

Art Nouveau

Grade Level or Special Area: 7th grade Art

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Length of Unit: Six lessons: ten to thirteen 45-50 minute class periods

I. ABSTRACT

Students will gain an overview of Art Nouveau, its sources, development and influences on the applied arts and architecture. Major artists and designers of the movement will be identified and the learners will be able to locate Art Nouveau's centers of development and place in historical context with other major art movements of the time period. Students will create art projects in ceramics and glass that represent their understanding of the focus of the Art Nouveau as a decorative style.

II. OVERVIEW

A. Concept Objectives

1. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
2. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
3. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
4. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
5. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

B. Content from the *Core Knowledge Sequence*

1. Visual Arts: Art History: Periods and Schools: Post-Impressionism, page 168
 - a. Art Nouveau as a pervasive style of decoration

C. Skill Objectives

1. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
2. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
3. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
4. Students will share and present their artwork. (JCCVAS 1.4)
5. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
6. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
7. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
8. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
9. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
10. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
11. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)

12. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
13. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
14. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
15. Students will know, understand, and apply connections from one visual art experience to another. (JCCVAS 6.1)
16. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Knowledge of ceramic processes: hand building, slab, modeling
2. Knowledge of ceramic surface decoration techniques and glazing
3. Knowledge and ability to fire kilns
4. Knowledge of glass cutting, fusing and firing techniques
5. Connell, Jo, *The Potter's Guide to Ceramic Surfaces*
6. Tshudi-Madsen, Stephan, *The Art Nouveau Style*
7. Hardy, William, *A Guide to Art Nouveau Style*
8. Walker, Brad, *Contemporary Warm Glass*

B. For Students

1. Students should understand of the elements of art and principles of design.
2. Student should understand the color wheel and basis color theory.
3. Students should have an understanding of the impact of Impressionism. (7th grade *Core Knowledge Sequence*)
4. Previous exposure to ceramic hand building techniques and surface decorations is preferred.

IV. RESOURCES

A. Posters/Slides of Art Nouveau Style (All Lessons)

1. Victor Horta: First Floor interior view of Tassel House, Brussels, 1893
2. Entrance to S. Bing's L'Art Nouveau, 22 Rue de Provence, Paris 1895
3. Louis Comfort Tiffany: Glass e.g.
 - a. Vases: Jack-in the Pulpit, Favrilite, Goose-necked (or other similar examples)
 - b. Lamps: Dragonfly, Wisteria patterns (or other similar examples)
4. William Morris: Tapestry of 1885, Honeysuckle room Wightwick Manor, England
5. Alphonse Mucha: Posters such as Monaco, Monte-Carlo or La Plume calendar
6. Charles Rennie Mackintosh/ Margaret MacDonald: Willow Tea Room, Glasgow, Scotland
7. Charles Rennie Mackintosh: Glasgow School of Art, Glasgow, Scotland
8. Josef Olbrich: Secession House, Vienna, Austria
9. Gustav Klimt: "*Pallas Athene*"
10. Antoni Gaudi: Church of La Sangrada Familia, and/or Casa Mila, Barcelona, Spain
11. Aubrey Beardsley: "*J'ai baise ta bouche Iokanaan*" print from Oscar Wilde's "*Salome*" (**warning: some of Beardsley's prints are extremely inappropriate for students, supervise or preview all access**)

12. Hector Guimard: Paris Metro entrance(s), designs for vases for Castel Beranger (plate 65)
- B. Connell, Jo, *The Potter's Guide to Ceramic Surfaces* (Lesson Five)
- C. Derville, Frank *Art Nouveau Word Wide Server*, 1993 – 2002, Date of access July 9, 2003, <http://aleph.kubos.org/AN/en/> (Lesson Four)
- D. Emery, George, Timelines, Canisius University, date of access August 1, 2003, <http://www2.canisius.edu/~emeryg/time.html> (Lesson Four)
- E. Grasset, Eugene, *Art Nouveau Floral Designs* (Lesson Five)
- F. Greenhalgh, Paul, *The Essence of Art Nouveau* (Lessons Three and Four)
- G. Greenhalgh, Paul, *Introduction to Art Nouveau*, National Gallery of Art, 2003, date of access July 23, 2003, www.nga.gov/feature/nouveau/nouveau.htm (Lesson Four)
- H. Hardy, William, *A Guide to Art Nouveau Style* (Lesson Four)
- I. Sibbett, Jr., Ed, *Art Nouveau: Stain Glass Pattern Book* (Lessons Five and Six)
- J. Tshudi-Madsen, Stephan, *The Art Nouveau Style* (Lesson Four)
- K. Waddell, Roberta, Editor, *The Art Nouveau Style* (Lessons Five and Six)
- L. Walker, Brad, *Contemporary Warm Glass* (Lesson Six)
- M. Weisberg, Gabriel P., *Art Nouveau Bing* 0810914867 (Lesson Four)
- N. BULLSEYE Glass Company, 3722 SE 21st Street, Portland, Oregon, 97202, (503) 232-8887 Date of access July 28, 2003, website: www.bullseye-glass.com (Lesson Six)

V. LESSONS

Lesson One: Fine Art versus Applied Art versus Manufactured Art (one class period)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - c. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - d. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
 - e. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
- B. *Materials*
 1. Whiteboard
 2. Whiteboard markers
 3. Appendix A – Art Nouveau Vocabulary worksheet – one copy for each student
 4. Appendix B – Rubric for Art in Sketchbook – one copy for each student
 5. Samples of Applied arts (pottery, embroidery, etcetera) – one per every four or five students
 6. Samples of Fine Art (Paintings and sculptures) – one per every four or five students

7. Samples of manufactured/mass produced items (ceramic cups, machine embroidered linens, etcetera) – one for every four or five students
 8. Pencils
 9. Student Sketchbooks
 10. Tape
- C. *Key Vocabulary*
1. Fine Arts – drawing, painting, and sculpture
 2. Applied Arts – any art form not consider to be fine art that is used functionally, such as ceramics, glass, furniture, wallpaper, architecture, metal work, jewelry, posters, bookmaking, etcetera
- D. *Procedures/Activities*
1. Before the students arrive, place various Fine Art, Applied Art and manufactured samples around on tables in the room.
 2. Write on whiteboard the following directions and questions: Describe and sketch the items on your table. How are these items the same? How are the items different? Which is more likely to be more valuable? Why? Which is an expression of artistic creativity?
 3. Have student get out their sketchbooks as they come into the room.
 4. Hand out Appendix B – Rubric for sketchbook art.
 5. Hand out tape to each table of students.
 6. Have students tape Appendix B to the front inside cover of their sketchbook.
 7. Direct students to a clean page in their sketchbook and ask them to put the day’s date on the page.
 8. Read the directions and questions on the whiteboard. Instruct the students that they may work as a group at their tables but each student is responsible for having the answers written in their own sketchbook. Ask for clarifying questions about the assignment.
 9. Ask the students to use the next ten minutes to complete the assignment.
 10. After ten minutes, ask each table to share their responses with the class.
 11. As various tables give answers, have a student keep track on the white board of differing responses.
 12. Hand out one copy to each student of Appendix A: Art Nouveau Vocabulary Worksheet.
 13. Ask students to brainstorm definitions of the term: Fine Art. Write ideas on the board.
 14. Indicate correct ideas and have the students formulate a definition of Fine Art in a complete sentence form.
 15. Repeat 10 and 11 for the term Applied Arts.
 16. Collect worksheets and Sketchbooks.
 17. Collect samples from tables.
 18. Dismiss students.
- E. *Assessment/Evaluation*
1. Sketchbook entries and answered questions – Appendix B Rubric for Art in Sketchbook

Lesson Two: Laying the Foundations for a New International Art Style for a New Century (one class period)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)

- b. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)
 - 2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration
 - 3. Skill Objective(s)
 - a. Students will identify the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - b. Students will identify the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - c. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
 - d. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
 - e. Students will know, understand, and apply connections from one visual art experience to another. (JCCVAS 6.1)
- B. *Materials*
 - 1. Appendix A – Vocabulary worksheet – one per student
 - 2. Appendix B – Rubric for Daily Art Sketches in Student Sketchbooks (reference in front of student’s sketchbook)
 - 3. Sketchbooks
 - 4. Pencils
 - 5. Whiteboard
 - 6. Whiteboard markers
 - 7. Slides/Posters
 - a. Victor Horta: First Floor interior view of Tassel House, Brussels, 1893
 - b. Entrance to S. Bing’s L’Art Nouveau, 22 Rue de Provence, Paris 1895
 - c. William Morris: Tapestry of 1885, Honeysuckle room Wightwick Manor, England or other samples
- C. *Key Vocabulary*
 - 1. Arts and Crafts movement – art movement developed in England by William Morris and friends (Pre-Raphaelites), in the mid 19th century based on a return to medieval ideals, influenced by nature and as a reaction to the industrial age, where mechanization separated the artisan from the art/craft produced
 - 2. Industrial Age – during 19th century when machines began to be used to mass-produced items and articles previously produced by artisans and craftsmen; machines made the items more affordable for more people but lost the sense of connection between the artist and his/her creation
- D. *Procedures/Activities*
 - 1. Display slides/ posters of Victor Horta’s Tassel House and The Entrance to S. Bing’s L’Art Nouveau Gallery as the students arrive in the classroom.
 - 2. Write the following directions on the white board: Chose one of the images on display and complete the daily art assignment in your sketchbook. Answer this question in your description of the image you have chosen: What is the strongest element of art depicted in this image? Please remember to use Appendix B – Rubric for Daily Art sketches in Student sketchbooks, taped into sketchbooks during Lesson One.
 - 3. Hand out students’ sketchbooks and allow students between five to ten minutes to complete.
 - 4. Return Appendix A – Art Nouveau Vocabulary work sheet to the students.
 - 5. Show slides/posters of William Morris’ (and Co.) artwork on the materials list.

6. Discuss definition of the English Arts and Crafts movement definition.
 7. Bullet key points of the movement.
 8. Repeat discussion for the Industrial Age (revolution) definition.
 9. Ask students for prior knowledge from Social Studies about the 19th century.
 10. Bullet key points.
 11. Have students develop complete sentence definitions for Arts and Crafts movement and Industrial Age based on the bulleted information on the board.
 12. Collect vocabulary worksheets when completed.
 13. Wrap up the class by asking students to share their ideas about why we are examining Victor Horta's Tassel House and S. Bing's Gallery entrance.
 14. Ask if the students see anything in common with the two images? With the William Morris images? Do the images fit the description of the Arts and Crafts movement? Or are they different?
 15. Collect Sketchbooks and dismiss.
- E. *Assessment/Evaluation*
1. Completed Vocabulary worksheets – Appendix A
 2. Daily art in sketchbooks – Appendix B

Lesson Three: Movers and Shakers of Art Nouveau (One Class Period)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - d. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)
 2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - c. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - d. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - e. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - f. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - g. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
 - h. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)
- B. *Materials*
1. Appendix C – Art Nouveau “Mind Map” – one per student

2. Transparency of Appendix C – Art Nouveau “Mind Map”
3. Appendix D – Art Nouveau “Mind Map” Key
4. Appendix E – Copies of map of Europe circa 1900 – one per student
5. Transparency of Appendix E – map of Europe
6. Overhead projector
7. Overhead transparency markers
8. Color pencils/colored markers – one set per table
9. Pens/pencils
10. Slides/ Posters
 - a. Victor Horta: First Floor interior view of Tassel House, Brussels, 1893
 - b. Entrance to S. Bing’s L’Art Nouveau, 22 Rue de Provence, Paris 1895
 - c. Louis Comfort Tiffany: Glass e.g.
 - i. Vases: Jack-in the Pulpit, Favril, Goose-necked (or other similar examples)
 - ii. Lamps: Dragonfly, Wisteria patterns (or other similar examples)
 - d. William Morris: Tapestry of 1885, Honeysuckle room Wightwick Manor, England
 - e. Alphonse Mucha: Posters such as Monaco, Monte-Carlo or La Plume calendar
 - f. Charles Rennie Mackintosh/ Margaret MacDonald: Willow Tea Room, Glasgow, Scotland
 - g. Charles Rennie Mackintosh: Glasgow School of Art, Glasgow, Scotland
 - h. Josef Olbrich: Secession House, Vienna, Austria
 - i. Gustav Klimt: “*Pallas Athene*”
 - j. Antoni Gaudi: Church of La Sangrada Familia, and/or Casa Mila, Barcelona, Spain
 - k. Aubrey Beardsley: “*J’ai baise ta bouche Iokanaan*” print from Oscar Wilde’s “*Salome*” (**warning: some of Beardsley’s prints are extremely inappropriate for students, supervise or preview all access**)
 - l. Hector Guimard: Paris Metro entrance(s), designs for vases for Castel Beranger (plate 65)

C. *Key Vocabulary*

1. Art Nouveau – Art style prevalent from the early 1890’s to about 1909. It was the first art style to have its own awareness. The style developed in several city centers: Brussels, Paris, Nancy, Munich, Berlin, London, Glasgow, New York and Chicago to name a few. It was a reaction to the Industrial revolution. It drew its inspirations from nature and the feminine form. Some of the predominant characteristics are asymmetry, interweave, elongation and fluid lines. It has influences from the Arts and Crafts movement in England, Japanese art, revivals of gothic and baroque rococo, but it was an effort to design for the new century, to be a modern art style and not to revisit previous historic styles. It was an art style that aspired to design for the total environment and to elevate applied arts to the same status of fine arts. It was manifested in textiles, book illustrations, glasswork, furniture, ceramics, wallpaper, metal works, posters, and architecture. The style was also known by various names: Modern Style, “Jugendstil” and Liberty style in various countries. It was displayed at several World’s Fairs including the 1900 International Exhibit in Paris, France. Some of the more famous artists are Victor Horta, Hector Guimard, Alphonse Mucha, Gustav Klimt, Aubrey Beardsley, Louis Comfort Tiffany, Rene Lalique, Antoni Gaudi and Charles Rennie Mackintosh.

- D. *Procedures/Activities*
1. Place transparency of Appendix C – Art Nouveau “Mind Map” on overhead projector.
 2. Place colored pencils/markers on tables.
 3. Hand out Art Nouveau “Mind Map” – Appendix C – one per student.
 4. On the overhead begin to fill in the blanks and instruct students to fill in their blanks accordingly as they are filled in on the overhead.
 5. Suggest that the students use a variety of colors to map out the information.
 6. Go through all the information in the definition.
 7. Hand out maps of Europe (Appendix E) one per student.
 8. Place transparency of the map of Europe (Appendix E) on the overhead.
 9. Ask for student volunteers to label the countries of Europe that they know. Make sure that the students identify France, Spain, Italy, Germany, Great Britain, Belgium, and Austria.
 10. Ask for student volunteers to try to identify the major city centers that played a role in the Art Nouveau movement. Fill in Brussels, Paris, Nancy, Munich, Berlin, London, and Glasgow.
 11. Direct student to fill in their maps with the European countries and Art Nouveau city centers as they are identified on the overhead.
 12. Encourage the students to use colored pencils and markers on their maps.
 13. Collect completed Art Nouveau “Mind Maps” Appendix C and maps of Europe Appendix E.
 14. Dismiss students.
- E. *Assessment/Evaluation*
1. Completed Art Nouveau “Mind Map” – Appendix C at 80% and above.
 2. Completed maps of Europe – Appendix E.

Lesson Four: Game of Time (Two Class Periods)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - b. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)
 2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration
 3. Skill Objective(s)
 - a. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - b. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)
 - c. Students will apply connections between the visual arts and lifelong learning. (JCCVAS 6.3)
- B. *Materials*
1. Colored pencils/ markers
 2. Pencils
 3. Sketchbooks
 4. Paper 4 –5” x 24-30” strips – one per four to five students (table)
 5. Rulers/ Yardsticks
 6. Appendix F – Time line cards enlarged – one set per table (option - laminate)
 7. Appendix G – Rubric for Time Lines

8. Masking tape
 9. Scissors
 10. Resource books on Art Nouveau
 11. Several Middle School World History text books
 12. Optional – Access to computers one per table to use Art Nouveau Internet sites listed in Resources
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
1. Have designated students collect supplies for each table; masking tape, scissors, colored pencils/marker, and rulers.
 2. Pass out Time line sets (Appendix F) and Rubric for the Time Line (Appendix G) and time line strips - one per table.
 3. Explain that we are going to explore the Art Nouveau time period by creating Timelines placing the significant world events in relationship to the major developments of Art Nouveau listed in the timeline sets (Appendix F).
 4. If using computers allow time for student research.
 5. List acceptable websites on the board.
 6. Monitor students' research on the Internet.
 7. Distribute resource books on Art Nouveau and World History textbooks around the room for students to use to research events and dates.
 8. Allow students to complete their timeline.
 9. Check for progress and correct factual information.
 10. Have students illustrate the different parts of the time line.
 11. Place time lines on the wall around classroom.
- E. *Assessment/Evaluation*
1. Completed Time Lines – Appendix G – Rubric for Time Lines

Lesson Five: Ceramic Vases ala Art Nouveau (5-8 class periods)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - c. Students will share and present their artwork. (JCCVAS 1.4)
 - d. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - e. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)

- f. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
- g. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
- h. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)

B. *Materials*

- 1. Sketchbooks
- 2. Nature magazines, or seed catalogues
- 3. Fresh/Artificial flowers
- 4. Grasset, Eugene, *Art Nouveau Floral Designs*
- 5. Connell, Jo, *The Potter's Guide to Ceramic Surfaces*
- 6. Pencils
- 7. Appendix H – Rubric for Art Nouveau Ceramic Vase
- 8. White Clay (enough clay for 2 – 3 pounds per student)
- 9. Kiln
- 10. Pyrometric cones (temperature corresponding to the firing maturity of the clay)
- 11. Underglazes, stains and oxides
- 12. Colored slips
- 13. Ceramic tools: needles, modeling knives, ribs – serrated and smooth, etcetera – one set per table
- 14. Plastic pipes – various heights and diameters, one or more per student
- 15. Newspaper
- 16. Masking tape
- 17. Canvas
- 18. Slab roller or rolling pins and shims of equal thickness
- 19. Plastic bags (dry cleaning bags or trash bags)
- 20. Large and small sponges
- 21. Small bowls for water
- 22. Spray bottles for water

C. *Key Vocabulary*

- 1. Score – to scratch up the surface of the clay for better adherence

D. *Procedures/Activities*

- 1. Distribute seed catalogue/ nature magazines and flowers to all the tables.
- 2. Have a few students hand out sketchbooks and pencils.
- 3. Demonstrate sketching an image from nature and developing an Art Nouveau design that emphasizes the fluidity of lines, asymmetry, elongated and repeated forms.
- 4. Show other samples from resource books.
- 5. Direct the students to complete 3-4 sketches in the Art Nouveau style. Explain that they will be translating one design into clay on a cylindrical vase and the other design will be made into a fused glass tile.
- 6. Check students' designs for composition and feasibility of successfully working in clay and glass.
- 7. Set up demonstration for making a clay cylinder.
- 8. Cover table with newspaper. Place all the clay tools out. Demonstrate using the slab roller or rolling out slabs with rolling pins and shims.
- 9. Wrap a plastic tube with newspaper using masking tape to secure to newspaper to newspaper. Make sure the plastic tube can slide in and out of the newspaper like a sleeve.

10. Cut a rectangle out of the clay wide enough to wrap around the tube and to the height desired.
11. Score three sides with the serrated rib at a 45 degree angled bevel – this increases the surface area to be joined. Using enough water to create a slip on the surface, join the vertical sides together around the tube. Smooth over with a smooth rib.
12. Stand upright and cut a circle for the base to fit. Bevel the edges with serrated rib, add water and join to the base.
13. Begin to cut out forms of the Art Nouveau design from the clay, score the surface and attach to the cylinder. This process should take several class periods.
14. Wrap the cylinder at the end of the class period, place a piece of masking tape with the student's name on it to the outside of the plastic bag, and store on a shelf until next class period. It can be draped with moistened paper towel to prevent it from drying out.
15. When the piece has stiffened up (to the consistency of a firm cheese) slide plastic tube out of the newspaper sleeve. Remove newspaper from the inside.
16. Roll out small coil of clay long enough to fit the inside circumference of the bottom of the cylinder add a little water to the coils and drop into the bottom of the cylinder. If you can reach with your fingers smooth the coil into the bottom seam of the cylinder like caulking to seal the seam, if fingers do not work then use the rounded edge of a modeling tool. Also smooth out the vertical seam.
17. Continue modeling of Art Nouveau design until satisfied with craftsmanship and execution of design.
18. Demonstrate the use of slips, oxides, stains and underglazes.
19. Pass out Appendix H – Rubric for Art Nouveau Ceramic vase, review with the students for understanding of requirements.
20. Have students cover tables with newspaper to ease clean up.
21. Pass out 2-3 pounds of clay to each student.
22. Have students work on steps 9 – 17 until the cylinders are completed.
23. When completed have the students sign their cylinders with their name, date, and class and place the cylinders in staging area to be bisque fired.
24. Bisque fire as soon as pieces are dry.
25. Return cylinders to the students.
26. Demonstrate the use of compatible glazes.
27. Rinse piece quickly under water.
28. Apply wax resist to the bottom and ¼ inch up the side of the cylinder or show students how to thoroughly wipe the glaze off the bottom and ¼ inch up the side of cylinder with a wet sponge.
29. If using dipping glazes, grasp the cylinder using the glaze tongs. Dip in and out of the glaze quickly but smoothly. Wipe off glaze beads on waxed areas or wipe bottom and up ¼” if no wax is used.
30. Place in staging area for glaze firing.
31. Load kiln and fire to correct temperature for the clay chosen.
32. Let pottery cool.
33. Return to students to be displayed through out the school.

E. *Assessment/Evaluation*

1. Finished Art Nouveau ceramic vases – Appendix H – Rubrics for Art Nouveau Ceramic Vases

Lesson Six: Fused Glass Tiles (5-8 class periods – some of lesson is concurrent with Lesson Five)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
2. Lesson Content
 - a. Art Nouveau as a pervasive style of decoration, page 168
3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - c. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - d. Students will share and present their artwork. (JCCVAS 1.4)
 - e. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - f. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - g. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - h. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - i. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - j. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
 - k. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - l. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
 - m. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)

B. *Materials*

1. Sketchbooks
2. Pencils
3. Student designs from Lesson Five
4. Appendix I – Rubric for fused glass tile
5. Precut clear glass tiles – various sizes (squares and long rectangles)
6. Variety of colored glass including enough of iridescent glass to allow a small piece for each students design
7. Glass frits
8. Glass cutter(s)

9. Glass pliers: Running and Grozing
 10. Orange sticks, Popsicle sticks, and pencils with new erasers
 11. T-squares
 12. Rulers
 13. Kiln
 14. Kiln wash
 15. Kiln shelves and posts
 16. Pyrometer
 17. Tables
 18. Newspaper
 19. White butcher paper
 20. Paper towels
 21. Spray bottles of glass cleaner
 22. Glass grinder – optional (use with eye goggles)
 23. Band-Aids
 24. Walker, Brad, *Contemporary Warm Glass*
 25. Appendix J – Art Nouveau Final Exam - one for each student
 26. Appendix K - Art Nouveau Final Exam Key
- C. *Key Vocabulary*
1. Pyrometer – instrument inserted into the kiln while firing that accurately measure the temperature of the kiln
 2. Fusing – using heat to adhere separate layers together
- D. *Procedures/Activities*
1. Cover a table newspaper or white butcher paper.
 2. Have the students take notes in their sketchbooks during glass tile making demonstration so students will be able to refer to their notes later.
 3. Set up materials for demonstration: clear glass tile, glass frits, cutters, pliers, cleaner, paper towels, art nouveau design, pencils with erasers, orange sticks, Popsicle sticks (for pushing frits around) ruler, and t-square.
 4. Clean base tile with glass cleaner and paper towel.
 5. Explain to the students that the glass will fuse together at 1450 to 1550 degrees Fahrenheit. The glass also has a thickness that it likes to achieve when it is in molten/liquid form of 6mm (3/8th inch). Demonstrate on a nonporous surface how a drop of water will hold its shape as you slowly add more water to the drop. After a certain point the drop of water will only get wider not taller. Explain that glass will follow the same principle in the kiln and always tries to achieve a 6mm thickness.
 6. Demonstrate the use of the glasscutter and a ruler or t-square to score a line on a piece of the colored glass. Standing up, start at the top edge of the piece of glass and with one motion draw a line with the glasscutter down the straight edge toward your hip. There should be a consistent noise or buzz for the whole line to indicate that the glass has actually been scored properly. With a straight-line turn the glass so the scored line is parallel to the edge of the table, apply gentle pressure and the glass should break along the score mark. (If you have not done this before then practice this on scrap glass before the demonstration). For a curved line or shape score firmly with the glasscutter the desired shape one side then use the running pliers (curved to look like a frown) lined evenly over the score mark, squeeze gently and the glass should break along the score. Sometimes you may need to use grozing pliers to nibble unwanted bits away or a glass grinder can be used if you have access to one. Clean cut out pieces with

glass cleaner and paper towels to remove oils from hands. Handle all glass with extreme caution.

7. Using a design (can be placed under the glass as guidelines) begin to spread the glass frit around on the tile to create the design. Cut glass pieces can be layered on top of the tile or on top of the colored frits to create the design. Use orange sticks, pencil erasers and or Popsicle sticks to manipulate the frits into place.
 8. When the desired image has been created transfer the tile carefully to a kiln shelf that has been pre-coated with kiln wash to prevent the glass from sticking to the shelf.
 9. Place shelf in kiln to be fired.
 10. While the students are also working on their Art Nouveau ceramic vases, pull small groups of students (3-4) aside to create their glass tiles using one of their Art Nouveau designs developed in Lesson Five.
 11. As each student completes his/her tile have another student take his or her place.
 12. If possible have a parent volunteer or teacher' aide help out while working on the tiles.
 13. When the kiln is loaded fire to full fusing – 1450 – 1550 degrees Fahrenheit using a pyrometer to watch the temperature. Heat the kiln at the rate of 375 degrees/hour up to 1000 degrees and then for a full fuse of 1500 degrees rapidly heat the next 500 degrees/30 minutes. Allow the kiln to soak at 1500 degrees for 10 minutes then allow the kiln to cool as fast as possible.
 14. Return to the tiles to the students when the kiln has cooled.
 15. Ask the student to write out a response to their tiles in their sketchbooks. Ask the students to include the following answers in their response. What do you like about your tile? What do you feel was most successful? Were you able to maintain the integrity of your Art Nouveau design in the glass medium? What is your over all feeling about your tile?
 16. Display student tiles through out the school. Provide explanation of the assignment to accompany the display.
 17. Assess students with final exam – Appendix J.
- E. *Assessment/Evaluation*
1. Completed fused glass tiles with in the Art Nouveau style – Appendix I– Rubric for Fused Glass Tiles

VI. CULMINATING ACTIVITY

- A. Display of finished Ceramic vases and Glass tiles
- B. Final Exam - Appendix J

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Art Nouveau Vocabulary Worksheet
- B. Appendix B: Rubric for Daily Art Sketches in Student Sketchbooks
- C. Appendix C: Art Nouveau Mind Map
- D. Appendix D: Art Nouveau Mind Map - Key
- E. Appendix E: Map of Europe Circa 1900
- F. Appendix F: Time Line Dates and Events (Key pages 3-4)
- G. Appendix G: Rubric for Time Line
- H. Appendix H: Rubric for Art Nouveau Ceramic Vase
- I. Appendix I: Rubric for Fused Glass Tiles
- J. Appendix J: Art Nouveau Final Exam
- K. Appendix K: Art Nouveau Final Exam Key

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Appendix A
(Lesson One and Two)

ART NOUVEAU

Vocabulary Worksheet

Name _____
Class _____
Date _____

Directions: Write out the definitions in a complete sentence.

1. Fine Arts: _____

2. Applied Arts: _____

3. Arts and Crafts movement: _____

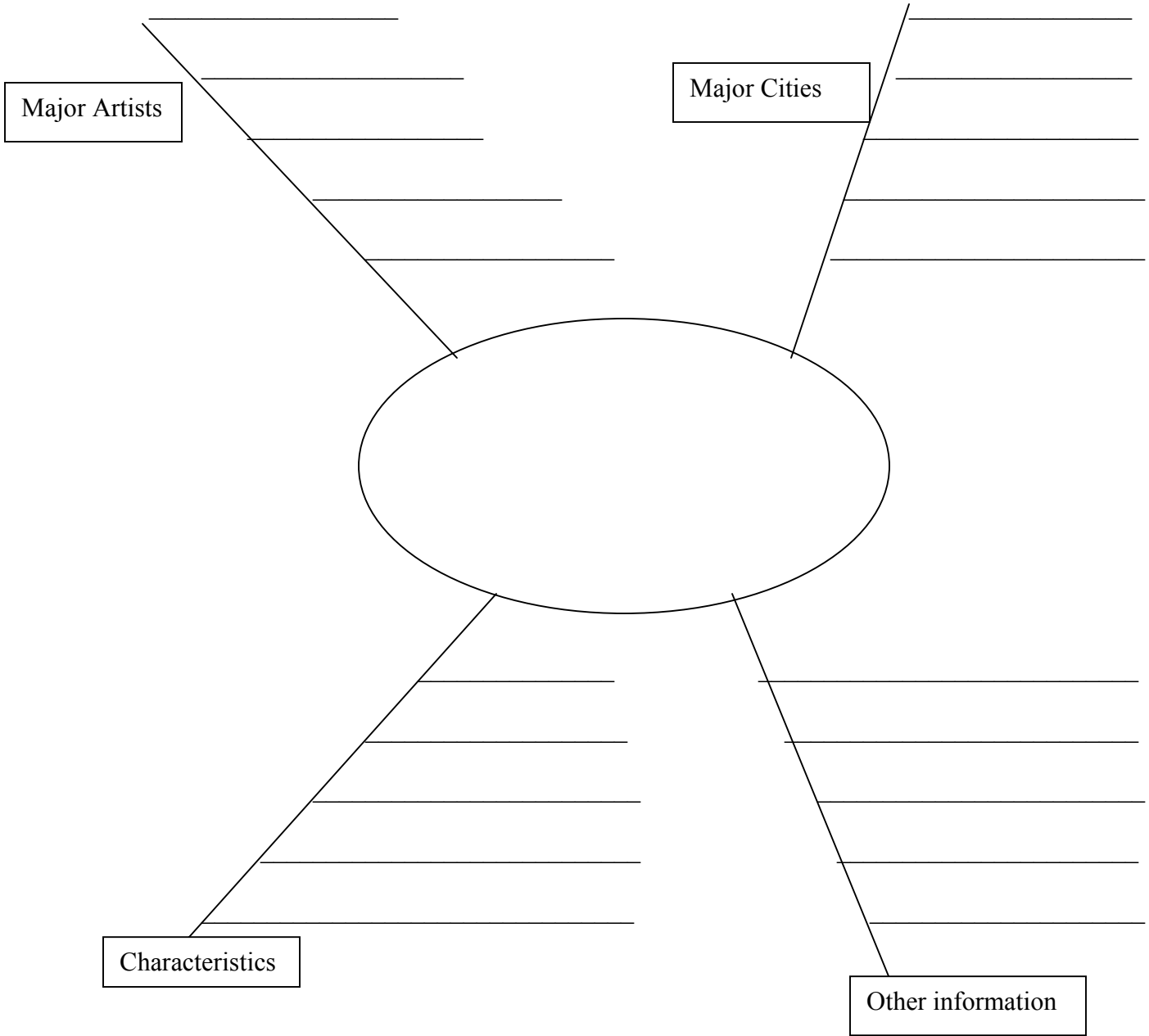
4. Industrial Age: _____

Appendix B
Rubric for Daily Art Sketches in Student Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork: if unknown write - UNTITLED				
Artist's name: if unknown write – ANON.				
Two complete sentences that describe each artwork				
A sketch of each artwork – size minimum 4 x 4"				
Total Points				/20

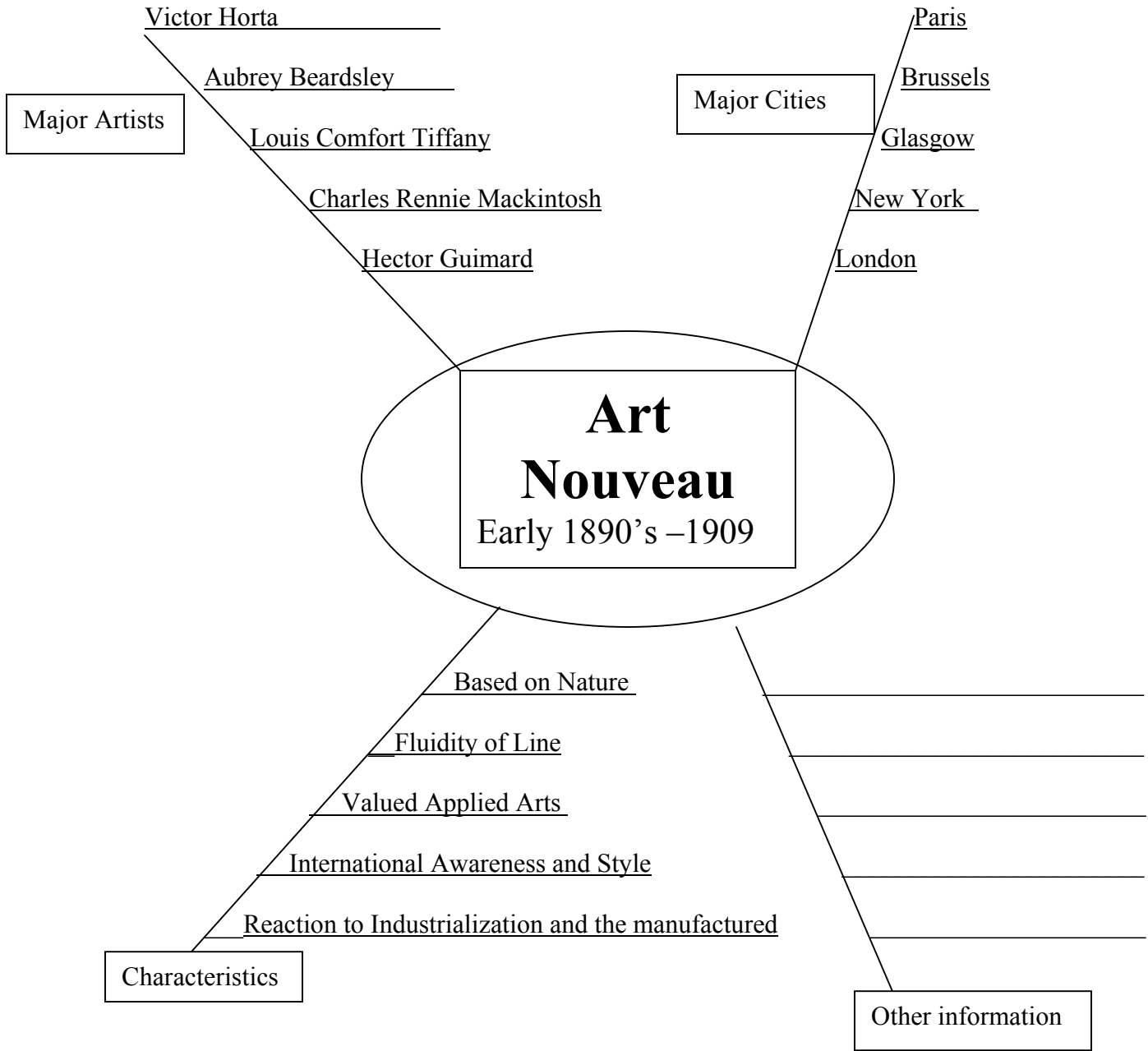
Appendix C
Art Nouveau "Mind Map"

Name _____
Class _____
Date _____



Appendix D
 Art Nouveau "Mind Map" Key

Name _____
 Class _____
 Date _____



Appendix E
Map of Europe
Art Nouveau City Centers



Appendix F, page 1
Time Line
Dates and Events

1830 1835 1840 1845 1850
1855 1860 1865 1870 1875
1880 1885 1890 1895 1900
1905 1910 1915

World's Fair ~ Paris

World's Fair ~ Brussels

1st car run by internal combustion engine

1st Skyscraper begins construction in Chicago

1st Telegraph sent by Morse

1st moving picture shown by Lumiere Brothers

1st Impressionist Exhibit in Paris

1st Issue of *The Studio* uses Aubrey Beardsley design

1st Wireless Telegraph England – France (Marconi)

1st Subway in London

1st Railroad (Liverpool to Manchester, England)

1st manned flight by the Wright brothers at Kitty Hawk

Eastman invents Box Camera

Eiffel Tower start construction

Queen Victoria dies after 63 years of reigning Britain

Curies share Nobel for discovery of Radium

Hector Guimard designs Castel Beranger

S. Bing opens L'Art Nouveau Gallery in Paris

Louis Comfort Tiffany exhibits at L'Art Nouveau

Appendix F, page 2

Assassination of Archduke Ferdinand sets off World War I
Perry sails into Tokyo Bay opening Japan to the West
Darwin publishes "*The Origins of Species*"
France loses Franco-Prussian War, Germany Unified
Morris and Co. established in England (Arts and Crafts)
Edison invents Phonograph
Rene Lalique designs *Dragonfly* Woman jewelry
Freud publishes "*The Interpretation of Dreams*"
Edison demonstrates Electric Light
Secession building designed in Vienna by J. Olbrich
Gustav Klimt paints *Pallas Athene*
Boxer Rebellion in China
Albert Einstein develops the special theory of relativity
Paris Metro opens with Entrances by Hector Guimard
Glasgow School of Art completed
Antoni Gaudi designs Barcelona's Casa Mila
Frank Lloyd Wright designs Chicago's Robie House
World's Fair ~ Chicago
Model T produced by Ford
Edison invents motion pictures with sound
Victor Horta designs Tassel House
S. Bing organizes Exhibit of Japanese Prints
Tiffany Glass and Decorating Co. established
(List is not exhaustive please add any additional events deemed noteworthy)

Appendix F, page 3
Key to Timeline

- 1830 - 1st Railroad (Liverpool to Manchester, England)
- 1844 - 1st Telegraph sent by Morse
- 1853 - Perry sails into Tokyo Bay opening Japan to the West
- 1859 - Darwin publishes "*The Origins of Species*"
- 1863 - 1st Subway in London
- 1871 - France losses Franco-Prussian War, Germany Unified
- 1874 - 1st Impressionist Exhibit in Paris
- 1875 - Morris and Co. established in England (Arts and Crafts)
- 1877 - Edison invents Phonograph
- 1879 - Edison demonstrate Electric Light
- 1883 - 1st Skyscraper begins construction in Chicago
- 1885 - 1st car run by internal combustion engine
- 1889 - Eiffel Tower start construction
- 1890 - Hector Guimard designs Castel Beranger
- 1892 - Tiffany Glass and Decorating Co. established
- 1893 - 1st Issue of *The Studio* uses A. Beardsley design
 - World's Fair ~ Chicago
 - Victor Horta designs Tassel House
 - S. Bing organizes Exhibit of Japanese Prints
- 1895 - 1st moving picture shown by Lumiere Brothers
 - S. Bing opens L'Art Nouveau Gallery in Paris
 - Louis C. Tiffany exhibits at L'Art Nouveau

Appendix F, page 4
Key to Timeline

1896 - 1st Wireless Telegraph England – France
(Marconi)

1898 - Secession building designed in Vienna by
J.Olbrich

- Gustav Klimt paints *Pallas Athene*
- Boxer Rebellion in China

1899 - Rene Lalique designs *Dragonfly* Woman jewelry

1900 - World's Fair ~ Paris

- Eastman invents Box Camera
- Paris Metro opens with Entrances by Hector
Guimard
- Freud publishes "*The Interpretation of Dreams*"

1901 - Queen Victoria dies after 63 yrs of reigning Britain

1903 - 1st manned flight by the Wrights at Kitty Hawk

1905 - Albert Einstein develops the special theory of
relativity

- Curies share Nobel for discovery of Radium

1906 - Antoni Gaudi designs Barcelona's Casa Mila

1907 – F. L.Wright designs Chicago's Robie House

1908 - Model T produced by Ford

1909 - Glasgow School of Art completed

1910 - World's Fair ~ Brussels

1913 - Edison invents motion pictures with sound

1914 - Assassination of Archduke Ferdinand sets off
Word War I

Appendix G
Rubric for Time Lines

Name _____
 Group/ Table mates _____, _____, _____, _____, _____
 Date _____
 Class _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Group/table works cooperatively				
Events correctly placed on Time Line	60 – 69%	70 -79%	80-89%	90-100%
Years placed in order on Time Line				
Lines evenly and clearly marked using a ruler				
Use of classroom resource materials (Appropriate use of Internet)				
Total Points				/20

Appendix H
 Rubric for Art Nouveau Ceramic Vases

Name _____

Date _____

Class _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Art Nouveau sketches consistent with Style				
Vase looks cylindrical				
Design transferred successfully to Vase				
Ceramic Vase Finished Glaze fired				
Craftsmanship demonstrated: seams smoothed, carving and modeling show time and care taken to work the clay/ Student name on vase				
Total Points				/20

Appendix I
 Rubric for fused glass tiles

Name _____

Date _____

Class _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Art Nouveau sketches consistent with Style				
Design transferred successfully to Tile				
Tile completed				
Craftsmanship demonstrated: no major over runs of glass frits/ Student's name Attached on back with tape				
Written response in student's sketchbook to questions about tile written on white board				
Total Points				/20

Appendix J, page 1
Art Nouveau
Final Exam

Name _____
Date _____
Class _____

Essay Questions: Answer the following questions with as much detail as possible using complete sentences. 25 points each

1. What was Art Nouveau? _____

2. Why was Art Nouveau a pervasive design style? _____

Appendix J, page 2

Short answer questions, use complete sentence. 5 points each

1. What are considered to be the Applied Arts? _____

2. What is a pyrometer? _____

3. Define fusing. _____

4. What are the dates of the Art Nouveau movement? _____

True/False: T = True F= False. Mark your answers clearly; unclear letters will automatically be marked as incorrect. 2 points each

1. _____ Alphonse Mucha designed Posters.
2. _____ William Morris was the founder of the Arts and Crafts movement.
3. _____ The London subway had Art Nouveau entrances.
4. _____ Louis Comfort Tiffany was only famous in the United States.
5. _____ Antoni Gaudi designed the Tassel House in Brussels.
6. _____ The electric light was a new invention during the Art Nouveau period.
7. _____ Nancy and Paris were the two major cities involved in Art Nouveau design.
8. _____ Scoring means to scratch the clay surface up so that two pieces adhere better.
9. _____ Gustav Klimt was an architect fond of using gold leaf.
10. _____ Art Nouveau drew its inspirations from nature and the feminine form.
11. _____ Japanese also designed in the Art Nouveau style.
12. _____ Einstein published "*The Origins of the Species*" in 1853
13. _____ Art Nouveau was an art style that aspired to design for the total environment.
14. _____ Art Nouveau was named by a French art critic criticizing the movement
15. _____ Eastman invented the hand held box camera during the Art Nouveau Period.

Appendix K
Final Exam – Key

Essay Questions

1. What was Art Nouveau? Art Nouveau was an art style prevalent from the early 1890's to about 1909. It was the first art style to have its own awareness. The style developed in several city centers: Brussels, Paris, Nancy, Munich, Berlin, London, Glasgow, New York and Chicago to name a few. It was a reaction to the Industrial revolution. It drew its inspirations from nature and the feminine form. Some of the predominant characteristics are asymmetry, interweave, elongation and fluid lines. It has influences from the Arts and Crafts movement in England, Japanese art, revivals of gothic and baroque rococo, but it was an effort to design for the new century, to be a modern art style and not to revisit previous historic styles. It was an art style that aspired to design for the total environment and to elevate applied arts to the same status of fine arts. It was manifested in textiles, book illustrations, glasswork, furniture, ceramics, wallpaper, metal works, posters, and architecture. The style was also known by various names: Modern Style, "Jugendstile" and Liberty style in various countries. It was displayed at several World's Fairs including the 1900 International Exhibit in Paris, France. Some of the more famous artists are Victor Horta, Hector Guimard, Alphonse Mucha, Gustav Klimt, Aubrey Beardsley, Louis Comfort Tiffany, Rene Lalique, Antoni Gaudi and Charles Rennie Mackintosh.
3. Why was Art Nouveau a pervasive design style? Art Nouveau became such a pervasive design style in part due to the World's Fairs, which capitalized on internationality of the exhibitors. The advent of the several inventions such as the box camera, the telegraph, the automobile, trains, and subway systems also contributed to making the style readily available to the public. The major designers used the applied arts that were seen in every day life such as the metro stations in Paris, and posters, vases, jewelry and glasswork.

Short Answer Questions:

1. What are considered to be the Applied Arts? Applied Arts are any of the art forms that are functional, such as ceramics, glass, furniture, wallpaper, architecture, metal work, jewelry, posters, and bookmaking.
2. What is a pyrometer? Pyrometer is an instrument inserted into the kiln while firing that accurately measures the temperature of the kiln.
3. Define fusing. Fusing is using heat to adhere separate layers of glass together in a kiln.
4. What are the dates of the Art Nouveau movement? The Art Nouveau movement started in the early 1890's and was prevalent through about 1910.

True/ False

- | | |
|------|-------|
| 1. T | 9. F |
| 2. T | 10. T |
| 3. F | 11. F |
| 4. F | 12. F |
| 5. F | 13. T |
| 6. T | 14. F |
| 7. T | 15. T |
| 8. T | |