



TAMALPAIS UNION HIGH SCHOOL DISTRICT

Drawing & Painting 1 - 2

Overview Information

Title of Course: Drawing and Painting 1-2	
Course Author(s): Gray Douglas, Zach Gilmour, Nicole Mortham	Schools where the course will be taught: Archie Williams, Redwood, Tam
Length of Course: 1 year	Subject Area and Discipline: VAPA Visual Arts
Grade Levels: 9-12	Is this course an integrated course? No
Is this course being submitted for possible UC honors designation? No	Are you seeking UC approval? If so, in what area (A-G) ? Yes, F
Prerequisites (required or recommended): none	Co-requisites (required or recommended): none
If there are prerequisites for the course, please include a justification as to why they are in place:	
Graduation requirement this course fulfills: 1 year of Visual or Performing Art	
Check all that apply: <ul style="list-style-type: none"> <input checked="" type="checkbox"/> UC A-G course <input checked="" type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Honors/AP <input type="checkbox"/> CTE 	

Introduction to the Course

Course Overview: Drawing and Painting 1-2 is a two-semester, introductory course in the fundamental skills of drawing and painting. Students will approach this through the lens of the Studio Habits of Mind: Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, and Understand Art Worlds. An emphasis will be placed on exploring various ways to utilize the elements and principles of art to guide students in building technical skills in a wide variety of mediums both traditional and contemporary. Students will begin to look at the role of visual arts and its impacts and significance in our world's diverse social, cultural, historical, and political contexts. The class is structured to allow for all experience levels with room for personal creative expression, voice, and choice.

Unit Title: *Exploring Line*

Unit Summary: Students will complete a series of exercises that have them experimenting and using line - one of the essential elements of art. Through the process of these exercises students gain understanding of how artists use line to create and shape space, to allude to and render form and to build skills of composition.

Essential Questions: How do artists use line in 2-dimensional works of art? How does line contribute to defining form and create visual interest?

Unit Outcomes/Standards: Students will be able to use lines, specifically contour lines, to render form on a flat surface. Students will explore ways to compose space in visually interesting ways by focusing on the quality of lines.

VAPA Standards:

Prof.VA:Cr1.1 Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work,

Sample Unit Assignments: From a student selected image, students will create a drawing of a person in an environment using Contour, Cross Contour, Repeating line and Pattern lines. Students will consider and render thickness of line, type of line, geometric vs. organic shapes and repetition to produce the implied 3-dimensional forms on the paper plane. This will be done with pencil and pen on paper.

 [Bringing the Lines Together Project](#)

Sample unit Assessment:

Assessment: Bringing Lines Together

	score	comments
Image has a person that fills $\frac{1}{2}$ to $\frac{3}{4}$ of the compositional plane	4 3 2 1	
Major Contour Lines are inked and define the subject vs. background well.	4 3 2 1	
Repeated cross contour lines successfully define the 3-dimensional forms, rendering volume	4 3 2 1	
Cross contour lines display a variety of thickness to enhance certain forms.	4 3 2 1	
Craftsmanship:effort and care is evident	4 3 2 1	

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Unit Title: *Intro to Art Principles through Color Theory*

Unit Summary:

This unit is an introduction for drawing and painting students to begin to understand the foundational relations of Principles of Art in composition through the lens of color and their meanings in diverse world cultures. While exploring color theory students will create multiple compositional arrangements corresponding to the seven design principles using both traditional and digital tools. To help understand the impact of color on these design principles students will explore the use of color in the designs and artwork of a range of cultures and design periods such as kente cloth, 20th century Eastern European abstraction, and tile design of the Middle East and North Africa, street art and muralists.

Essential Questions: How are colors created? What is a color wheel and why is it a tool for artists?

Unit Outcomes:

Students will know the seven major art principles and how to apply them meaningfully in their work. They will understand how color theory can be used within these visual compositions to strengthen a design's intended look and/or meaning. Students will know the significance of colors and how that varies significantly based on culture.

VAPA Standards: **Prof.VA:Cr1.1** Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Work, **Prof.VACn10** Synthesize and Relate Knowledge and Personal Experiences to Make Art

Sample Unit Assignments:

Exploring Pattern and Symmetry - Students will create a full color symmetrical "tile". Students will begin by exploring concepts of geometric shape, organic shape, symmetry, and how they can be organized to create patterns. Students will then draw inspiration from exploring the work of Portuguese and Turkish tile design, William Morris patterns, and the contemporary Mexican mural and street artist Farid Rueda as they envision how they create their individual designs. Students will then create a base black and white symmetrical pattern. Once outlined, students will be asked to consider how color is used to create varied areas of emphasis.

Exploring Pattern and Symmetry

<https://docs.google.com/presentation/d/1mLqZdJhJv9AMKLfR9QEN6NxqaEYd9HRjxPtVHYwcXQ/edit?usp=sharing>

Differentiated Approaches:

In the physical creation of the tile design each student has the opportunity to experience and show understanding of the design ideas through multiple levels of complexity of design.

Students have a wide choice of mediums to create a finished design. This design can also be created and modified with digital tools.

Sample unit Assessment:

Assessment: **Exploring Pattern and Symmetry**

	score	comments
Symmetrical Balance: your "tile" demonstrates symmetrical balance through grid and geometric composition	4 3 2 1	

Color: your color choices demonstrate understanding the color wheel	4	3	2	1	
Emphasis: your color & design demonstrate this principle of design	4	3	2	1	
Repetition of pattern is a utilized throughout the design	4	3	2	1	
Craftsmanship:effort and care is evident	4	3	2	1	

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Unit Title: *Mark Making, Values & Texture Explorations*

Unit Summary:
 Value defines how light or dark a given color or hue can be. Values are best understood when visualized as a scale or gradient, from dark to light.


There are many kinds of marks that we can make to describe a range of values. The one you are likely most familiar with is shading with a pencil. Other ways to render value are by using an implied texture or certain conventions like cross-hatching or stippling. In this unit, students explore a variety of ways to create value.

Essential Questions:
 What makes a drawing or painting of something look realistic and 3-dimensional? How do artists create lights and darks, shading and highlights in drawings?

Unit Outcomes/Standards:
 Students explore a variety of ways to render value by utilizing several drawing techniques as well as observational drawing.. Through deliberate practice with value scales, applied and implied texture and subtractive drawing students practice and develop confidence in applying essential drawing techniques.

VAPA Standards: **Prof.VA:Cr1.1 & Prof.VA:Cr1.2** Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Work, **Prof.VACr8:** Interpret Intent and Meaning in Artistic Work

Sample Unit Assignments: Subtractive vs. Additive Charcoal Drawing - Students will practice observational drawing skills while drawing with charcoal on a mid-toned surface. The focus is on creating and controlling a range of values. First they will prepare their paper by applying a mid-tone gray value. Then they will develop the form of their object(s) with subtractive methods where they erase out the contour of the object(s). Further depth and dimension will be created by additive charcoal techniques to develop shadows.

 [Mark Making & Textures Explorations](#) (last slide)

Artist Spotlight: Titus Kaphar - The powerful Ted Talk [Can Beauty Open Our Hearts to Difficult Conversations](#) introduces students to the work and artistic voice of Titus Kaphar and his paintings

representing contemporary black lives in America. Besides the artist's strong painting talent, he also makes potent social commentary with his metaphorical use of subtraction and who is valued in society.

Sample unit Assessment:

Assessment: **Subtractive vs. Additive Charcoal Drawing**

	score	comments
Midtone - you successfully created a midtone using charcoal from which your composition builds.	4 3 2 1	
Subtractive method - by erasing the midtone you have created the composition and form of your drawing.	4 3 2 1	
Additive method - the 3-dimensional forms are enhanced by applying dark values and white charcoal highlights.	4 3 2 1	
Craftsmanship:effort and care is evident	4 3 2 1	

4-Excelling 3-Proficient 2-Emerging 1-Far Below

Unit Title: *Color Mixing*

Unit Summary: Color is one of the most powerful tools in an artist's toolbox. A solid understanding of the color wheel, how to mix desired color and the endless possibilities therein will expand your ability to create artwork with variety, visual interest and finely tuned intention and messaging. This unit introduces students to ways of applying their understanding of the color wheel in drawing and painting. It also gives them essential practice in color paint mixing and value control. Students will understand primary, secondary, and tertiary colors as well as tints vs. shades as they gain working skills with hue, value and intensity of color.

Essential Questions: How are colors created? What is a color wheel and why is it a tool for artists?

Unit Outcomes/Standards:

Students gain essential practice in color paint mixing along with intensity and value control. Students will understand primary, secondary, and tertiary colors as well as tints vs. shades which are demonstrated in a series of painting compositions.

VAPA Standards:

Prof.VA:Cr1.1 Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Work

Sample Unit Assignments: After studying the color wheel students demonstrate their understanding

by creating an abstract painting using tempera paints. The composition is an exploration of limiting specific shapes, applying overlapping, and then mixing appropriate hues, values and intensity of colors.

[Color Mixing Abstract Project](#)

Sample unit Assessment:

Assessment: **Color Mixing Abstract Tempera Paint Project**

	score	comments
Abstract Composition composition includes 3 triangles, 3 circles and 3 squares or rectangles. Each shape overlaps at least one other shape.	4 3 2 1	
Distinct Primary, Secondary and Tertiary colors are represented.	4 3 2 1	
A variety of tints, shades or tones is evident in your color mixing.		
No two of the same colors share an edge.	4 3 2 1	
Craftsmanship: colors are mixed fully and evenly.	4 3 2 1	
Craftsmanship: shapes are completely filled and edges are clean	4 3 2 1	

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Unit Title: *Facial Features*

Unit Summary: Human bodies and faces and “El Ser Humano” have always been one of the most captivating and popular subjects for artists. Whether classical or abstract cubism, artists strive to render the human face and body to express their creative ideas. A fundamental understanding of facial features and the proportions of them are essential skills to build. This unit will give you an understanding of facial proportions and plenty of practice drawing facial features.

Essential Questions: What makes us look human? How are faces organized? How does one draw an accurate nose, eye, mouth or ear?

Unit Outcomes/Standards:

Students will demonstrate understanding of the proportions of the human face as well as growth in ability to successfully render facial features. They will playfully apply their understanding and skill within a cubist composition using either oil pastel or colored pencil media.

VAPA Standards:

Prof.VA:Cr1.1 & Prof.VA:Cr1.2 Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Work, **Prof.VACr8:** Interpret Intent and Meaning in Artistic Work, **Prof.VACr9:** Apply Criteria to Evaluate Artistic Work

Sample Unit Assignments: Cubis 4 Square Project - After study of the proportions of the face and facial features students expand their understanding and play with distortion and abstraction to create a Cubist style drawing that incorporates at least 4 perspectives of the face into a final composition. Students study the Cubist artwork of artists such as Picasso, Braque and Leger. Students choose either oil pastel or colored pencil as the media, and also the subject of their piece.

 Cubist 4 Square 2024

Sample unit Assessment:

Assessment: **Cubist 4 Square**

	score	comments
Cubist composition - at least 4 different angles of the subject's face are evident.	4 3 2 1	
Unified composition - you have combined the parts of the faces in a unified presentation.	4 3 2 1	
Facial features are rendered accurately and with human proportion.	4 3 2 1	
Craftsmanship:effort and care is evident	4 3 2 1	

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Unit Title: *Composition - Illusion of Depth*

Unit Summary:

The ability to depict the illusion of depth and 3-dimensionality on a flat piece of paper is a key skill. In this unit students develop an understanding of using techniques of creating a foreground, middleground and background, as well as the ability to manipulate size, placement of objects, values, color intensity, detail and focus, and linear perspective to create the illusion of depth.

Essential Questions: How do artists make a flat drawing or painting look like there is a realistic sense of distance and space? How does this make artwork look more realistic?

Unit Outcomes/Standards:

Students will demonstrate their ability to create the illusion of depth on a flat surface using specific drawing and painting techniques.

VAPA Standards:

Prof.VA:Cr1.1 Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Wor, **Prof.VACr10:** Synthesize and Relate Knowledge and Personal Experiences to Make Art

Sample Unit Assignments: Watercolor Landscape or Cityscape Watercolor Painting
Using watercolor paper and paints, students use the perspective techniques they have learned for creating depth to draw and watercolor a landscape or cityscape that has a clear foreground, middleground and background. It can be imaginary or students can use a reference image to work from or be inspired by. First a drawing is done with water soluble graphite or watercolor pencils to lay out the space, then watercolors are used to add value, color and texture to create a realistic sense of depth. Fine detail is added last with more watercolor or micron pens.

 **Illusion of Depth Watercolor**

Sample unit Assessment:
Assessment: **Watercolor Landscape or Cityscape Painting**

	score	comments
Use of foreground, middleground and background in the composition.	4 3 2 1	
Convincing use of placement, size and perspective in the composition.	4 3 2 1	
Convincing use of detail, intensity of color and value in the composition.	4 3 2 1	
Craftsmanship:effort and care is evident	4 3 2 1	

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Unit Title: *Art as Communication*

Unit Summary:

The power of art and specifically visual art has been explored as long as there have been artists. Once students have gained confidence in their ability to work with essential techniques in drawing and painting they can better communicate their ideas and values with their work. The artist's voice is born. In this unit we look at impactful work by Nina Simone, Barbara Krueger, Favianna Rodriguez, Banksy, Dignidad Rebelde, Emory Douglas, Ai Wei Wei, Lisa Chondron, Shepard Fairey and SF local Mark Harris and their expression of their artistic voices as strong commentary on society. Students then have voice and choice to communicate their passion about a contemporary social or political issue.

Essential Questions: Do artists have a responsibility to society? What can artwork tell us about

culture and society? Why do artists choose particular tools, techniques, and materials to express their ideas?

Unit Outcomes/Standards:

Students utilize all their acquired skill to communicate their hopes, concerns, or opinions on contemporary social or political issues important to them. Using art, creative ideas and problem-solving skills, students will develop a composition that informs, challenges, and inspires the community to take action and make a difference.

VAPA Standards:

Prof.VA:Cr1.1 & Prof.VA:Cr1.2 Use multiple approaches to begin creative endeavors, **Prof.VA:Cr2.1** Organize and Develop Artistic Ideas and Work, **PROF.VA:Cr3** Refine and Complete Artistic Work, **Prof.VACr5:** Develop and Refine Artistic Techniques and Work for Presentation, **Prof.VACr6:** Convey Meaning Through the Presentation of Artistic Work, **Prof.VA:7.1 & 7.2** Perceive and Analyze Artistic Work, **Prof.VACr8:** Interpret Intent and Meaning in Artistic Work, **Prof.VACr9:** Apply Criteria to Evaluate Artistic Work, **Prof.VACr10:** Synthesize and Relate Knowledge and Personal Experiences to Make Art

Sample Unit Assignments: Artists as Activist and Agents of Social Change - This Drawing and Painting 1-2 unit provides the opportunity for students to demonstrate their acquired 2-dimensional artistic skills while having a chance to use their artistic voice to communicate about personally relevant and important issues. After in-depth study of several accomplished diverse activist artists students understand the historical and cultural context of artwork that communicates strong messaging. Students brainstorm the social issues that are important to them and work to refine imagery and symbolism to build a message in their artwork. Students then create a final poster that clearly communicates their message and demonstrates the power of art as a tool for communication, activism and social change.

 Artists as activists

Sample unit Assessment:

Assessment: **Artists As Activists of Social Change poster**

	score	comments
Impactful & attention-grabbing composition	4 3 2 1	
Intentional use of color theory for messaging and impact.	4 3 2 1	
Clarity of messaging and meaning	4 3 2 1	
Craftsmanship:effort and care is evident	4 3 2 1	
Social Issues worksheet completion		

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Recommended Resources:

Color and Meaning

<https://docs.google.com/presentation/d/1CD865rcWAu7brHpTTyuMWjIQCbqk2VVzH1OxsnLJnDw/edit?usp=sharing>

Artist Farid Rueda

<https://docs.google.com/presentation/d/1jYoPEmAzZSORETVypSqfswfFijOseMa5YNOB6NdWVW0/edit?usp=sharing>

Tibetan Buddhism Sand Mandala

https://www.youtube.com/watch?v=ga5s_qYgIS8

<https://www.colormatters.com/color-and-design/basic-color-theory>

Edwards, Betty. *Drawing on the Right Side of the Brain*. London Souvenir, 2016.

Cubism: Leger, Picasso, Braque

📄 Drawing The Face 2024

📄 Identity Project - steps/requirements/examples

Art As Communication:

<https://www.youtube.com/watch?v=0qL3nHvliN4>

▶ Barbara Kruger – Consumerism, Power and the Everyday | Fresh Perspectives | Tate Collective

▶ Voice of Art - Migration Is Beautiful, Pt. 1

▶ The Case for Ai Weiwei | The Art Assignment | PBS Digital Studios

<https://www.kqed.org/artschool/913/make-your-own-political-art-in-5-easy-steps>

Board Approval Date: 06/27/89

Revised: 10/99

Revised: 06/02/06

Revised: 5/20/24

UC (a,b,c,d,e,f) Approval Date: 6/17/2024