <p>Composition Placement awareness</p> <p>Color Theory Primary colors create all colors, color relationships</p> <p>Value Shadow in relation to light</p> <p>Appropriate tools/supplies Paper quality, brush size, water vs. acrylic Collage</p> <p>Suggested influences and Artists: Alaskan Visual Artist Renaissance Artists:</p> <ul style="list-style-type: none"> ● Michaela Goade ● Barbara Craver ● Pua Manu ● Constance Baltuck ● MK MacNaughton ● Inari Kaylanen ● Rob Roys ● David Woodie ● Jim Fowler ● Ray Troll 	<p>Purpose of armatures Papier Mache figures</p> <p>Ceramics Proper clay thickness Subtractive vs. additive Stages of clay- water cycle, moisture of clay Joining clay (i.e.: slip and score) Glaze application (Painted layers)</p> <p>Fibers Embroidery, Macramé</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Maria Martinez ● Michelangelo 	<p>Weaving Paper plaiting, weave structures (i.e. twill, plain weave, knit)</p> <p>Collage Experiment with two-dimensional paper, image transfer techniques, overlapping, paper quality and manipulation, adhesives</p> <p>Media Arts Introduction to digital literacy (i.e. copyright, fair-use, appropriation)</p> <p>Printmaking Relief styrofoam printing, positive/negative space, image inversion, color layers, ink selection, registration,</p> <p>Suggested influences and Artists: Pre-Colombian Americas Middle Ages Artists:</p> <ul style="list-style-type: none"> ● Shepard Fairey ● Andy Goldsworthy ● Caves of Lascaux ● Faith Ringgold 	<p>NWC Formline Design Draw ovoids and introduce balance and proportions within a Formline design.</p> <p>Weaving Basket Weaving techniques</p> <p>Regalia Headbands (beadwork)</p> <p>Oral Narratives/history Knowing what narratives can be told/retold</p> <p>Artists</p> <ul style="list-style-type: none"> ● Clarrissa Rizal -Tlingit ● Robert Davidson - Haida

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	<ul style="list-style-type: none"> ● Merridy Davis ● Barbara Lavallee ● Rie Munoz ● Dan Deroux ● Arnie Wiemer ● Shannon Cartwright ● Alvin Amason 			
<p>Respond and Present</p>	<p>Students will:</p> <ul style="list-style-type: none"> ● Learn how artists use sketchbooks to create lists, document ideas, experiment with supplies and thought process. ● Learn how to write an artist’s statement and reflection. ● Prepare artwork for display. ● Document finished work through digital photograph. ● Study master artists and art movements across cultures and time. ● Identify artistic elements and processes of an artwork. 			
<p>Connect</p>	<p>Students will:</p> <ul style="list-style-type: none"> ● Examine sense of place. ● Explore strategies of idea generation (i.e. venn diagram, brainstorm, lists, idea web, etc.). ● Build awareness of personal preferences. ● Identify the difference between a foundational skills and personal style. ● Identify intended audience. ● Understand At.oow: Know what a clan crest is and what isn’t. Know the difference between At.oow and personal regalia. 			

MIDDLE SCHOOL: SEVENTH GRADE				
CREATE	DRAWING/PAINTING/2D	SCULPTURE/3D	MIXED MEDIA	NW COAST ART
	<p>Perspective Introduce drawing formulas for 1 pt. and 2 pt. perspective</p> <p>Drawing strategies Gesture drawing Understanding difference between formula drawing and observational drawing</p> <p>Composition Emphasis</p> <p>Color Theory Color relationships: analogous, tertiary, contrasting</p> <p>Value Ways to represent shadow</p> <p>Appropriate tools/supplies</p> <p>Suggested influences and Artists: Middle Ages Renaissance Mannerism Impressionism Post Impressionism</p> <p>Artists:</p> <ul style="list-style-type: none"> ● Eyvind Earle ● J.C. Leyendecker ● Mary Cassatt ● Berthe Morisot ● Georges Seurat ● Vincent Van Gogh ● Katsushika Hokusai ● Andy Warhol 	<p>Subtractive vs. Additive Understanding methods of working in sculpture that removes or adds materials</p> <p>Ceramics Stages of clay Coils hollowing out Proper clay wall thickness, venting - enclosed shapes Glaze: underglazes, matte glazes</p> <p>Fibers Soft sculpture</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Alvin Amason ● Jomon-Japanese coil vessels ● Ruth Asawa ● Justin Favela 	<p>Weaving Introduce loom, finishing techniques, tapestry techniques, materials exploration (i.e., cotton, linen, wool, blends, synthetics)</p> <p>Collage Photo montage</p> <p>Media Arts Deconstruct advertising and audience</p> <p>Printmaking Collograph Monoprints</p> <p>Suggested influences and Artists: Illuminated Text</p> <p>Artists:</p> <ul style="list-style-type: none"> ● Dorthea Lange ● Sherri McDonald, Paper Mountain Studio 	<p>NWC Formline Design Follow guidelines to draw a formline Eagle and Raven design.</p> <p>Weaving Cedar plated bracelet. Identify the differences between Ravenstail and Chilkat weavings.</p> <p>Regalia Aprons and Octopus Bags (beadwork)</p> <p>Oral Narratives/history Know that histories are recorded on various “art” works, such as house screens, robes, hats, etc.</p> <p>Artists</p> <ul style="list-style-type: none"> ● Jennie Thlunaut - Tlingit Chilkat ● Charles Edenshaw - Haida ● David A Boxley - Tsimshian

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Respond and Present	Students will: <ul style="list-style-type: none">● Use a sketchbook to gather information, create thumbnail sketches, draft project components, and document processes.● Create a written self-reflection on work processes and outcomes.● Design artwork display.● Photograph finished artwork to compile for digital portfolio.● Analyze master artworks.● Compare and contrast artworks to deepen understanding of processes and influences.
Connect	Students will: <ul style="list-style-type: none">● Learn about visual culture.● Implement methods for idea generation (i.e.: medium experimentation, juxtaposition, deconstruction of systems, etc.).● Design work based on set criteria and personal preferences.● Use foundation skills to explore how artists develop personal style.● Analyze societal, cultural, and historical influences on art.● Understand Art: Know that places as well as objects can be and are owned by clans as Art.

MIDDLE SCHOOL: EIGHTH GRADE				
CREATE	DRAWING/PAINTING/2D	SCULPTURE/3D	MIXED MEDIA	NW COAST ART
	<p>Perspective Introduce 3pt perspective Introduce and examine vantage point in relation to horizon</p> <p>Drawing strategies Gesture Drawing action line, contrapposto</p> <p>Composition Look at classic composition design strategies</p> <p>Color Theory Use opposites to create neutrals or darken a color Value: in relation to color</p> <p>Appropriate tools/supplies</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Surrealist ● Concept ● Marvel <p>Artists:</p> <ul style="list-style-type: none"> ● Sandy Rodriguez ● Georgia O’Keeffe ● Frida Kahlo ● Salvador Dali ● Taj Francis ● MC Escher ● Man Ray ● Armand Serrano ● Hayao Miyazaki 	<p>Attachment techniques Understand appropriate method for attaching materials</p> <p>Juxtaposition</p> <p>Associations</p> <p>Assemblage</p> <p>Ceramics Stages of clay: Hard and soft slabs Proper clay wall thickness, venting Glaze application alternate processes: dip, paint, pour, resist, underglaze, sgraffito Introduction to kiln firing: cones, clay and glaze temperature firing, different ways of firing clay Introduction to wheel throwing</p> <p>Suggested influences and Artists: Surrealist</p> <ul style="list-style-type: none"> ● Louis Nevelson ● Meret Oppenheim 	<p>Weaving Introduction to basketry; coil or plated; finishing techniques; patterns and embellishment such as false embroidery</p> <p>Collage Assemblage (found objects vs raw materials) and attachment techniques</p> <p>Media Arts Create original advertisement</p> <p>Printmaking Relief- Safety- cut relief print- Reduction print Etching Silk Screen</p> <p>Suggested influences and Artists: Modernism Contemporary Urban Art Public Installations Surrealist</p> <p>Artists:</p> <ul style="list-style-type: none"> ● Nicholas Galanin ● Rachael Juzeler ● Public art around downtown Juneau: Rico Worl, Christy NaMee Erikson, Arnie Weimer, Dan Deroux, Jim Fowler ● Whale--R.T. “Skip” Wallen ● Nimbus--Robert Murray ● Taj Francis ● Wynwood Walls, Miami ● Calle Ocho <ul style="list-style-type: none"> ● Marcel Duchamp ● Banksy 	<p>NWC Formline Design Draw formline designs to create animal figures within confined shapes.</p> <p>Look at formline designs across mediums and objects such as carvings, drums, applique, and boxes.</p> <p>Weaving Plated cedar woven baskets/hats</p> <p>Regalia Button blankets and Tunics (beadwork)</p> <p>Modern Art Current artists growing and expanding work and materials to address current events</p> <p>Oral Narratives/history Histories recorded as oral narratives on objects and in songs and dance</p> <p>Artists</p> <ul style="list-style-type: none"> ● Delores Churchill-Haida ● James Schoppert - Tlingit ● Nathan Jackson- Tlingit

Respond and Present	Students will: <ul style="list-style-type: none">● Use a sketchbook as an element that is essential to artistic process.● Create an artist statement to explain choices, media, and preferences and reflect on outcomes.● Contribute to group artwork display design.● Prepare a digital portfolio.● Respond to master artworks.● Analyze meaning and artist intent.
Connect	Students will: <ul style="list-style-type: none">● Learn about “culture jamming.”● Reflect on personal experiences to direct artistic choices.● Articulate criteria for personal preferences.● Self-assess foundational skills to develop personal style.● Understand that artists/art influence time periods, events and society.● Understand At.oow: Know and understand intellectual property rights.

HIGH SCHOOL					
Create	2D	3D	CERAMICS	MEDIA/DIGITAL ARTS	NW COAST ART/ ALASKA NATIVE DESIGN
	<p>Demonstrate understanding of the elements and principles of design with intent to compose personal art works.</p> <p>Understand and deepen art practices through sighting or gridding for accurate proportions.</p> <p>Apply advanced linear perspective concepts like atmospheric with complex color relationships.</p> <p>Complete projects: still-life, landscape, and rendering for stronger visual communication through a political, social, or personal dialogue.</p> <p>Learn human form, proportions and foreshortening.</p> <p>Apply increasing media challenges with deeper investigations in popular media, and advanced rendering skills.</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Artemisia Gentileschi - Realism, Social Stories ● Marc Chagall - Dreams and Memory 	<p>Work individually or collaboratively with a variety of mediums-- explore the realm of 3D art creation.</p> <p>Learn to use elements and principles of design while taking creative risks with media choices.</p> <p>Research contemporary and historic works in a variety of 3D media.</p> <p>Create expressive works based on research and innovative techniques.</p> <p>Examine and analyze public works for communication, expression and originality.</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Louise Nevelson ● Andy Cooperman ● Sir Anish Kapoor ● Gillie and Marc Shaettner ● <u>John Kearney</u> ● Kathleen Carlo Kendall 	<p>Demonstrate studio ethics and procedures that support a safe and respectful shared ceramic studio.</p> <p>Improve basic hand building techniques: pinch, slab, and coil.</p> <p>Learn basic wheel throwing techniques: wedging, centering, pulling walls, and trimming.</p> <p>Learn to apply glazes resulting in even or intentional coverage, keeping in mind technical processes.</p> <p>Conceptualize and create, through necessary revisions, a technically planned piece with intention of final use or presentation.</p> <p>Suggested influences and Artists:</p> <ul style="list-style-type: none"> ● Invention of pottery wheel ● Majolica ● Shoji Hamada ● Bernard Leach ● <u>Simon Leech</u> ● <u>Lucie Rie</u> ● <u>Maria Martinez</u> 	<p>Develop proficiency in digital media organization.</p> <p>Learn the legalities and ethics of the business in copyright, fair-use, and appropriation.</p> <p>Demonstrate digital studio ethics that support a safe and respectful shared space.</p> <p>Utilizing social media platforms in a meaningful way for inspiration, research, sharing content, & evaluating the power of hashtags.</p> <p>Implement elements of design and visual communication across disciplines such as visual arts, NW coast art, music, theater, etc...</p> <p>Implement concept generation techniques such as research, idea boards, thumbnailing, storyboarding, staging, and color keying.</p> <p>Complete projects such as 2D digital illustrations, Photographic manipulations, advertisements, marketing, product design, typography, propaganda, 2D or 3D animated shorts, 3D modeling, content for social media, video production.</p>	<p>Create formline designs following established standards.</p> <p>Study contemporary artwork of 2D and 3D mediums.</p> <p>Apply designs to various mediums, 2D, 3D (canvas, wood etc.).</p> <p>Understand the historical importance and ceremonial use of At.oow and learn the protocol and purpose of how to host and attend a <u>ku.eex'</u>.</p> <p>Demonstrate the practice of At.oow including use of robes and blankets, headdresses and hats, oral histories, clan crests etc.</p> <p>Create traditional and contemporary formline design for personal, cultural, and/or commercial applications.</p> <p>Learn how cultural artworks are made and used in our community today.</p> <p>Suggested Artists: Tlingit</p> <ul style="list-style-type: none"> ● Nick Galanin ● Jarrod Galanin

	<ul style="list-style-type: none"> ● Keith Haring - Cartoon Art, Social Expression ● Elizabeth Catlett - Reading Campaign ● Sonia Delauney - Futurism Movement ● Kathe Kollwits - Emotional Processing ● “Swoon” Caledonia Curry - Street art ● Hudson River School - Landscapes ● Aboriginal Art 			<p>Suggested influences and Artists:</p> <p>Visual Artist</p> <ul style="list-style-type: none"> ● Hal Lasko ● Alison Marks ● Michaela Goade ● Crystal Worl ● Romero Britto ● Taj Francis <p>Vector-based Formline</p> <ul style="list-style-type: none"> ● Ronnie Fairbanks <ul style="list-style-type: none"> ○ Ravens on Decks: The Art of Trickster Skateboards ○ https://stoningtongallery.com/new-artist-ronnie-fairbanks/ ● Rico Worl <p>Digital Illustrators</p> <ul style="list-style-type: none"> ● Lillian Schwartz ● Armand Serrano ● Kazu Kibuishi ● Eunjung “June” Kim ● Averyl Veliz ● Pat Race <p>Photography</p> <ul style="list-style-type: none"> ● Philippe Halsman ● Harold Edgerton ● Bokeh ● Robert Frank’s “The Americas” ● Catherine Opie <p>Animation</p> <ul style="list-style-type: none"> ● Molly of Denali ● How People Got Fire ● Owl and the Raven: An Eskimo Legend ● Hayo Miyazaki ● “Spider-Man into the Spiderverse” 	<ul style="list-style-type: none"> ● Ronnie Fairbanks ● Rico Worl ● Crystal Worl ● Nathan Jackson ● James Schoppert ● Preston Singletary ● Wayne Price ● Charlie Brown ● Jennie Thlunaut ● Teri Rofkar ● Clarrissa Rizal ● Lily Hope ● Anna Ellers Brown ● Tommy Joseph ● Amos Wallace <p>Ts’ymsyan</p> <ul style="list-style-type: none"> ● David A. Boxley ● David R. Boxley ● Mike Dangeli ● Abel Ryan <p>Haida</p> <ul style="list-style-type: none"> ● Charles Edenshaw ● Robert Davidson ● Reggie Davidson ● James Hart ● Joe and TJ Young ● Delores Churchill ● Evelyn Vanderhoop ● Dorothy Grant <p>Supporting Artists</p> <ul style="list-style-type: none"> ● Cheryl Samuel ● Steve Brown ● Bill Holms
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				<ul style="list-style-type: none"> ● Floyd Norman ● Aaron McGruder “The Boondocks” ● Bruce W. Smith ● LeSean Thomas ● “The Illusion of Life Disney Animation,” book by Frank Thomas & Ollie Johnson <p>Video</p> <ul style="list-style-type: none"> ● Ishmael Angalook Hope; documentary “Lineage: Tlingit Art Across Generations”, video game “Never Alone” ● Sealaska Heritage Institute> Education Programs> Voices on the Land ● Nam June Paik ● Ken Burn <p>Text</p> <ul style="list-style-type: none"> ● film, “HELVETICA,” about the influence of fonts ● Robert Indiana ● Socio-Political History of Fraktur Font <p>Logos</p> <ul style="list-style-type: none"> ● The mask that inspired the Seahawks logo <p>Local Companies/Organizations</p> <ul style="list-style-type: none"> ● Sealaska Heritage Institute ● Goldbelt ● AK Litho ● Aurora Projekt ● Lucid Reverie ● KTOO ● Juneau Empire ● JAHC ● Maker’s Space ● UAS 	
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				<p>Valuable Resources:</p> <ul style="list-style-type: none"> ● “Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines” (book) 	
<p>Respond and Present</p>	<p>Semester 1 and 2 students will:</p> <ul style="list-style-type: none"> ● Learn to recognize and analyze artistic works--personal work, peer work, contemporary and historical work, and master work of diverse cultural traditions. ● Use academic and traditional terminology for respectful analysis to explain choices, media, preferences and reflect on outcomes. ● Develop and refine artistic work based on the use of design principles and elements, traditional and contemporary criteria, and how the criteria gives insight and meaning to artworks. ● Analyze meaning and artist intent. ● Recognize how life experiences and cultural experiences influence the way we relate to art. ● Reflect on personal experiences to direct artistic choices. ● Reflect on how art and images influence how we respond to the world and to each other. ● Contribute, select, analyze, and interpret artistic work for presentation and/or production. ● Curate a collection to represent a concept, personal or popular culture in a local public setting. <p>Continuing semesters of progressive study in focus area, students will:</p> <ul style="list-style-type: none"> ● Photograph and present works and portfolios for class evaluation, cultural, competitive or professional applications. ● Present a series of artistic works with a personal expression supported by an authentic artist statement. 				
<p>Connect</p>	<p>Students will:</p> <ul style="list-style-type: none"> ● Engage with community mentors supporting cultural and place-based art. ● Learn the value and appreciation of set criteria to self-evaluate works of art in relation to personal preference. ● Articulate criteria for personal preferences and evaluation. ● Analyze how the use of evaluation criteria impacts the viewer or intended audience. ● Analyze how we use art to create a catalyst of change in social, cultural, historical and personal settings. ● Synthesize knowledge of social, cultural, historical, and personal life with art making approaches to create meaningful works of art or design. ● Appraise how contemporary and historical artists have impacted the beliefs, values, and behaviors of a society. ● Study the contemporary artwork of 2D and 3D mediums. ● Learn how cultural artworks are being made and used in our community today. 				

Arts Curriculum Cultural and Place-Based Connections & Community Resources

Alaska State Museum

- <https://museums.alaska.gov/asm/>
Online Exhibits: https://museums.alaska.gov/asm/online_exhibits.html
Teacher resources: <https://museums.alaska.gov/resources.html>
- Sheldon Jackson Teacher Resources: https://museums.alaska.gov/sheldon_jackson/teachers.html
Handson Loan Program: <https://education.alaska.gov/apps/hands-on/>

Anchorage Museum

- <https://www.anchagemuseum.org/from-home/>

Central Council Tlingit and Haida Indian Tribes of Alaska (CCTHITA)

- www.ccthita.org

Goldbelt Heritage Foundation

- www.goldbeltheritage.org/
- Middle School Lesson Plans: <http://www.goldbeltheritage.org/elementary-resources/math-units-elementary>
High School Lesson Plans: <http://www.goldbeltheritage.org/high-school>
- Local and state and nationally- recognized artists websites

Juneau Arts and Humanities Council

- <https://jahc.org/>
- Music concerts- season events that change annually which may have student outreach concerts: <http://jahc.org/box-office/arts-council-season-events/>
- Gallery shows- rotation of monthly visual art shows: <http://jahc.org/jacc/arts-council-gallery/>
- Artists In Schools- school-based residencies with visiting teaching artists: <http://jahc.org/education/artists-in-schools/>
- Poetry Out Loud- school-based poetry recitation program for High Schools- <http://jahc.org/education/poetry-out-loud/>
- Any Given Child Juneau- a community-based initiative seeking to ensure equitable access to the arts, with Excursion Program for each grade K-8: www.anygivenchildjuneau.org and <http://jahc.org/education/any-given-child/>
- Teaching Artists- available to come into schools/classrooms: <http://jahc.org/education/teaching-artists/>

Juneau City Museum

- <https://beta.juneau.org/library/museum>
- Education Resources: <https://beta.juneau.org/library/museum/educational-resources>
Totems around Juneau
Tlingit Canoes
Alaska Native Brotherhood

Sealaska Heritage Institute (SHI)

- Video Resources:
 - YOUTUBE: <https://www.youtube.com/channel/UCTOynWRsHOEDYf1rw8oWV3w/featured>
 - VIMEO (downloadable): <https://vimeo.com/user2380918>
- SHI Art Resources: <http://www.sealaskaheritage.org/institute/art/art-resources#curricula>
- SHI Education Resources: <https://www.sealaskaheritage.org/institute/education/resources>
- **Videos of David R. Boxley's presentation** for the Art Curriculum revision team at JDHS 11/14/18
<https://photos.app.goo.gl/n8icHeB1zpAFq3pL8>
Feel free to download the videos from this folder.
- David R. Boxley NWC Design Formline How-to Part 1 <https://youtu.be/VoHcBAHjRwU>
- David R. Boxley NWC Design Formline How-to Part 2 <https://youtu.be/b6tGA1Uh-C0>
- **Tlingit Property Law and Cultural Appropriation Presentation by Dr. Rosita Worl** <https://vimeo.com/287546165>
- **Challenges of Integrating Native Arts, Culture and Language into New Institutions by Dr. Rosita Worl** <http://www.sealaskaheritage.org/node/973>
- **Collection of SHI's NWC Art resources** (including lecture videos): <http://www.sealaskaheritage.org/institute/art/art-resources>
- **Collection of SHI's Education resources**
<http://www.sealaskaheritage.org/institute/education/resources>
- **Cultural Standards in Alaska Lecture by Dr. Ray Barnhardt**
<https://vimeo.com/231973052>
- **Design, Construction and Use of Traditional Halibut Hook Curriculum:**
http://www.sealaskaheritage.org/sites/default/files/halibut%20hook%20resource%20final_080618.pdf
- **SHI NWC Art Formline Curriculum Art Kit 5 - 8** <http://www.sealaskaheritage.org/institute/art/art-resources#curricula>
(Physical Copy of the Art Kit can be accessed through Nancy Lehnhart, JSD Art Specialist)
- Our Grandfathers Names on the Land Interactive Exhibit: Available through request of superintendent. <https://www.sealaskaheritage.org/node/940#about>

Smithsonian Arctic Studies Center Alaska Channel

The Canvas

- <https://canvasarts.org/>

UAS Cyril George Library Collection

K-12 Cultural Resources

Ways to Include Alaska Culture in the Classroom

- Utilize Juneau School District- Indian Studies Program, Goldbelt Heritage Foundation, Sealaska Heritage Foundation, Douglas Indian Association (a.k.a. T'aaku Kwaan Tribal Government), and Tlingit & Haida Central Council for cultural resources, elders and place based curriculum.
- Email JSD Indian Studies (isp@juneauschools.org) or speak to your school's cultural expert on content, protocols, narratives, etc.
- Consider bringing students' summer camp projects from local tribal organizations into the classroom
- Take students outside and explore the land at the start to hone their observation skills.

Alaska Cultural Resources Relevant to Teaching Art

- <http://www.ankn.uaf.edu/curriculum/Tlingit/Salmon/axehand.html> (Axe Handle Curricula Framework for Place-Based Education)
- <http://nsgl.gso.uri.edu/aku/akue99001.pdf> (Sun, Moon, Tide by Dolly Garza)
- <http://www.ankn.uaf.edu/publications/handbook/handbook.pdf>
- <https://drive.google.com/file/d/0BykCjaiQvmszRnM2ZGw4WE9hQmc/preview> (High School Héen Latínee Outdoor Classroom)

Books:

- Barnhardt, R. & Kawagley, A.O. (2011). *Alaska Native Education-Views from Within*.
- Barnhardt, R. & Kawagley, A.O. (2005). *Indigenous knowledge systems/Alaska native ways of knowing*.
- Barnhardt, R. & Kawagley, A.O. (2011). *Sharing Our Pathways: Native Perspectives on Education in Alaska*.
- Biggs, C. (1999). Volume 1 & 2; Wild Edible and Medicinal Plants: Alaska, Canada and Pacific Rainforest. [Resource for medicinal plants]
- Holm, Bill (1979). *Northwest Coast Indian Art: An Analysis of Form*.
- McLennan, Bill, and Duffek, Karen (2000). *The Transforming Image: Painted Arts of Northwest Coast First Nations*.
- Beasley, Richard, (2009). *Tlingit Wood Carving: How to Carve a Tlingit Mask*
- Beasley, Richard, (2009). *Tlingit Wood Carving: How to Carve a Tlingit Tray*
- Beasley, Richard, (2009). *Tlingit Wood Carving: How to Carve a Tlingit Hat*
- Lacky Paul, Frances, (1944). *Spruce Root Basketry of the Alaska Tlingit*
- *A Celebration of Weavers: Catalog of Weavers and Baskets of the Doris Borhauer Basket Collection*
- Weber, Ronald L., *Emmons's notes on Field Museum's collection of Northwest Coast basketry*
- Holm, Bill, (2014). *Northwest Coast Indian Art: An Analysis of Form*
- Samuel, Cheryl, (1987). *A Course in Ravenstail (Book and DVD)*
- Malin, Edward, (2006). *Northwest Coast Indian Painting: House Fronts and Interior Screens*
- McLennan, Bill, (2007). *The Transforming Image: Painted Arts of Northwest Coast First Nations (Ubc Museum of Anthropology Research Publication)*
- Jonaitis, Aldona, (2006). *Art of the Northwest Coast*
- Cheney, Della, (2017). *Weaving Our World*
- Augaitis, Dana, (2013). *Charles Edenshaw*
- Townsend-Gault, Charlotte (Editor), Kramer, Jennifer (Editor), Ki-Ke-In (Editor), (2013). *Native Art of the Northwest Coast: A History of Changing Ideas*
- Twitchell, Lance X'unei A., (2017). *Beginning Tlingit Workbook*
- Pasco, Duane, *Life as Art*
- Wright, Robin & Bunn-Marcuse, Kathryn, (2013). *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum*
- Wyatt, Gary, (2012). *Seekers and Travelers: Contemporary Art of the Pacific Northwest Coast*
- Davidson, Robert, (1993). *Eagle of the Dawn*
- Davidson, Robert, (1994). *Eagle Transforming: The Art of Robert Davison*

- Davidson, Robert, (2009). *Four Decades: An Innocent Gesture*
- Davidson, Robert, (2004). *Robert Davidson: The Abstract Edge*
- Davidson, Robert, (2013). *Robert Davidson: Abstract Impulse*
- Davidson, Robert & Wright, Robin Kathleen (2013), *Charles Edenshaw*
- Thornton, Thomas, (2012). *Haa Léelk'w Hás Aaní Saax'ú / Our Grandparents' Names on the Land*

Traditional Ecological Knowledge (Research)

- Nyman, E., & Leer, J. (1993). *Gágiwduł.àt: brought forth to reconfirm: the legacy of a Taku River Tlingit clan.*
- Williams, M. (2009). *The Alaska Native Reader: History, Culture, Politics.* Duke University Press Books.

Cultural Tool Kit

The following are additional cultural resources and references.

- <http://www.ankn.uaf.edu/publications/knowledge.html> (Guidelines for Respecting Cultural Knowledge)
- <http://www.ankn.uaf.edu/publications/Knowledge.pdf> (Guidelines for Respecting Cultural Knowledge)
- <http://www.goldbeltheritage.org/wp-content/uploads/2016/09/GHF-Elder-Culture-Bearer-Request.pdf>
- How to [prepare your students for an elder visit](#) by Roby Littlefield
- [Tlingit Elders Traditional Education Checklist](#)
Email isp@juneauschools.org for support in developing or delivering culturally relevant, place-based curricula - Elder Support
- [Indigenous Knowledge Systems/Alaska Native Ways of Knowing](#) - Venn diagram comparing Traditional Knowledge and Western Science
- <https://drive.google.com/file/d/1XNx2og-mbN7m0YrFgUGq9JaOUXimp7TN/preview> (Tlingit Ecological Knowledge / Traditional Oral Narratives: Lecture by Dr. Daniel Monteith)
- <https://vimeo.com/47734749> "Our Grandparents' Names on the Land" - "Our names are science," D. Katzeek
- Oral Narratives protocols [work in progress - Indian Studies Program, Juneau School District]
- http://tlingitlanguage.com/media/Nyman_1993.pdf (Juneau place-based resource)
- <https://trt.geolive.ca/stories.html> (Yanyeidi Clan History of T'aaku Kwaan as told by Yanyeidi Elder (Canadian):
- <http://tlingitlanguage.com/wp-content/uploads/2015/01/Dauenhauer-1987-Haa-Shuk%C3%A1.pdf> ("Our Science is our Stories - D. Katzeek")
- <http://tlingitlanguage.com/media/Dauenhauer-Beginning-Tlingit.pdf>
[Dictionary of Tlingit by Keri Edwards](#)
- <http://www.goldbeltheritage.org/wp-content/uploads/2014/02/Tlingit-Dictionary-GHF-UAS-and-Twitchell.pdf>
- <http://www.sealaskaheritage.org/sites/default/files/BeginningTlingitWorkbook.pdf>
- http://www.sealaskaheritage.org/programs/Language%20Resources/Tlingit_dictionary_web.pdf
- https://www.sharingourknowledge.org/program_pdfs/2009_program.pdf
- https://www.fs.usda.gov/Internet/FSE_DOCUMENTS/fseprd475457.pdf (Our Food is our Way of Life)

Career & Educational Resources

- [UAS Occupational Endorsement in NWC Arts](#)
- [UAS Arts Associates Degree in Northwest Coast Art](#)
- [Institute in American Indian Arts in Santa Fe, NM](#)
- [Freda Diesing](#)