

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Aesthetic &amp; Critical Inquiry</p>	<ol style="list-style-type: none"> <li>1. Applies the critique process of description, analysis, interpretation and judgment both orally and in written form. (VA.D.1.4.2).</li> <li>2. Applies specific criteria in judging sculpture as personal adornment. (VA.D.1.4.2)</li> <li>3. Knows and understands the vocabulary related to art and specifically to jewelry. (VA.D.1.4.2)</li> <li>4. Discusses and appreciates the philosophy of selected artists.</li> <li>5. Knows basic jewelry processes (sawing, filing, soldering, buffing) and advanced techniques of forging, enameling, casting, granulation, and electroforming.</li> <li>6. Compares and contrasts two or more pieces of jewelry.</li> <li>7. <i>Distinguishes between artist's intent and public interpretation.</i> (VA.D.1.4.1)</li> <li>8. <i>Describes artists who intentionally strive toward innovation (e.g., Seurat and Pollack), those who appropriate images (e.g., Robert Levine and Jeff Koons), and those who create parodies (e.g., Robert Colescott).</i> (VA.D.1.4.3)</li> </ol>	<ol style="list-style-type: none"> <li>A. Through the critique process, the student can use analytical vocabulary in verbal and written form to discuss the philosophy and methods of various examples of jewelry production and output.</li> <li>B. Through the critique process, the student can use analytical vocabulary in verbal and written form to discuss the artistic value and criteria dictating his/her own jewelry.</li> <li>C. <i>The student understands and determines the differences between the artist's intent and public interpretation through evaluative criteria and judgment.</i> (VA.D.1.4.1)</li> <li>D. <i>The student understands critical and aesthetic statements in terms of historical reference while researching works of art.</i> (VA.D.1.4.2)</li> <li>E. <i>The student knows the difference between the intentions of artists in the creation of original works and the intentions of those who appropriate and parody those works.</i> (VA.D.1.4.3)</li> <li>F. <i>The student understands some of the implications of intent and purpose in particular works of art.</i> (VA.B.1.4.3)</li> </ol>

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<p>II Cultural &amp; Historical Context</p>	<ol style="list-style-type: none"> <li>1. Demonstrates knowledge of the history and design of jewelry, including the works of selected artists and cultures. (VA.C.1.4.1) (VA.C.1.4.2)</li> <li>2. Examines jewelry cross-culturally. (VA.C.1.4.1) (VA.C.1.4.2)</li> </ol>	<ol style="list-style-type: none"> <li>A. Through the critique process, the student can use analytical vocabulary in verbal and written form to define the ways in which jewelry has been valued in different cultures throughout history. (VA.C.1.4.1) (VA.C.1.4.2)</li> <li>B. Through the critique process, the student can use analytical vocabulary in verbal and written form to compare and contrast the contribution of noted artists to their cultural history. (VA.C.1.4.1) (VA.C.1.4.2)</li> </ol>
<p>III Studio Skills</p>	<ol style="list-style-type: none"> <li>1. Produces original and imaginative forms of jewelry using various tools and processes. (VA.A.1.4.4) (VA.B.1.4.2)</li> <li>2. Achieves mastery of basic jewelry processes (sawing, filing, soldering, buffing) and becomes familiarized with advanced techniques—forging, enameling, casting, granulation, eletroforming and combined methods. (VA.A.1.4.2)</li> <li>3. Maintains a sketchbook/journal. (VA.A.1.4.1)</li> <li>4. <i>Incorporates the elements of art and principles of design to pieces of jewelry.</i> (VA.A.1.4.3) (VA.B.1.4.4)</li> <li>5. <i>Formulates imagery for jewelry from observation, experience and imagination.</i> (VA.B.1.4.1)</li> <li>6. <i>Produces a body of work showing an in-depth study of a specific visual idea or a particular mode of working.</i> (VA.B.1.4.3)</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can produce a portfolio of a minimum of five pieces of three-dimensional jewelry forms <i>incorporating the elements of art and principles of design.</i> (VA.A.1.4.3) (VA.A.1.4.4) (VA.B.1.4.4)</li> <li>B. The student can have a working knowledge of basic and advanced techniques of jewelry. (VA.A.1.4.1) (VA.B.1.4.2)</li> <li>C. The student can identify types of jewelry tools and materials. (VA.A.1.4.2)</li> <li>D. The student can follow appropriate safety procedures. (VA.A.1.4.2)</li> <li>E. The student can create a journal/sketchbook that demonstrates growth in the areas of studio skills and concept development. (VA.A.1.4.1)</li> </ol>

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<p>IV Personal Development</p>	<ol style="list-style-type: none"> <li>1. Demonstrates respect for the jewelry-making process and individual solutions to problems.</li> <li>2. Expresses personal ideas and feelings in two-dimensional and three-dimensional jewelry forms.</li> <li>3. Formulates, accepts, and applies constructive criticism about his/her work and work of others. (VA.E.1.4.3)</li> <li>4. <i>Participates in the planning and implementation of an art fair.</i> (VA.E.1.4.1)</li> <li>5. <i>Determines career choices and required skill proficiency from experiences attained through visual art courses, past research, and actual apprenticeships.</i> (VA.E.1.4.2)</li> </ol>	<p><i>F. The student applies various subjects, symbols, and ideas in a work of art.</i> (VA.B.1.4.1)</p> <p>A. The student can demonstrate the value of his/her personal artwork and of sharing his/her abilities through active participation in art events, exhibits, and programs. (VA.E.1.4.1)</p> <p><i>B. The student understands and identifies the skills that artists use in various careers to promote creativity, fluency, flexibility, and collaboration within the arts and across life.</i> (VA.E.1.4.2)</p> <p>C. The student refines his/her personal philosophy of jewelry as an art form.</p> <p><i>D. The student knows how to communicate with the public, the consumer, and the artistic community about aesthetic questions, entertainment, resources, and choices in education.</i> (VA.E.1.4.3)</p>