

Glen Ridge Public Schools –Visual & Performing Arts Curriculum



Course Title:

Subject: Visual & Performing Arts

Grade Level:

Duration:

Prerequisite:

Elective or Required:

Visual & Performing Arts Mission Statement:

An education in the arts is an essential part of the academic curriculum for the achievement of human, social and economic growth. An arts education enables personal, intellectual and social development for each individual and strives to enhance the student's sense of confidence and self-esteem. The visual arts are uniquely qualified to cultivate a variety of multiple intelligences with powerful ways of communicating ideas, thoughts and feelings. A well-rounded program for intellectual growth must support the development of spatial, kinesthetic, interpersonal and intrapersonal intelligences. Creativity in solving art-related problems provides students with values that will better prepare them for future professional endeavors.

The Glen Ridge Public Schools offer every student access to a balanced, comprehensive, cohesive and sequential program of study in the visual arts. Arts education ensures the development of intuition, imagination, expression, performance and critiquing skills. An interdisciplinary approach to the arts ensures every student experiences and understands the arts in relationship to history and culture. The fine arts contribute to the growth of students into life-long learners by nurturing their abilities and interests, developing their divergent thinking, cultivating their multiple intelligences and enriching their lives.

Course Description:

This is the foundational one year course that is mandatory for entrance into all other fine art 2D design classes. It provides the student with the knowledge,

practice and assessment of the Elements of Art and the Principles of Design as they apply to 2D art. Through a variety of drawing and painting mediums, techniques, critiques, and historical inquiry, the student's personal skills, aesthetics, and creativity will nurtured and challenged. A variety of art genres, periods, and artists will be introduced to provide inspiration, subject matter context, and historical content.

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Date Submitted: Summer 2016

Course Name: Foundations I

Topic/Unit: Art History Overview

Approximate # of Weeks: 1

Essential Questions:

How does the Visual Arts play a role in society, culture, and history?

How was the Visual Arts used as a record of events, forms of communication and story-telling?

How has the Visual Arts evolved throughout the centuries?

How will the current as well as the future forms of the Visual Arts be affected by its past?

Where will it evolve from here?

NJCCS:

CC.9-12.1.1.12.D.1

CC.9-12.1.2.12.A.1

CC.9-12.1.4.12.A.2

Upon completion of this unit students will be able to:

- Identify the role of the visual arts in various societies, cultures and history throughout the world.
- Recognize the context clues of 2 and 3 Dimensional works of art to determine the meaning of each story.
- Discover and discuss historical events and forms of communication that are recorded within 2 and 3 dimensional works of art
- Ascertain the development of 2 and 3 Dimensional works of art throughout the centuries
- Synthesize how the current forms, styles and genres of art came about because of the past.
- Hypothesize where art of today and the future will evolve into.

Interdisciplinary Standards (njcccs.org)

- 6.1 World History/Global Studies
- 6.3 Active Citizenship in the 21st Century

Activities – include 21st Century Technologies:

- Power point presentation of the Visual Arts throughout history
- Individualize worksheet for notes and questions
- Small group activities and discussions on topics
- Collective class discussion on small group findings
- Online research bursts for current art information

STEAM

- In small groups create a digital visual time line of an art method: painting, sculpture, etc. that shows the evolution of art.

Enrichment Activities:

- Create a 2 or 3 dimensional image of how the visual art will evolve into. This may involve computer generated or other forms of media.

Methods of Assessments/Evaluation:

Photos
Display
Reflection
Pair/Share
Observation: written/oral/visual

Resources/Including Online Resources:

- Online Museums and websites: Metropolitan Museum of Art, National Gallery London, EdTech Teacher world history site, etc.
- Art History books: Jansen's Art History
- Prints and posters
- Scholastic Art magazines

Topic/Unit: Art Element: Value

Approximate # of Weeks: 2-3

Essential Questions:

What is the art element of value?

How can you create variation of value range?

How is value used to create a form?

Why is value range and contrast essential in creating the illusion of form?

How can light theory, value range and contrast be applied to a multifaceted surface?

How does an artist draw a small image into a larger one without losing proportion and details?

How do artists use a “mark” to assist in communicating the content of the piece?

How will the mark aid in creating the values needed to convey the form?

NJCCS:

CC.9-12.

1.3.12.D.1

1.3.12.D.2

1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3

Upon completion of this unit students will be able to:

- Learn and apply the use of a graphite medium to create the 7 variations of values.
- Use various media approaches to create value range and contrast.
- Analyze the steps in creating an object using light theory.
- Synthesize a form using light theory: sphere
- Reflect on personal process and evaluate the quality, execution and use of methods on work created.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills

Activities – include 21st Century Technologies:

- YouTube video: Shading light and form- Basics by Proko
- Actual observation and analyzation of how light falls on an object.
- Worksheet: 2 approaches in developing value range blended vs. mark making
- Activity: applying approaches to a 2-D image to create the illusion of form.
- Individual reflection through journaling
- Group discussion

STEAM:

- Finding examples of light theory in and around their home and photographing it.
- Use technology to create a cube through the use of light theory

Enrichment Activities:

- Create a 14 variation of a value scale using either watercolor paint or graphite.
- Using light theory make the shape of a square into the form of a cube.

Methods of Assessments/Evaluation:

- Completed project
- Rubric
- Journaling
- reflection
- Observation written/oral.

Resources/Including Online Resources:

- YouTube: <https://www.youtube.com/watch?v=V3WmrWUEIJo>
- Art History books: Jansen's Art History
- Scholastic Art magazines

Topic/Unit: Animal Drawing: Value, Texture, & Contrast

Approximate # of Weeks: 3

Essential Questions:

How are animals' expressions, details and textures represented in a variety of artists' work from different eras and cultures?

What are some of the clues provided within the artists' work that provide an idea for the Content of the piece?

How will value, mark making and contrast be applied to an animal drawing in creating form and uniqueness?

Using the technique of grid transfer, how will the image's proportion be maintained?

How will the process of critique provide the student with the understanding of their success and need for improvement within their own and the art work of others?

NJCCS:

CC.9-12.

1.1.12.D.1

1.2.12.A.1

1.3.12.D.1, 1.3.12.D.2, 1.3.112.D.5

1.4.12.A.2, 1.4.12.A.3

1.4.12.B.1, 1.4.12.B.2

Upon completion of this unit students will be able to:

- Discern within the Visual Arts how the eras and the cultures influence the approach and content of works of art relating to a specific theme: animals.
- Formulate the reasons why specific methods were used and how they can implement these ideas within their own works of art.
- Learn and apply the method of grid transfer to accurately mimic an image to scale and proportion.
- Relate the concept of proportion and scale to mathematical concepts.
- Review previously learned methods and synthesize them into a personal work of art.
- Produce a work of art that deals with a theme, use of art elements and principles of design, individuality, creative process, experimentation, and exploration.
- Create an original piece of art to call their own
- Describe the process in which it took to create the art work.
- Analyze their own work and works of others for critique.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.2 World History/Global studies

Activities – include 21st Century Technologies:

- Power point presentation
- Internet exploration of animal images for design selection
- Development of grid in 2 variations of sizes for proportional development
- Practice worksheet for the development of details, texture and mark making using ink.
- Execution of final design
- Assessment sheet
- Individual reflection through journaling
- Group discussion

STEAM:

- Find a mathematical example of how scale and proportion is used in cooking.

Enrichment Activities:

- Discover who in the Renaissance era developed the grid screen.

Methods of Assessments/Evaluation:

- Completed project
- Video of work in progress
- Rubric
- Journaling
- Reflection
- T.A.G.
- Observation written/oral.

Resources/Including Online Resources:

- Metropolitan Museum of Art:
<http://www.metmuseum.org/art/collection/search/399804>
- Prints and posters
- Art History books: Jansen's Art History
- Scholastic Art magazines

Topic/Unit: Color value: tints, tones, shades

Approximate # of Weeks: 1- 2

Essential Questions:

How does the value effect color?

What are the variations of values when mixing color with white, gray, and black?

How do artists utilize tints, tones and shades within works of art in aiding to communicate content, form, and drama?

Who were some of the artists that used a simplified use of color value scale for an affective image?

NJCCS:

CC.9-12

1.1.12.D.1

1.2.12.A.1, 1.2.12.A.2

1.3.12.C.2

1.3.12.D.4, 1.3.12.D.5

1.4.12.A.1, 1.4.12.A.2

Upon completion of this unit students will be able to:

- Make visual and intellectual connection on how values: tints, tones and shades affect the properties of color.
- Learn and create the varieties of tints, tones and shades using paint to mix the values.
- View a variety of works of art that show a dominance of color value range and contrast.
- Communicate how the artist develops drama and content through the use of color value range and contrast.
- Discover and discuss American art genres that used a simplified form of color value to communicate content.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 6.1 US History: America in the World
- 6.2 World History/Global studies

Activities – include 21st Century Technologies: Power point presentation

- Notes and discussion on presentation
- Learn and implement the creation of mixing tints, tones and shades using paint for a color value chart.
- Internet exploration of American Graphic Design Artists
- Group discussion on how artists use color values to convey a message, mood or meaning of a work of art.

STEAM:

- To photograph an object in 3 lighting variations: bright, midday, and evening and discuss their findings of what happens to color during the different times of day.

Enrichment Activities:

- Translate the values of a black and white photograph into a colored value scale. How well can you match up the values within the image?

Methods of Assessments/Evaluation:

- Completed project
- Rubric
- Pair/share
- Journaling
- Reflection
- T.A.G.
- Observation written/oral.

Resources/Including Online Resources:

- Museum of Modern Art:
- <http://www.moma.org/collection/works/71923?locale=en>
- Prints and posters
- Art History books: Jansen's Art History
- Scholastic Art magazines

Topic/Unit: Graphic Design Self Portrait

Approximate # of Weeks: 2-3

Essential Questions:

How can we use a tint, a tone, and a shade effectively in a graphic style portrait painting?

How will image idea, aesthetics and color choice affect the mood of the final piece?

Why is meticulous craftsmanship important in the rendering of this image?

How will individual and group critique aid in the assessment of individual works of art?

NJCCS: CC.9-12

1.1.12.D.1, 1.1.12.D.2

1.2.12.A.1, 1.2.12.A.2

1.3.12.C.2

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.4, 1.3.12.D.5

1.4.12.B.1, 1.4.12.B.2

Upon completion of this unit students will be able to:

- Create a work of art that reflects a graphic style of art during the “Pop Art” era.
- Understand and appreciate through the process of doing the complexity of even the simplest of design styles.
- Make aesthetic decision for their portrait including portrait’s expression and color choice.
- Determine whether their initial concept based on aesthetic choices and their final product coincide.
- Evaluate the work of art for aesthetic appeal, merits of goals, and concept effectiveness.
- Determine whether craftsmanship plays a role in visual communication.
- Enjoy the process of creating.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 8.2 Technology Education
- 6.1 US History: America in the World

Activities – include 21st Century Technologies:

- Reflect and review on previous activity
- Take photos of students in an expressive manner and convert to gray scale using Photoshop.

- Decide and create a tint, tone and a shade of one color: monochromatic.
- Transfer image using grid technique and paint in corresponding values.
- Group discussion on the aesthetic decision for their portrait including portrait's expression and color choice.
- Critique

STEAM:

- To use technology to create color variations of the graphic style portrait painting to see the effects of how color aids or disrupts in communicating visual content.

Enrichment Activities:

- Graphic design on the IPad/tablet in the style of an Artist's statement

Methods of Assessments/Evaluation:

- Video-work in progress
- photos
- Completed project
- Rubric
- Journaling
- Observation written/oral.
- T.A.G.

Resources/Including Online Resources:

- Andy Warhol: text
- Website: <http://www.theartstory.org/artist-warhol-andy.htm>
- Smore STEAM lessons:
<http://www.artsonia.com/museum/gallery.asp?exhibit=798664>
- Prints and posters
- Art History books: Jansen's Art History
- Scholastic Art magazines

Topic/Unit: Contour- Cross Contour Drawing

Approximate # of Weeks: 1 -2

Essential Questions:

What is the meaning of a Contour drawing?

How do artists use a line to capture the basic detail of an object, image or space within a contour drawing?

How does Alexander Calder, a 20th Century 3-D artist, create works of art that are similar to the contour style?

How will blind drawing aid in developing improved seeing/rendering skills?

Why is this an essential skill to learn and implement for an artistic beginner?

Does the method and execution of contour drawing vary due to the object, image or space in which is being depicted?

NJCCS:

CC.9-12

1.2.12.A.2

1.3.12.D.2, 1.3.12.D.5

1.4.12.A.3

1.4.12.B.1,

Upon completion of this unit students will be able to:

- Identify, understand, and utilize the contour style of drawing and its multi-purposes within design.
- Become familiar with a variety of artists' work throughout the world, eras and styles that implement contour within their designs.
- Determine the importance of contour drawing and developing seeing/rendering skills as a way of improving individual skill set.
- Personally improve seeing/rendering skills through the process of practice.
- Develop a portfolio of strong drawings in the contour style.
- Recall and utilize the contour style throughout the year for drawing development.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 6.1 US History: America in the World

Activities – include 21st Century Technologies:

- Digital presentation and note taking including a variety of artists that work with contour design
- Observe a video on contour drawing
- Identifying the contour drawing style in a myriad of images individually and in small groups.
- Observe how to draw in the contour style and implement it using a variety of objects.

- Develop a series of contour hand drawings within the sketch book.
- Work in teams of 2 to 3, taking turns in drawing each other.
- Select a collection of work that best represents the contour drawing style, the object and students skill set.
- Self-assessment worksheet

STEAM:

- To connect how architectural blue prints are created in the contour style for information and details.

Enrichment Activities:

- To draw a more complex contour drawing of a sneaker or detailed boot for a portfolio.

Methods of Assessments/Evaluation:

- Completed project collection of 4 drawings
- Self-assessment
- Observation written/oral.
- Exit slip

Resources/Including Online Resources:

- YouTube video: <https://m.youtube.com/watch?v=C4--9L6olyk>
- Website: Study.com <http://study.com/academy/lesson/contour-line-in-art-definition-drawing-examples.html>
- Prints and posters
- Scholastic Art magazines

Topic/Unit: Figure Drawing- Contour/Cross Contour

Approximate # of Weeks: 2 ½-3 weeks

Essential Questions:

What are the basic proportions of the human body?

How do artists: Picasso, Matisse, Schiele render the figure using these proportions in observational contour drawings?

How are the differences of body types due to the sexes and cultural diversity still utilize the basic proportions for better accuracy?

How do artists use their tools to determine position, placement and proportion of the parts of the body?

How do artists show overlapping parts of the figure within a drawing?

How will the contour drawing style aid in capturing the shape and action of the figure?

NJCCS: CC.9-12

1.1.12.D.1

1.2.12.A.2

1.3.12.D.2, 1.3.12.D.5

1.4.12.A.2, 1.4.12.A.3

1.4.12.B.1,

Upon completion of this unit students will be able to:

- Identify, understand, and utilize the basic proportions of the human figure.
- Discuss how artists: Picasso, Matisse and Schiele use and alter these proportions in the rendering of the human figure.
- Understand how to vary the proportions of the figure due to the human's physical variations.
- Apply proportional rendering techniques including using their drawing tool for more accurate position, placement and proportional issues within a collection of observation figure drawings.
- Personally improve seeing/rendering skills through the process of practice.
- Develop a portfolio of strong figure drawings in the contour style.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 6.1 US History: America in the World
- 6.3 Active Citizenship in the 21st Century

Activities – include 21st Century Technologies:

- Take guided notes and draw examples of the human figure proportions.
- Digital presentation and note taking including a variety of images in figure contour drawings including artists' work.
- Explore the use of the drawing tool for position, placement and proportion
- Drawing from observation: students will all participate in simple poses.

- Pre-assessment worksheet for individual work.
- Utilize worksheet to continue drawing and improve upon drawings.
- Select a collection of work that best represents the contour drawing styles using the figure
- Self-assessment worksheet
- TAG – Crit.

STEAM:

- To find other examples of things in nature that show proportional concepts learned.
- To digitally render a human figure using a pad and stylus.

Enrichment Activities:

- To create a figure drawing that uses a more complex figurative position such as foreshortening for a portfolio of work.

Methods of Assessments/Evaluation:

- Completed project collection of 1-2 drawings
- Rubric
- Self-assessment/visual observation
- Observation written/oral.
- Exit slip

Resources/Including Online Resources:

- Websites:
 - <http://drawsketch.about.com/od/figuredrawing/ss/figurecontour.htm#showa>
 - <http://www.craftsy.com/blog/2014/01/graphite-drawing-techniques-contour-drawing/>
- Prints and posters
- Scholastic Art magazines

Topic/Unit: Color: Primary, Secondary, Tertiary- triadic and complementary color groups

Approximate # of Weeks: 2

Essential Questions:

What is the spectrum of color?

Why does color break down into primary, secondary, and tertiary groups?

How is the color wheel created when using only the primary colors?

What are the properties of water color paint?

How will we use these properties to create the color mixtures?

Why is it important to compare and contrast the colors to each other when making mixtures?

What is the definition of Triadic colors?

What are the Triadic color groupings?

What are complementary colors?

What is the difference of when complementary colors are mixed verses placed next to each other?

How can each method be helpful within in a design?

How do artists use complementary colors within their work?

NJCCS:

CC.9-12

1.1.12.D.1

1.3.12.D.1, 1.3.12.D.2

1.4.12.B.1,

Upon completion of this unit students will be able to:

- Define spectrum of color.
- Understand, discuss, analyze and synthesize the colors on the color wheel.
- Create a color wheel including primary, secondary and tertiary colors using water color paints.
- Become familiar with the properties of water color paint for better handling of mixtures and application of paint to paper.
- Refine their seeing skills due to the observational nature of the creating color variations.
- Develop Triadic color groupings for color theory use.
- Discover Complementary Colors and their use in design
- Analyze a variety of artists' work that use complementary colors within their work.
- Create a color chart of complementary color mixtures.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills

Activities – include 21st Century Technologies:

- Video presentation and note taking on color mixing
- Create a color wheel including the mixing of all colors using only the primary colors.
- Group discussion (compare/contrast) based on observation of color mixtures created.
- Observation, discussion and note taking of triadic color groupings.
- Create a triadic colors groupings using the watercolor paint.

STEAM:

- To discover and present how the prism breaks down light into color spectrum.
- To research why the primary colors can never be created by any other colors.

Enrichment Activities:

- Create the graphic self-portrait into one of the variations of a triadic color grouping for a portfolio of work.

Methods of Assessments/Evaluation:

- Completed project - color wheel & triadic color groups
- Pair/share
- Observation written/oral.
- Exit slip

Resources/Including Online Resources:

- YouTube video: Color Wheel Tutorial - How To Mix Paint
<https://www.youtube.com/watch?v=BHHf1-dmco>
- Website: <http://www.colormatters.com/color-and-design/basic-color-theory>
- Color wheel prints
- Scholastic Art magazines

Topic/Unit: Composition – Figure Ground Ambiguity

Approximate # of Weeks: 3-4

Essential Questions:

What is the difference between figure ground and figure ground ambiguity?
How do artists from the modern and contemporary eras use figure ground ambiguity to create visually interesting compositions?
What was revolutionary about 20th century modern artist: Gustav Klimt's artwork for his time?
How has contemporary artist: Kehinde Wiley use figure ground ambiguity within his work?
How can new compositions be created utilizing previous activities: figure drawing and triadic colors?
How will the Principles of design: Rhythm and Pattern aid in creating an original Figure Ground Ambiguity design?
Why is it essential to develop a strategy for a design idea before executing the artwork?
How will triadic color choice, pattern, and craft effect aesthetic appeal and visual interest?

NJCCS:

CC.9-121

1.1.12.D.1

1.2.12.A.1, 1.2.12.A.2,

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.4, 1.3.12.D.5

1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.1.A.4

1.4.12.B.1, 1.4.12.B.2,

Upon completion of this unit students will be able to:

- Identify, analyze and discuss the difference between Figure Ground and Figure Ground Ambiguity,
- Become historically familiar with both Modern and Contemporary Artists: Klimt and Wiley along with their individual use and reasons of Figure Ground Ambiguity within their compositional designs.
- Learn, understand, analyze, synthesize the use of the Principles of Design: Rhythm and Pattern
- Develop a strategy of using Triadic color, Figure drawing, Pattern/Rhythm and Figure Ground within a compositional design.
- Execute and complete the Figure Ground Ambiguity design using their own paint mixtures.
- Provide a both a pre and post assessment of their own artwork.
- Participate in a class critique using the TAG: Tell something positive, ask a question, give advice, approach of assessment.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.3 Active Citizenship in the 21st Century
- 6.2 World History/ Global Studies

Activities – include 21st Century Technologies:

- Power Point presentation of artist: Klimt and Wiley
- Small group activity both visual and written comparing/contrasting Figure Ground and Figure Ground Ambiguity designs.
- Design development worksheet incorporating concepts, terms and design ideas.
- Sketch development based on worksheet.
- Design transfer onto final watercolor paper.
- Create a triadic colors groupings using acrylic paint.
- Execution of final design
- TAG critique
- Reflection write up in sketch book

STEAM:

- To search world museums via the web for examples of Figure Ground and Figure Ground Ambiguity from other eras and cultures.
- To research of patterns from a variety of cultural backgrounds for design inspiration.

Enrichment Activities:

- Create a 2-3 reinvented pattern styles that show an influence of another world culture's design style and aesthetics of color for a portfolio of work.

Methods of Assessments/Evaluation:

- Rubric
- Completed project
- Pair/share
- Observation written/oral.
- Individual Critique Pre and Post

Resources/Including Online Resources:

- YouTube video: Gestalt: Figure Ground
<https://www.youtube.com/watch?v=UgcJZSX5Sng>Website:
- Website: <https://www.smashingmagazine.com/2014/05/design-principles-space-figure-ground-relationship/>
- Prints and Posters
- Scholastic Art magazines
- Text: Modern Artist Gustav Klimt

Topic/Unit: Art Element Space

Approximate # of Weeks: 1

Essential Questions:

What is the art element of space?

How do artists use the various types of space: positive, negative, limited, atmospheric, linear, open/ closed within designs?

What are the identifying qualities of linear vs. atmospheric space?

What is the meaning of visual “point of view” and how does that relate to the Horizon Line?

Why is it essential to have a strong understanding, application and execution of space when working within Figure Ground compositions?

How has the illusion of depth of space been created within the artwork presented?

NJCCS:

CC.9-121

1.1.12.D.1

1.4.12.A.2

1.4.12.B.1, 1.4.12.B.2,

Upon completion of this unit students will be able to:

- Define the Art Element: space
- Identify, analyze and discuss the difference between compositions dealing with space.
- Give specific details of the characteristics of atmospheric and linear space.
- Provide examples and definition of visual point of view.
- Understand and relate how the horizon line affects the visual point of view.
- Analyze, write and discuss the importance of the development of space within a design dealing with Figure Ground.
- Discover a variety of artistic design styles and applications dealing with space.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills

Activities – include 21st Century Technologies:

- Presentation, discussion and note taking of the art element of space.
- An individual activity on “How do the compositions differ?”
- Pair/share ideas before group discussion
- Web investigation of the term “point of view” and how that relates to the Visual Point of View.

- Observe video on the Horizon line for class discussion
- Worksheet activity on how the horizon line assists in developing Figure Ground relationships.
- Virtual museum search for a variety of art work that deals with the art element “space”.

STEAM:

- To search world museums via the web for examples of images that deal with space.
- To research what would be the mathematical ratio of how objects get smaller when they go further back into space.

Enrichment Activities:

- To collect a variety of both linear and atmospheric space examples for the sketch book for reflection and future reference.

Methods of Assessments/Evaluation:

- Exit pass
- Pair/share
- Observation written/oral.
- Independent work

Resources/Including Online Resources:

- YouTube video: Horizon Line
- <https://www.youtube.com/watch?v=6lWRJjoNMmg>
- Website on Space: <http://www.toledomuseum.org/wordpress/wp-content/uploads/SpaceFinalx1.pdf> Prints and Posters
- Scholastic Art magazines

Topic/Unit: Compositions dealing with Space: atmospheric and linear

Approximate # of Weeks: 5-7

Essential Questions:

How will we use the art element of space to create 2 different compositional approaches?

What are some of the defining differences of atmospheric and linear space?

What are some of the consistent compositional elements that are a part of both atmospheric and linear designs?

Why are visual references important when creating an atmospheric landscape?

How does value play a part in developing a sense of distance within a composition?

How can we manipulate colored pencils to aid in creating the sense of distance?

What was developed during the Renaissance era that assisted artists in creating more accurately depicted designs dealing with space?

How is perspective used today within design?

How does the technical approach change when creating a linear composition?

What are the 3 types of lines needed to create a 1-pt perspective linear design?

Why is accuracy and precision essential when creating a perspective design?

What are the qualifying characteristics of a strong atmospheric and linear design?

NJCCS:

CC.9-121

1.1.12.D.1

1.2.12.A.2

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.5

1.4.12.A.1,

1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3

Upon completion of this unit students will be able to:

- Determine how the Art Element: space will have similar and different qualities based upon the design approach: atmospheric and linear.
- Read, discover, and discuss the development of perspective during the Renaissance era.
- Design 2 compositions dealing with space, a land and a city scape.
- Utilize tools and media to create a well-developed and convincing land and city scape.
- Discover, analyze and synthesize the evolution of the technical approach: perspective and how designs of today are rendered.
- Be better equipped in developing future designs that reflect a more accurate sense of space.
- Refine their drawing skills in rendering depth of space using appropriate tools.

- Analyze their own and artwork of others as whether it is a successful use of space.
- Evaluate the value and achievement of artwork that deals with the use of space within design.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.2 World History/Global Studies

Activities – include 21st Century Technologies:

- Select reading, writing and discussion on the Renaissance and its development of the technical skill perspective
- Individual worksheet activities
- Both small and class discussion on the development of perspective.
- Online perspective activity.
- Design development worksheets for sketchbooks.
- Follow along in using the skill of perspective
- The execution of each design: atmospheric and linear
- Individual assessment sheet
- TAG assessment

STEAM:

- Online Perspective activity.

Enrichment Activities:

- Tablet activity to create an atmospheric design.

Methods of Assessments/Evaluation:

- Rubric
- Individual assessment
- TAG
- Observation written/oral.
- Independent work

Resources/Including Online Resources:

- YouTube video: Horizon Line
<https://www.youtube.com/watch?v=6lWRJjoNMmg>
- Website on Space: <http://www.toledomuseum.org/wordpress/wp-content/uploads/SpaceFinalx1.pdf> Prints and Posters
- perspective website: <http://www.olejarz.com/arted/perspective/>
- Scholastic Art magazines

Topic/Unit: 20th Century Art History

Approximate # of Weeks: 1

Essential Questions:

How did art evolve in the 20th Century?

What were the reasons for the change in the artistic approaches?

Who were some of the leading artists for these changes?

Where in the world did these genres come about and how did it impact other artistic cultures?

How did this shake the art world? Society? The common man?

What are some of the identifying qualities for Cubist Abstraction and Abstract Expressionism?

How is art of today affected by Cubism and Abstract Expressionism?

NJCCS:

CC.9-121

1.1.12.D.1

1.2.12.A.1, 1.2.12.A.2

1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4

1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3

Upon completion of this unit students will be able to:

- Discover and discuss how technology affected artists and their style of work.
- Use technology to discover more information about a variety of other 20th Century art genres.
- Determine a timeline of evolutionary change within the Visual Arts during the 20th century.
- Analyze how artistic change occurred during specific art genres.
- Realize where specific art genres occurred and how it impacted other artistic cultures.
- Identify artistic qualities, media, styles, and leading artists of Cubism and Abstract Expressionism.
- Understand the impact of Cubism and Abstract Expressionism on the Art World, Society, and the common man as well as relating it to important issues within history.
- Predict the possibility of artistic outcomes for future genres and approaches

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation

- 8.1 – Computer and Information Literacy
- 8.2 – Technology Education
- 6.2 World History/Global Studies

Activities – include 21st Century Technologies:

- Power Point presentation on 20th Century Art
- Work sheet and individual note taking on presentation
- Small group discovery and discussion on artistic genres and styles.
- On line Museum web research of a variety of art genres that occurred in the 20th Century.
- Select reading from Scholastic Art Magazine and visual activity on identifying artistic techniques, media and approaches of specific genres.
- View a clip from a video about Picasso and Pollack on how their art was received in the art world by the critics.
- Work collaboratively on the actual time line of where 20th Century art evolved into.
- Individually predict where the art world will evolve into.

STEAM:

- Power point presentation of how art evolved due to technology

Enrichment Activities

- A one page discovery of an individual artist within one of the 20th Century art genres. Express the reasons for your choice along with your aesthetic appreciation and understanding of its relevance in artistic history.

Methods of Assessments/Evaluation:

- Power Point
- Exit slips
- Journaling
- Quiz
- Independent work

Resources/Including Online Resources:

- DVD on Picasso and Pollack
- Website MOMA: Cubism
https://www.moma.org/collection/works?locale=en&utf8=%E2%9C%93&q=Picasso+and+cubism&classifications=any&date_begin=Pre-1850&date_end=2016&with_images=1
- Abstract Expressionism
https://www.moma.org/collection/works?locale=en&utf8=%E2%9C%93&q=Abstract+Expressionism&date_begin=Pre-1850&date_end=2016&with_images=1
- Text: Abstract Expressionism: Color Field and Action Painting
Pablo Picasso
- Scholastic Art magazines

Topic/Unit: Exploring Abstraction as a Creative Process

Approximate # of Weeks: 2-3

Essential Questions:

How will we use the concepts, techniques, media methods, and artistic exploration to create an original work of art?

How is the process of creating something abstract just as complex as creating art that is realistic?

Which of the artistic styles had a personal response of aesthetic appeal and is something that you would like to emulate?

How should we compose the artwork for visual interest and strong use of the Principles of Art?

How can you add your own personal style within the genre you are working within?

How will we judge the value, quality, relevance and aesthetic appeal of the works of art created in class?

How will students critique works of art that are Abstract?

NJCCS:

CC.9-121

1.1.12.D.1, 1.1.12.D.2

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.4

1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4

1.4.12.B.1, 1.4.12.B.2,

Upon completion of this unit students will be able to:

- Analyze the abstract styles and decide which would be the best fit within their own portfolio of work.
- Contemplate, consider, and utilize the process in which 20th Century artists used to create their works of art within their own design developments.
- Learn and apply the framework in which it takes to create an abstract work of art including the usage of the Art Elements and Principles of Design
- Utilize their own personal aesthetic responses within in their own designs for originality, expression and experimentation.
- Create a final design based on genre of choice, project criteria, personal aesthetics, self-expression, and experimentation.
- Determine the attributes of a quality abstract design
- Judge their own work and the work of others based on predetermined design attributes, project criteria and personal aesthetics.
- Provide strong critique suggestions for their own work and the works of others for improvement along with positive comments about the artwork created.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation

Activities – include 21st Century Technologies:

- Review of 20th Century art work including power point, work sheet and notes.
- Individual activity for personal reflection and design development.
- Exploration of media and methods for personal understanding and usage.
- Process of creation: individually guided.
- Small group discussion and write up of strong abstract design attributes.
- Self-evaluation worksheet
- TAG critique: Tell something positive, Ask a question, Give advice.

STEAM:

- Digital Abstract Art – Create an abstract design that emulates a 20th Century design using computer aided design programs: Photography, Illustrator, Photoshop, etc....

Enrichment Activities:

- How does the ability of expressing one's self aid in the development of the individual's confidence and creativity? A reflection statement in a sketchbook along with abstract design sketches that reflect the students' aesthetic style.

Methods of Assessments/Evaluation:

- Journaling
- Reflection
- Completed Project
- Portfolio
- Individual Critique
- TAG

Resources/Including Online Resources:

- DVD on Picasso and Pollack
- Website Study.com Abstract Expressionism:
<http://study.com/academy/lesson/comparing-techniques-of-abstract-expressionist-painters.html>
Cubism: <http://study.com/academy/lesson/abstraction-the-principles-of-cubism.html>
- Text: Abstract Expressionism: Color Field and Action Painting
Pablo Picasso
- Scholastic Art magazines

Topic/Unit: Observational drawing- Still Life

Approximate # of Weeks: 4-5

Essential Questions:

Why is a still life a subject within many artists' work?

What are the various types of objects that are similar within the still life?

What are the various type of items used? How does it differ from culture to culture of the artist?

How does the Still Life image change stylistically over the genres?

How does the artist set up the objects within the picture plane?

What are some of the similar compositional elements within the still life and the previous landscapes?

Why is space an important Art Element to consider when setting up an actual still life?

How does "proportion" of the objects play a role within the design?

Although this is not a linear perspective drawing, how does vertical, horizontal, and orthogonal lines play a role in the objects position?

Why is constantly observing the objects an important process when drawing?

How will your drawing tool be helpful in figuring out the objects 3 P's: Position, Placement, and Proportion?

How will the understanding, usage, application and nuance of knowing values essential in creating a design that shows depth, form, detail and realistic quality?

Why is craftsmanship and proper media manipulation considered just as important as observation?

When viewing a work in progress as well as a final piece from a distance helpful in seeing the whole drawing?

How does the judgement and critique process differ from that of an abstract design?

How will you evaluate your work and the work of others based on the goals, craft, media manipulation, and aesthetics?

What advice would you provide yourself and others after the completion of this design?

NJCCS:

CC.9-121

1.1.12.D.1, 1.1.12.D.2

1.2.12.A.1, 1.2.12.A.2,

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.4, 1.3.12.D.5

1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4

1.4.12.B.1, 1.4.12.B.2,

Upon completion of this unit students will be able to:

- Analyze the works of artists throughout the genres that used the Still Life as a subject matter for their compositional set up, use of objects, media application, cultural influences and personal artistic voice.

- Compare and contrast the Still Lives for better understanding of content and composition.
- Make analytical connections from previous projects about concepts, techniques, media application, compositional approaches, and artistic methods.
- Synthesize these connection into a design that shows convergent thinking.
- Refine their seeing/drawing skills.
- Learn, apply and refine new concepts and technical approaches within final design
- Manipulate basic tools to the benefit of the compositional set up and drawing approaches.
- Discern the difference of values comparatively between the objects and within each object and apply it accordingly.
- Develop a more sensitive touch when it comes to the application of media.
- Understand and apply the importance of good craft when it comes to drawing and media manipulation.
- Analyze their work from multiple points of view for assessment and revision.
- Develop a language of critique that is appropriate for assessment of their work and the works of others based on a realistic style drawing.
- Evaluate work based on the goals, craft, media manipulation, and aesthetics.
- Provide positive feedback and sound advice for their own work and the works of others.
- Be proud of their own work.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.1 US History: America in the World
- 6.2 World History/Global Studies

Activities – include 21st Century Technologies:

- Presentation of art work in both digital and poster forms
- Group discussion on compare/contrast of art work.
- Individual note taking with worksheet
- Review previous concepts and design applications.
- Small group activity for discovery, discussions and write up on how previous concepts and design applications can be applied.
- Observe demonstration of design applications and apply
- Create thumbnails for composition.
- Develop in a step by step manner the final design
- Progress assessment
- Individual assessment sheet
- TAG critique sheet

STEAM:

- Using a digital program, recreate the Still Life. Artistic license should be used.

Enrichment Activities:

- Create a collage version of the Still Life using more vibrant colors, textures and patterns from magazines, tissue paper, and other sources for visual interest.

Methods of Assessments/Evaluation:

- Journaling
- Reflection
- Completed Project
- Visual Observation
- Portfolio
- Individual Critique
- TAG

Resources/Including Online Resources:

- Still Life Posters
- Website Study.com Abstract Expressionism:
<http://study.com/academy/lesson/comparing-techniques-of-abstract-expressionist-painters.html>
- Cubism: <http://study.com/academy/lesson/abstraction-the-principles-of-cubism.html>
- Text: Abstract Expressionism: Color Field and Action Painting
Pablo Picasso
- Scholastic Art magazines

Topic/Unit: Observational drawing- Still Life

Approximate # of Weeks: 4-5

Essential Questions:

Why is a still life a subject within many artists' work?

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How does the Still Life image change stylistically over the genres?

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Why is space an important Art Element to consider when setting up an actual still life?

How does "proportion" of the objects play a role within the design?

Although this is not a linear perspective drawing, how does vertical, horizontal, and orthogonal lines play a role in the objects position?

Why is constantly observing the objects an important process when drawing?

How will your drawing tool be helpful in figuring out the objects 3 P's: Position, Placement, and Proportion?

How will the understanding, usage, application and nuance of knowing values essential in creating a design that shows depth, form, detail and realistic quality?

Why is craftsmanship and proper media manipulation considered just as important as observation?

When viewing a work in progress as well as a final piece from a distance helpful in seeing the whole drawing?

How does the judgement and critique process differ from that of an abstract design?

How will you evaluate your work and the work of others based on the goals, craft, media manipulation, and aesthetics?

What advice would you provide yourself and others after the completion of this design?

NJCCS:

CC.9-121

1.1.12.D.1, 1.1.12.D.2

1.2.12.A.1, 1.2.12.A.2,

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.4, 1.3.12.D.5

1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4

1.4.12.B.1, 1.4.12.B.2,

Upon completion of this unit students will be able to:

- Analyze the works of artists throughout the genres that used the Still Life as a subject matter for their compositional set up, use of objects, media application, cultural influences and personal artistic voice.

- Compare and contrast the Still Lives for better understanding of content and composition.
- Make analytical connections from previous projects about concepts, techniques, media application, compositional approaches, and artistic methods.
- Synthesize these connection into a design that shows convergent thinking.
- Refine their seeing/drawing skills.
- Learn, apply and refine new concepts and technical approaches within final design
- Manipulate basic tools to the benefit of the compositional set up and drawing approaches.
- Discern the difference of values comparatively between the objects and within each object and apply it accordingly.
- Develop a more sensitive touch when it comes to the application of media.
- Understand and apply the importance of good craft when it comes to drawing and media manipulation.
- Analyze their work from multiple points of view for assessment and revision.
- Develop a language of critique that is appropriate for assessment of their work and the works of others based on a realistic style drawing.
- Evaluate work based on the goals, craft, media manipulation, and aesthetics.
- Provide positive feedback and sound advice for their own work and the works of others.
- Be proud of their own work.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.1 US History: America in the World
- 6.2 World History/Global Studies

Activities – include 21st Century Technologies:

- Presentation of art work in both digital and poster forms
- Group discussion on compare/contrast of art work.
- Individual note taking with worksheet
- Review previous concepts and design applications.
- Small group activity for discovery, discussions and write up on how previous concepts and design applications can be applied.
- Observe demonstration of design applications and apply
- Create thumbnails for composition.
- Develop in a step by step manner the final design
- Progress assessment
- Individual assessment sheet
- TAG critique sheet

STEAM:

- Using a digital program, recreate the Still Life. Artistic license should be used.

Enrichment Activities:

- Create a collage version of the Still Life using more vibrant colors, textures and patterns from magazines, tissue paper, and other sources for visual interest for a portfolio of work.

Methods of Assessments/Evaluation:

- Journaling
- Reflection
- Completed Project
- Visual Observation
- Portfolio
- Individual Critique
- TAG

Resources/Including Online Resources:

- Still Life Prints
- Websites –
- Metropolitan Museum:
http://www.metmuseum.org/toah/hd/nstl/hd_nstl.htm
- Art is Fun: <http://www.art-is-fun.com/still-life-paintings/>
- Tate Museum:
<http://www.tate.org.uk/learn/online-resources/glossary/s/still-life>
- Scholastic Art magazines

Topic/Unit: Observational drawing- Self-Portrait Painting

Approximate # of Weeks: 4-5

Essential Questions:

Why do artists create self-portraits?

How do artists develop the portrait composition?

What are some of the variations of self –portraits when it comes to genres, cultures, historical influences, and other factors?

Does the artist convey content in the self-portrait? How?

What does the artist need to know when developing a self-portrait?

How is knowing and applying facial proportion important?

When is it necessary to slightly break some of the facial proportions?

How do artists see the skin's palette of color?

How should we use color to mix the skin's palette?

How should the self-portrait painting process begin?

Why is constant observation of the face essential when developing the self-portrait?

How will the understanding and application of values and use of complementary colors be necessary for the development of the form of the face?

What are some important painting practices that should always be considered when working?

How will each student embrace their own painterly way?

When is better to paint wet into wet vs. wet on dry?

How will overall craft and paint application affect the outcome of the painting?

How will each student personally assess their work and provide assessment for others?

How will each student view their personal artistic growth through their self-portrait?

Why is the display and showcasing students' artwork an important element of art?

NJCCS:

CC.9-121

1.1.12.D.1, 1.1.12.D.2

1.2.12.A.2,

1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, 1.3.12.D.5

1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4

1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3

Upon completion of this unit students will be able to:

- Analyze the works of artists throughout the genres that used their Self-Portrait as a subject matter for observational drawing and the development of a personal artistic voice.
- Compare and contrast the various artists' self-portrait for better understanding of content and composition.

- Make analytical connections from previous projects about concepts, techniques, media application, compositional approaches, and artistic methods.
- Synthesize these connection into a design that shows convergent thinking.
- Know when they need to work within the rules and, at times, break them to create a self-portrait that is reflective of themselves.
- Refine their seeing/drawing skills.
- Learn, apply and refine new concepts and technical approaches within final design including facial proportions, use of color theories, and painting approaches.
- Develop and maintain good painting practices.
- Discern the difference of when to use a color for value verses intensity mixtures and apply accordingly.
- Develop a more personal touch when it comes to the application of painting media.
- Understand and apply the importance of good craft when it comes to application of paint.
- Analyze their work from multiple points of view for assessment and revision.
- Develop a language of critique that is appropriate for assessment of their work and the works of others.
- Evaluate work based on the goals, craft, painterly methods, and aesthetics.
- Provide positive feedback and sound advice for their own work and the works of others.
- Be a part of displaying and showcasing their self-portraits within the school.
- Be proud of their own work.

Interdisciplinary Standards (njcccs.org)

- 9.1 21st Century Life & Career Skills
- 9.3 Career Awareness, Exploration, and Preparation
- 6.1 US History: America in the World
- 6.2 World History/Global Studies

Activities – include 21st Century Technologies:

- Presentation of art work in both digital and poster forms
- Group discussion on compare/contrast of art work.
- Individual note taking with worksheet
- Review previous concepts and design applications.
- Small group activity for discovery, discussions and write up on how previous concepts and design applications can be applied.
- Observe demonstration of design applications and apply
- Create a pre-sketch for final design.
- Develop a palette of color for skin including tints, tones, shades and color intensity mixtures.
- Painting exploration for media use.

- Progress assessment.
- Individual assessment sheet
- TAG critique sheet

STEAM:

- To relate the skeletal structure of the cranium to the proportions of the face.
- How does the proportions of the face correspond to the proportions of the body?

Enrichment Activities:

- To create a self-portrait extension, student can add panels to the top, bottom, and sides of the face to extend into the body for portfolio development.

Methods of Assessments/Evaluation:

- Journaling
- Reflection
- Completed Project
- Visual Observation
- Portfolio
- Individual Critique
- TAG

Resources/Including Online Resources:

- Self Portrait Prints
- Websites –
Learn how to paint a portrait with acrylic paint by Gordon Berger - Speed Painting: <https://www.youtube.com/watch?v=4-s7zZkxbyw>
MOMA:
http://www.moma.org/learn/moma_learning/themes/expressionism/expressionist-portraits
Contessa Gallery – Chuck Close:
http://www.contessagallery.com/artist/Chuck_Close/works/#!7134
- Scholastic Art magazines