

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Procedures	Discuss and practice appropriate care for tools, media and workspaces.	Demonstrate developmentally appropriate care for tools, media and workspaces.	
Basic Shapes (2-D to 3-D) Shapes within Shapes <ul style="list-style-type: none"> Geometric vs. Organic Shape-to-Form 	Create drawings of sphere, cylinder, cube, and cone using axis lines, ellipse shapes, and shading to render illusion of form. Discuss and know the differences between geometric and organic shapes.	Using a pre and post instructional drawing, demonstrate how to render two-dimensional shapes to three-dimensional forms: <ul style="list-style-type: none"> Circle to sphere Rectangle to cylinder Square to cube Triangle to cone Demonstrate an understanding of how to draw 3-dimensional forms from 2-dimensional shapes. Using a formal assessment, identify geometric and organic forms. Demonstrate use of geometric and organic shapes. Demonstrate an understanding of shapes-within-shapes/objects drawn using more than one shape.	Prints: <i>Still Life</i> , Floris van Dyck <i>The Sunny Side of the Street</i> , Philip Evergood <i>Still Life</i> , Giorgio Morandi, 1953 Websites: http://www.kerpoof.com/ http://www.artsconnected.org/toolkit/index.html http://www.artisancam.org.uk/ http://kids.tate.org.uk/games/ National Gallery of Art http://www.nga.gov/kids/zone/zone.htm

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Geometric Form Drawings <ul style="list-style-type: none"> • Gradation of Values • Contour Lines 	<p>Draw a shoe using contour lines.</p> <p>Draw geometric forms (from observation) using axis lines and ellipses to create dimensional forms and shade using four value changes.</p>	<p>Demonstrate ways in which contour lines are used, i.e., to define outer and inner edges of objects.</p> <p>Demonstrate understanding of geometric form drawings by correctly using:</p> <ul style="list-style-type: none"> • Gradation of form using value • Axis lines and ellipses <p>Demonstrate an understanding of illusion of form using gradation of value.</p>	<p>Prints: <i>Still Life Lobster and Jug</i>, van Beyeren</p> <p>Websites: http://www.artisancam.org.uk/ http://kids.tate.org.uk/games/ http://www.nga.gov/kids/zone/zone.htm</p>
Compositions Using 3-D Forms on a 2-D Surface	<p>Create a still life composition, using placement (foreground, middle-ground and background), blending and light source/shadow, to give the illusion of depth (distance).</p>	<p>Create a pre and post instructional still life drawing meeting the criteria below:</p> <ul style="list-style-type: none"> • Parts to whole relationships • Gradation (blending techniques) • Perspective and overlapping to create the illusion of depth <p>Demonstrate an understanding of how to use simple geometric forms to create complex objects in a still life drawing.</p>	<p>Artists: Robert Rauschenberg: http://www.pbs.org/wnet/americanmasters/episodes/robert-rauschenberg/about-the-artist/49/</p> <p>Jasper Johns: http://www.moma.org/explore/multimedia/audios/1/2176</p>
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Imagine Compositional Planning	<p>Convey meaning in artwork using symbols.</p>	<p>Post/post evidence of student reflection of how the symbols used in their artwork conveyed their intended meaning or pre/post evidence of student reflection of how the symbols used in their artwork changed from a planning sketch to the final work to support their intended meaning.</p>	<p>Websites: Smithsonian Museum http://www.smithsonianeducation.org/idealabs/myths/symbolsinart/</p>

Curriculum Map

Visual Art Grade 4

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections	Create a graphic organizer using work by historical and/or contemporary artists to: <ul style="list-style-type: none"> Make inferences about meanings using context clues 	Pre and post instructional graphic organizer that demonstrates: <ul style="list-style-type: none"> Analyzing meaning Using context clues as evidence to support selected meaning 	Websites: http://www.eternalegypt.org/EternalEgyptWebsiteWeb/HomeServlet?ee_website_action_key=action.display.home&language_id=1 http://americanhistory.si.edu/kids/buffalo/ideaactivity/ http://www.stephen.com/mondrimat/
Characteristics of Art	Analyze 3-D objects/sculptures in their surroundings. Identify shape-to-form aspects in objects	Written, verbal, illustrative and/or recorded evidence that demonstrates identification of shape to form.	Websites: http://www.artsconnected.org/toolkit/index.html http://www.artisancam.org.uk/
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	Create a graphic organizer using work by historical and/or contemporary artists to: <ul style="list-style-type: none"> Make inferences about meanings using context clues. 	Pre and post instructional graphic organizer that demonstrates: <ul style="list-style-type: none"> Analyzing meaning Using context clues as evidence to support selected meaning.	<u>Science:</u> shapes in natural objects relate to biology and life science <u>Math:</u> geometric shapes and forms relate to geometry <u>Language Arts:</u> shapes-within-shapes relate to parts-to-whole (sentence structure) <u>Social Studies:</u> art prints depict images that represent specific historical time periods and cultures

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
2-D Design Design Elements	Design a book cover and illustrations for original story book utilizing elements of design Create a contemporary postage stamp design utilizing elements of design Create an illustration for an idiom (e.g., it's raining cats and dogs or he had to eat crow) incorporating the art elements	Pre and post artwork (ex: still life, figure drawing, collage, landscape etc.) demonstrating and understanding and/or identifying: <ul style="list-style-type: none"> • Line • Shape • Color • Form • Texture • Space • Value 	Websites: http://www.artsconnected.org/toolkit/index.html http://www.artisancam.org.uk/ http://www.abcya.com/patterns.htm
Design Principles <ul style="list-style-type: none"> • Emphasis • Balance • Rhythm/Movement • Harmony • Variety/Contrast • Unity 	Create a persuasive poster using the principles of design	Using written statements or audio recordings, in conjunction with the hands-on assignment, assess students understanding of the design principles through interview/guided questioning. Pre and Post/Post and post projects illustrating student exploration of these principles can also be used. Identify and demonstrate how to create a focal point in artworks using emphasis through: <ul style="list-style-type: none"> • Use of unusual/unique color, shape, size • Contrasting values, colors, lines, shapes, pattern Demonstrate an understanding of balance: <ul style="list-style-type: none"> • Symmetrical – equal balance 	Prints: <i>Flight of the Swallows</i> , Giacoma Balla, 1913 Websites: http://thisissand.com/ http://www.artsconnected.org/toolkit/index.html http://www.kerpoof.com/ http://www.stephen.com/mondrimat/ http://bomomo.com/ http://www.zefrank.com/dtoy_vs_byokal/ http://www.artisancam.org.uk/

QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> Asymmetrical – unequal balance Radial – generating from the center <p>Demonstrate visual rhythm/movement in artworks:</p> <ul style="list-style-type: none"> Repetition of line, shape, color, value, and size Arrangement of ordered or random pattern <p>Demonstrate an understanding of visual harmony and mood in artworks:</p> <ul style="list-style-type: none"> Similarities in color – complementary, analogous, monochromatic Similarities among all elements chosen for visual compositions <p>Demonstrate an understanding of unity as an overall sense of “oneness” in a visual composition.</p>	
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Construct Compositional Planning	Explain decisions made when creating a work of art in relation to communicating an idea using elements and principles of design.	Post/post written, verbal, illustrative and/or recorded evidence that demonstrates student thought process regarding the choices they made during the creative process.	<p>Websites:</p> <p>TED talk http://www.npr.org/2012/06/01/153885491/the-creative-process</p> <p>Psychology Today http://www.psychologytoday.com/blog/imagine/201105/teaching-the-creative-process</p>

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections <ul style="list-style-type: none"> • Elements • Principles • Purpose 	Define and demonstrate the following principles of design: <ul style="list-style-type: none"> • Pattern • Rhythm/Movement • Balance Discuss how unity, harmony, variety and contrast can be created within a work of art by looking at master artists examples.	Create a pre and post instructional graphic organizer that identifies the following in work by historic and/or contemporary artists: <ul style="list-style-type: none"> • Design elements and principles • Function/purpose 	Artists: Romare Bearden Faith Ringgold Henri Matisse Gustav Klimt Giacomo Balla
Historical Connections <ul style="list-style-type: none"> • Chronology 	Demonstrate use of vocabulary related to chronology: <ul style="list-style-type: none"> • Past • Present • Future • Ancient • Modern • Contemporary 	Create a pre and post timeline detailing the chronological order of historical works of art. To increase difficulty or make interdisciplinary connections, order artworks in conjunction with major <i>events</i> in history.	Websites: Art Timelines http://www.artyfactory.com/art_appreciation/timelines/modern_art_timeline.htm http://www.artyfactory.com/art_appreciation/timelines/art_history_timelines.htm http://www.dummies.com/how-to/content/art-history-timeline.html
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	CCSS.ELA-Literacy.RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.	Remember in order to show growth, a pre and post assessment relating to the interdisciplinary connection is a must. Student learning from two points in time is necessary to show growth. See assessment in respond.	Social Studies: advertisements in newspapers/magazines reflect needs of public; relate to culture and time period, public opinion and politics Language Arts: Designing logos and ads in visual arts relies on understanding of writing with a purpose Math: relates to accurate measurements /scale

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			Science: relates to color theory in art similar to Newton's color spectrum and physical science

QUARTER 3			
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PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Color Spectrum <ul style="list-style-type: none"> Mixing Colors for the Color Wheel Placement on Color Wheel Understanding Color Theory 	<p>Create a unique color wheel placing colors in the correct spot on the color wheel.</p> <p>Create multiple works of art exploring color schemes.</p> <p>Create multiple works of art exploring how color affects mood, emphasis and harmony.</p> <p>Paint single pieces of fruit depicting understanding of mixing primary/secondary colors (color theory).</p>	<p>Student growth can be tracked over a period of time comparing several pre and post assessments or post and post assessment to see how the student explored color throughout the unit.</p> <p>Demonstrate an understanding of mixing primary colors to yield secondary colors; mix primary with secondary colors to yield intermediate colors identify:</p> <ul style="list-style-type: none"> Warm Colors Cool Colors Primary Colors Secondary Colors Intermediate Colors Complementary Colors Color as Mood 	<p>Prints: <i>Composition VII</i>, Wassily Kandinsky, 1913</p> <p>Websites: Color http://www.stephen.com/mondrimat/ http://www.kerpoof.com/ http://www.artsconnected.org/toolkit/index.html http://www.stephen.com/mondrimat/ http://www.artisancam.org.uk/ http://bomomo.com/ http://www.zefrank.com/dtoy_vs_byokal/ http://thisissand.com/</p>

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p>Media, Tools, and Processes</p> <ul style="list-style-type: none"> • Brush Strokes • Watercolor Techniques/Painting • Color Mixing • Color Modulation 	<p>Practice brush strokes and watercolor techniques using contour line drawings</p> <p>Create a composition using modulation of color and color mixing</p>	<p>Demonstrate and understanding of color-mixing skills in relation to watercolor techniques and color knowledge.</p> <p>Demonstrate an understanding of watercolor techniques</p> <ul style="list-style-type: none"> • Dry brush • Wet-on-wet • Wet-on-dry • Mixing, applying washes <p>Demonstrate an understanding of tints and shades using a variety of color compositions including monochromatic schemes.</p> <p>Demonstrate understanding of color modulation (dark/light) in watercolor</p> <ul style="list-style-type: none"> • Darker wash/color mixture achieved by adding more pigment • Lighter wash/color mixture achieved by adding more water <p>Pre and post instructional test pertaining to watercolor techniques and processes.</p>	<p>Websites:</p> <p>http://www.saatchigallery.co.uk/yourstudio/painting/yourstudio.htm</p> <p>http://www.brooklynmuseum.org/exhibitions/basquiat/street-to-studio/</p> <p>http://artpad.art.com/artpad/painter/</p>
<p>CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.</p>			
<p>Investigate</p> <p>Compositional Planning</p>	<p>Discuss/explain choices about subject matter students made during the art making process.</p>	<p>Recorded, written, or illustrated evidence of students discussing their works of art. Students can discuss multiple post instructional works or pre and post examples within a project.</p>	<p>Books:</p> <p><i>Teaching Visual Culture</i> by Dr. Kerry Freedman</p> <p><i>Brave Art</i> by Lori Patterson</p>

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RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections	Examine and identify exemplary works of art (e.g. Kandinski, Matisse, Mondrian etc.)	Create a Venn Diagram comparing and contrasting master works of art and their use of color and style.	Artist: http://makingartfun.com/htm/meet-the-artist-index.htm
Elements of Critique	Students can participate in a group critique assessing the merit, quality and style of their own works of art.	Record critiques spanning several projects over an extended period of time. Compare critiques for evidence of student growth regarding: <ul style="list-style-type: none"> • Use of vocabulary • Ability to discuss work contextually • Identifying use of elements and principles of art 	Website: Teaching Kids to Critique http://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.	Interpret how using of specific elements of art (ex: color) relate to the meaning and theme of a piece of art.	Written, verbal, illustrative and/or recorded evidence that identifies how color impacts meaning and theme. Ex: Color temperature relates to mood/feeling, complementary colors relate to emphasis, color tone relates to time of day, etc.)	<u>Science:</u> color theory is based on Newton's color spectrum; color is the most important element of all paintings <u>Math:</u> color mixing requires understanding of accurate measurements <u>Language Arts:</u> imagery in painting often relates to word imagery of a story <u>Literature Link:</u> <i>In Blue Mountains</i> by Thomas Locker

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PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Space and Form <ul style="list-style-type: none"> Format and Placement Horizontal/vertical Foreground, middle ground, & background 	<p>Analyze a variety of compositional arrangements as they pertain to format and placement using art prints.</p> <p>Discuss horizontal/vertical formats</p> <p>Identify foreground, middle ground and background.</p>	<p>Pre and Post identification and demonstration of using foreground, middle ground and background in a work of art. This can be accomplished through video recordings of student analyzing master works of art, peer critique, worksheets and/or pre and post eg: landscape drawings.</p>	<p>Prints: Grant Wood, <i>Stone City, Iowa</i>, 1930</p> <p>Websites: http://kids.tate.org.uk/games/ http://www.nga.gov/kids/zone/zone.htm http://www.saatchigallery.co.uk/yourstudio/painting/yourstudio.htm</p> <p>Artworks/Artists: <i>For the Complete Safety of All Mexicans at Work</i>, David Siqueiros <i>Figure Five in Gold</i>, Charles Demuth <i>Circus</i>, George Seurat</p>
Illusion of Depth <ul style="list-style-type: none"> Vanishing points, converging lines, and horizon line/eye level On/below/above the horizon line Overlapping One-point linear perspective Diminishing sizes Diminishing colors Placement One-point Linear Perspective 	<p>Make a drawing of 3 boxes (one-point perspective, at above, below, and at eye level)</p> <p>Create a room with a table in one point linear perspective. Include illusion of depth knowledge in the composition.</p> <p>Create a drawing/painting from a bird's eye view (or looking down from an airplane) of what you see or imagine</p>	<p>Using a variety of projects (shape-to-form drawings, cityscapes in perspective) exemplify student growth through pre and post assessments. For Type I evidence, track a student's growth over time illustrating mastery over increasingly difficult perspective drawings:</p> <ul style="list-style-type: none"> Placement of objects on horizon line Use of vanishing points (one point perspective) One point perspective from different vantage points <p>Demonstrate and understanding of the placement of objects below, on and above the</p>	<p>Prints: <i>Café Terrace on the Place du Forum, Aries, At Night</i>, Vincent van Gogh <i>Paris Street, Rainy Day</i>, Caillebotte</p> <p>Websites: http://bomomo.com/ http://www.zefrank.com/dtoy_vs_byokal/ http://www.kerpoof.com/</p>

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		<p>horizon line, use of vanishing points, converging lines, and horizon line/eye level relating to perspective.</p> <p>Demonstrate and share an understanding of linear perspective to draw cubic forms boxes in one-point perspective using eye level, worm's eye view, bird's eye view.</p> <p>Demonstrate and understanding of ways to achieve an illusion of depth on a 2-dimensional plane:</p> <ul style="list-style-type: none"> • Overlapping • Diminishing sizes • Diminishing colors/atmosphere (intensities and values) 	<p>http://www.artsconnected.org/toolkit/index.html</p>
<p>3-D Tools, Media, and Processes</p> <p>3-D Artworks</p>	<p>Discuss and use a variety of materials, tools and processes used to create 3-D forms.</p> <p>Create a figure using the 3D methods/processes of modeling, carving, and assembling.</p>	<p>Post/Post evidence of 3D artwork exploration created according to teacher determined criteria.</p> <p>Demonstrate an understanding of the 3-D methods/processes below:</p> <ul style="list-style-type: none"> • Modeling • Carving • Assembling 	<p>Website: http://www.artisancam.org.uk/pages/artforms.php?artform=sculpture</p>

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p>Architecture</p> <ul style="list-style-type: none"> Parts-to whole in architectural examples Geometric forms in architecture Form-Follows-Function Architectural Careers Scale Drawings Scale Models 	<p>Design a building that illustrates an understanding of form-follows-function</p> <p>Draw a scale drawing of a park (include benches, pond, playground, fountain, statues, etc.) using form follows function and shape to form understandings</p> <p>As a team, create a collage of a city:</p> <ul style="list-style-type: none"> Using shapes from different parts of a newspaper or magazine Sorting shapes from dark to light Arrange shapes showing foreground, middle ground, 	<p>Pre and post worksheet of various objects where students identify functional forms vs. nonfunctional art forms.</p> <p>KWL chart to assess what students know, want to know and learned about functional and nonfunctional art forms.</p> <p>Pre and Post drawing/painting of architectural forms or cityscapes utilizing a variety of geometric forms.</p> <p>Demonstrate an understanding how parts relate to wholes in architectural structures and how geometric forms are used in architecture.</p> <p>Demonstrate an understanding of Form-Follows-Function</p> <ul style="list-style-type: none"> Name objects in the surroundings that are considered functional Explain differences between fine art forms and functional forms <p>Include the concept of form-follows-function, i.e., chairs have to be certain heights/depths for human use</p>	<p>Prints/Images: <i>Desert Pavilion at the Brooklyn Botanical Garden</i></p> <p>Websites: http://www.artsconnected.org/toolkit/index.html</p> <p>http://www.artisancam.org.uk/</p> <p>http://kids.tate.org.uk/games/</p> <p>http://www.nga.gov/kids/zone/zone.htm</p> <p>http://redstudio.moma.org/interactives/remix/index_f.html</p>
<p>CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.</p>			
<p>Construct</p> <p>Compositional Planning</p>	<p>Compare and contrast the thought processes of creating two-dimensional and three-dimensional works.</p>	<p>Post/ post recorded, written, or illustrated evidence of students as they compare and contrast thought processes when making a two-dimensional work and a three-dimensional work.</p>	<p>Websites: Jonathan Brilliant- Contemporary 2D and 3D Artist http://jonathanbrilliant.com/sculpture/</p>

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RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections	Categorize, discuss and judge a variety of architectural structures from different time periods.	Create a pre and post instructional time line, arranging architectural structures according to date built.	Website: Architectural Timelines http://www.greatbuildings.com/types.html http://www.lookingatbuildings.org.uk/timeline.html
Elements of Critique	Explain, using visual evidence the various elements of architecture: <ul style="list-style-type: none"> • Parts relate to wholes • Form-Follows-Function • Scale and Proportion 	Using a post drawing of an architectural form, record students explaining their design in relation to parts to whole, form and function, as well as, scale and proportion. Consider using guided questioning incorporating: <ul style="list-style-type: none"> • Historical influences • Design choices (Create domain) • Form/Function 	Discuss, compare and contrast famous architectural structures and styles: <ul style="list-style-type: none"> • Art Deco • Minimalism • Ancient Japanese Temples • Medieval European Castles
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
Careers in Architecture CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	Identify and discuss careers associated with architecture based on personal evaluations/judgments of each job description.	Small groups can research a specific career in the field of architecture and construction. Present information using KWL chart or verbally through audio recordings.	Website: Careers in Architecture http://www.archcareers.org/website/article.asp?id=7