

# Jewelry Experience Overview

Content Area: **Art**  
Course(s): **JEWELRY EXPERIENCE**  
Time Period:  
Length: **N/A**  
Status: **Published**

## Course Overview

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This course will provide an opportunity for students to develop original 3-dimensional artwork by creating jewelry. Students will explore the plastic possibilities of various concepts, forms, and processes. Among the materials that may be used are clay, wood, sheet metal, wire, paper, and found object. Through the use of these materials, relationships between the elements of art and the principles of design will be explored.

### PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

NJ Student Learning Standards		NJ Student Learning Standards		NJ Student Learning Standards	
1. Visual and Performing Arts	P	5. Science		9. Career Education and Consumer/ Family/ Life Skills	
2. Health and Physical Education		6. Social Studies			
3. Language Arts Literacy		7. World Languages			
4. Mathematics		8. Technology Literacy			

### Textbooks and other resources

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A dedicated room with sufficient space and ventilation

Appropriate furniture i.e. chairs, stools, tables, etc. to accommodate students and work

Storage facilities to accommodate materials, equipment, and student work

Adequate and various materials and supplies

Hand and power tools as deemed necessary by the teacher

Slides, posters, and examples of student and professional examples

Computers and printers with appropriate software

DVD and CD player, TV, projector and screen

Double sinks

Sufficient bulletin boards and blackboards for demonstrating work and examples

Library and community resources: books, local artists, local sculpture, etc.

## Standards

Students will identify, define, describe, compare, and contrast aspects of three-dimensional expression. Students will discover and apply various techniques involved in producing jewelry. As students develop the ability to identify, describe, apply, and communicate personal criteria for assessing one's own work as well as the work of others, they will examine how quality of technique and craftsmanship as well as desirable habits in the care and use of various tools and equipment influence critique. History of jewelry and various jeweler's work will be included in the course of study.

## COURSE SCOPE AND SEQUENCE CHART

Sequential Unit Description:	Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide References	Prerequisites
<b>Unit 1 Beads</b> – One of the earliest objects created by humankind, beads have a long tradition throughout the world. A study of the history of beads and their many uses and materials will lead to beads being created. A variety of techniques and materials may include paper and clay bead making. Artist statement, self assessment, and critique may be used to analyze results.	1.1.12.D.1(M) 1.2.12.A.1(M) 1.2.12.A.2(M) 1.3.12.D.1(M)	1	2 weeks	Continuation

	1.3.12.D.2(M) 1.3.12.D.4(M) 1.3.12.D.5(M) 1.4.12.A.1(M) 1.4.12.A.3(M) 1.4.12.A.4(M) 1.4.12.B.1(M) 1.4.12.B.2(M) 1.4.12.B.3(M) <i>9.1.12.A.1(D)</i> <i>9.4.12.C.59(D)</i> <i>9.4.12.C.73(D)</i> <i>9.4.12.C.(6).1(M)</i>			
<b>Unit 2 Bead Necklace-</b> Using beads to create pattern, rhythm, texture, and/or symmetry to create a function piece of art by stringing is a technique used to create jewelry. Artist statement, self assessment, and critique may be used to analyze results.	1.1.12.D.1(M) 1.3.12.D.1(M) 1.3.12.D.2(M) 1.3.12.D.4(M) 1.3.12.D.5(M) 1.4.12.A.3(M) 1.4.12.B.1(M) 1.4.12.B.2(M) <i>9.1.12.A.1(D)</i> <i>9.1.12.F.2(D)</i> <i>9.3.12.C.15(D)</i> <i>9.4.12.C.59(D)</i> <i>9.4.12.C.73(D)</i> <i>9.4.12.C.(6).1(M)</i> <i>9.4.12.C.(6).2(M)</i> <i>9.4.12.C.(6).3(M)</i>	1	4-5 days	Co wit on

<b>Unit 3 Shape Sheet</b> –Jewelry pieces can be created by cutting shapes from a sheet of material. Technique and use of tools will be explored. Artist statement, self assessment, and critique may be used to analyze results.	1.1.12.D.1(M) 1.3.12.D.1(M) 1.3.12.D.2(M) 1.3.12.D.4(M) 1.3.12.D.5(M) 1.4.12.A.3(M) 1.4.12.B.1(M) 1.4.12.B.2(M) <i>9.4.12.C.(6).1(M)</i> <i>9.4.12.C.36(D)</i> <i>9.1.12.A.1(D)</i> <i>9.3.12.C.15(D)</i> <i>9.4.12.C.(6).2(M)</i> <i>9.1.12.F.2(D)</i> <i>9.4.12.C.59(D)</i> <i>9.4.12.C.73(D)</i> <i>9.4.12.C.(6).3(M)</i>	1	2weeks	Co wit on
<b>Unit 4 Wire Work</b> – Wire is used as expressive line to create pieces of jewelry. Wire is manipulated with a variety of techniques and tools to create components and joinery. Artist statement, self assessment, and critique may be used to analyze results.	1.1.12.D.1(M) 1.3.12.D.1(M) 1.3.12.D.2(M) 1.3.12.D.4(M) 1.3.12.D.5(M) 1.4.12.A.3(M) 1.4.12.B.1(M) 1.4.12.B.2(M) <i>9.4.12.C.(6).1(M)</i> <i>9.4.12.C.36(D)</i> <i>9.1.12.A.1(D)</i>	1	2 weeks	Co wit on

	<i>9.3.12.C.15(D)</i> <i>9.4.12.C.(6).2(M)</i> <i>9.1.12.F.2(D)</i> <i>9.4.12.C.59(D)</i> <i>9.4.12.C.73(D)</i> <i>9.4.12.C.(6).3(M)</i>			
<b>Unit 5 Combination Study</b> – Jewelry is created using a combination of techniques, tools, and materials. In understanding the various advantages of each technique, new and original designs can be created. Artist statement, self assessment, and critique may be used to analyze results.	<i>1.1.12.D.1(M)</i> <i>1.3.12.D.1(M)</i> <i>1.3.12.D.2(M)</i> <i>1.3.12.D.4(M)</i> <i>1.3.12.D.5(M)</i> <i>1.4.12.A.3(M)</i> <i>1.4.12.B.1(M)</i> <i>1.4.12.B.2(M)</i> <i>9.4.12.C.(6).1(M)</i> <i>9.4.12.C.36(D)</i> <i>9.1.12.A.1(D)</i> <i>9.3.12.C.15(D)</i> <i>9.4.12.C.(6).2(M)</i> <i>9.1.12.F.2(D)</i> <i>9.4.12.C.59(D)</i> <i>9.4.12.C.73(D)</i> <i>9.4.12.C.(6).3(M)</i>	1	2 weeks	Co wit on

VPA.1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
VPA.1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
VPA.1.3.12.A.2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
VPA.1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.

VPA.1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
VPA.1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
VPA.1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.
VPA.1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
VPA.1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
VPA.1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
VPA.1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
VPA.1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

## **Grading and Evaluation Guidelines**

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### **GRADING PROCEDURES**

Marking period grades will be based on the average of:

- Class participation (individual time on task)
- Individual performance assessments
- Sketchbook assignments
- Written assignments

Final course grades will be based on:

- Marking period grade

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient

C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

## COURSE EVALUATION

In Jewelry Experience, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

## Other Details

### 1273 Visual Arts - Jewelry Experience

Projected Number #’s of Students	School Level	Course Length	Course Level	Grade	Credits Per Week	Min. Elective/Required	Initial Adoption Date
160	050	A	Q	10-12	1.25	210 E	04/21/1986