



Township of Ocean Schools

Assistant Superintendent
Office of Teaching and Learning

SPARTAN MISSION:

Meeting the needs of all students with a proud tradition of academic excellence.

DEPARTMENT Visual and Performing Arts

COURSE Intermediate Art

Curriculum Development Timeline

School: Ocean Township High School

Course: Intermediate Art

Department: Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2013	Jayne VanNosdall	Born Date
August 2017	Valerie Sorce	Revision
March 2019	Ian Schwartz	Review
August 2021	Ian Schwartz	Alignment to Standards
August 2022	Derek Tranchina	Incorporate State Mandates
August 2024	Erin Leahy	Updated to include New State Mandate
August 2025	Erin Leahy	Revision

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Township of Ocean Pacing Guide			
Week		Week	
1	Unit 1: Cultivating Artistic Behavior	21	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
2	Unit 1: Cultivating Artistic Behavior	22	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
3	Unit 2: Nurturing and Accessing Creativity	23	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
4	Unit 2: Nurturing and Accessing Creativity	24	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
5	Unit 3: Self-Directed Learning in Art Making	25	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
6	Unit 3: Self-Directed Learning in Art Making	26	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
7	Unit 3: Self-Directed Learning in Art Making	27	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
8	Unit 4: Compositional Structures with Elements and Principles of Design	28	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
9	Unit 4: Compositional Structures with Elements and Principles of Design	29	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
10	Unit 4: Compositional Structures with Elements and Principles of Design	30	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
11	Unit 5: Aesthetics in Art	31	Units 1, 2, 3, 4, 5, 6, 7, 8: Review

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	Education		and Application
12	Unit 5: Aesthetics in Art Education	32	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
13	Unit 6: Art History	33	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
14	Unit 6: Art History	34	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
15	Unit 7: Critique	35	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
16	Unit 7: Critique	36	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
17	Unit 7: Critique	37	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
18	Unit 8: Critical Thinking Skills & Perception	38	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
19	Unit 8: Critical Thinking Skills & Perception	39	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application
20	Unit 8: Critical Thinking Skills & Perception	40	Units 1, 2, 3, 4, 5, 6, 7, 8: Review and Application

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Diversity and Inclusion, Individuals with Disabilities, and LGBT: Unit 6: Art History

Core Instructional & Supplemental Materials including various levels of Texts

Youtube Instructional Videos on Art Methods and Techniques
Instructional Handouts on Art Methods and Techniques
Scholastic Art
Google Arts and Culture
Artcyclopedia
Newsela - Articles and Text Sets Differentiated by Reading Level (Struggling Learners;
Advanced Learners)

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Time Frame	1 Week; Ongoing
Topic	
Unit 1: Cultivating Artistic Behavior Teaching for Artistic Behavior is a student-directed; teacher mentored and facilitated approach to art education. Students are given the freedom of choice in derivation of inspiration, theme, media, technique, style and overall expression of their artistic visual art pursuits. They are encouraged to develop personal challenges within the studio that extend their learning to other connected areas of study. Studio habits of mind are important foundations for the guiding structure of the classes. Learners are guided to develop questions about concepts, ideas, objects, and history that ignite their curiosity, sense of adventure, and desire to engage in learning quests. Planning and organizing their knowledge and efforts is also important to beginning and following through with their activities. They are charged with identifying an idea that is relevant to them to give them the motivation to pursue their personal goal in art learning and creating. This is critical to the success of students' art learning and creative activities.	
Alignment to Standards	
1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking. 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation. 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	
Learning Objectives and Activities	
SWBAT develop the following studio habits of mind: ● Observe - Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen. ● Envision - Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece. ● Understand Arts Community - Learning to interact as an artist with other artists	

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i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

- Stretch & Explore - Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes.
- Develop Craft - Learning to use tools, materials, and artistic conventions; and learning to care for
- tools, materials, and space.
- Express - Learning to create works that convey an idea, a feeling, or a personal meaning.
- Engage & Persist - Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus conducive to working and persevering at tasks.
- Reflect - Learning to think and talk with others about an aspect of one's work or working process, and learning to judge one's own work and working process and the work of others.
- Studio Habits of Mind from Studio Thinking, Hetland, Winner, et al, Teachers College Press, 2007. artiseducation.org

SWBAT answer the following questions:

- What are studio habits of mind and how can we grow in these behaviors to improve our understanding of art and art making endeavors?
- How can students direct their learning through choice based art making accessing intrinsic motivation and program structure with the choice of media, technique, style and influence?

Learning Activities:

- Develop strong studio habits that improve students ability to create original, meaningful personal artworks
- Select and use different media, techniques, and processes that are used to create works of art
- Use selected two-dimensional and three-dimensional media to communicate ideas
- Use media and tools in a safe and responsible manner
- Demonstrate how a single medium or technique can be used to create multiple effects in works of art
- Compare and contrast the different effects created by various two-dimensional and three dimensional works of art
- Identify different media, techniques, and processes that are used to create works of art

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- Describe how media and techniques are used to create two-dimensional and three dimensional works of art
- Create representational 2D artwork from direct observation and from memory that convincingly
- portrays 3D space and the objects and people within that space
- Create 2D and 3D artwork that explores the abstraction of ideas and representations. For example, students make images that represent abstract concepts such as respect for human rights, empathy, solitude, community, justice, or injustice.
- Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas
- 3.11 Demonstrate the ability to portray emotions and personality through the rendering of physical characteristics in 2D and 3D work. For example, a student creates an expressive, yet recognizable, portrait or self-portrait in drawing, painting, sculpture, printmaking, film, photography, or computer graphic.
- Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas. For example, students create visual metaphors for topics such as memories of childhood, feelings about growing up, or hopes for the future.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative:

Artistic behavior rubric, content analysis rubric, holistic assessed writing, content specific tests & quizzes

Summative:

Process task, skill and product self-assessment instruments

Alternative:

Observation of class discussion; Teacher-student conferences

Interdisciplinary Connections

Group discussion of topic is part of initial critique before creation of the work and then when the work is presented to the class after it is complete:

LA.9-10.SL.PE.9-10.1. A. Come to discussions prepared, having read and

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researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Artist/Technique Research:

Students will access digital resources to conduct research and investigations which extend their knowledge.

9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame

1 Week; Ongoing

Topic

Unit 2: Nurturing and Accessing Creativity

To assist students in their growth in creativity they need help through structures, exercises and a supportive classroom student and teacher created atmosphere of psychological and artistic freedom. This personal freedom and responsibility supports the classroom where art works are authentically connected to student motivation and ideation.

Alignment to Standards

1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on a student's existing artwork.

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- 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
- 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
- 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Learning Objectives and Activities

SWBAT answer the following questions:

- What is the nature of creativity?
- Can creativity be enhanced?
- What is the value of creativity to the individual and to society?

SWBAT understand the following:

- Creativity is “a process in which the individual finds, defines or discovers an idea or problem not predetermined by the situation of task” (Kay, 1989, p.11)
- The creative process is one that requires work, time and attention and it is cross disciplinary.
- Creation is technical skill, acquired through practice, exposure and responsiveness to ideation sources and openness to the act of art making through a combination of instinctive and predetermined acts. New concepts and new image- making arise from experiential and ideation stimulus. Understanding of how we develop strong habits of mind comes through engagement in the creative process and a commitment to quality in our art processes and products
- The creative process is similar across art forms. Artists access inspiration sources from nature, imagination, intellectual pursuits, emotional, interpersonal and spiritual experiences, and formalistic design principles.
- Imagination is a valuable resource for the individual and for society. For the individual, play such as experimentation with objects, materials, processes enhances imagination. Creativity is a driving economic force in the 21st century across many disciplines. It is important for countries, businesses and for workers.
- Exercising creativity is an exciting pleasurable activity that enhances one’s life and is valuable to society as well as the individual
- Developing an array of thinking strategies and engaging in these processes can effectively help to develop your creativity; ie. brainstorming, metaphoric thinking.

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Learning Activities:

- Invention and Design Process with alternate graphic organizers
 - Define the problem, Initiate concept path with initial idea for solutions, Research information and discover through experimentation, Data collection, Develop new and alternate solutions from data, select solution, make initial model, prototype, rough draft, test and evaluate the solution, evaluate and reflect to make changes.
- Learn and use the SCAMPER process – Substitute, Combine, Adapt, Modify, or magnify, or minimize, Put to other uses, Eliminate, or elaborate, Reverse or rearrange. Related to creative visual art exercises.
- Participate in groupthink exercises
- Learn more about higher order thinking strategies such as synthetic thinking
- Seek out experiences and fully engage with the experiences
- Engage with nature and its products with full awareness
- Learn new techniques and view works of others who used technique in innovative ways
- Create visual art in different forms, two or three dimensional, video, or performance
- Connect visual art creations to other art forms such as music, dance, theatre and poetry
- View and discuss videos of master artists describing and demonstrating their creative thought process such as the Art 21 videos.
- Journaling and reflective practice
- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative:

Artistic behavior rubric, content analysis rubric, holistic assessed writing, content specific tests & quizzes

Summative:

Visual art project based upon other art forms such as music, dance, theatre and poetry; skill and product self-assessment instruments

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Alternative:

Observation of class discussion; Teacher-student conferences

Interdisciplinary Connections

Journaling and reflective practice:

LA.9-10.W.RW.9-10.7 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Social media used for students to connect to classmates or student artists from around the world to share and discuss their work: Students will use social media in order to connect with other student artists.

9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame

1 Week; Ongoing

Topic

Unit 3: Self Directed Learning in Art Making

To assist students in developing a deeper connection to their learning in art the classroom model is modified choice TAB (Teaching for Artistic Behavior). This allows students to have intrinsic motivation for their art study and art making. Students are expected to show improvement of identified artistic behavior during their studies because of increased teacher and student emphasis on these art related studio skills.

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In addition, students are expected to develop stronger skills in the 4 Cs, Creativity, Critical Thinking, Communication and Collaboration through this model. Taking ownership for their learning and learning to see the teacher as facilitator and mentor rather than the control, font of knowledge, source for all answers, and final arbiter of all actions and products hopefully encourages student awareness of their abilities in controlling and structuring their learning.

Alignment to Standards

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are artistic behaviors?
- What are student responsibilities in the course of their learning?
- How can self-direction and teacher mentoring help to improve my connection to my learning and the output of my art class?
- How can this type of learning improve my attitude and self-satisfaction with my work?
- What can I transfer from this class model to my learning in other academic areas?
- How can I improve my ideation for art works through the use of big ideas and related themes?
- How can I use one big idea as the basis for a short series of work? How do artists use big ideas?
- How can I take more control of knowledge acquisition about the media,

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techniques and styles of art available to me as choices for use in my art making?

- How can working with more preliminary studies, experiments with compositions, media play and technique experiments and observations and discussions with my peers enhance my art work?

SWBAT demonstrate understanding of the following:

- Artistic behaviors are able to be identified and reflected upon.
- Creating intrinsic motivation for your work is important for self-satisfaction in learning and in life.
- Self- directed achievement will create enhanced self esteem
- Learn to create a positive environment for yourself that will help to make you and your work strong
- Learning to take charge of your learning and experiences will develop strong persona responsibility and make the learning more significant
- Big ideas provide an organization for further idea generation.
- They are overarching ideas that relate to many related themes that are applicable to other subjects, problems, issues and enquiries.
- Developing strong self- assessment skills will help to define your positive traits and skills to use in creating your own successful path in work and creating art work

Learning Activities:

- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
- Class discussion of the artistic behaviors identified in the rubric and student generated list of actions that will assist them in improving their behaviors.
- Students exit self-assessment of applicable artistic behaviors.
- Teacher modeling of successful artistic behaviors and oral acknowledgment of student growth in artistic behaviors.
- Student written or recorded reflection on their growth of artistic behaviors during art making activities.
- Analyze how the use of subject matter, symbols, and ideas are used in works of art.
- Integrate a variety of sources for subject matter, symbols, and/or ideas which best communicate an intended meaning in works of art.
- Describe, differentiate and evaluate the origins of specific subject matter, symbols and ideas in works of art.

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- Use digital technology for reference and for creating original work.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
- Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects. For example, students select a medium that they have inexperience with to gain knowledge and expertise
- Two dimensional art works, structures or sculptures will be constructed with ongoing self, group and teacher critique. Students will evolve or modify designs in response to inspiration or problem solving. Quality of craftsmanship and use of applicable construction techniques are stressed
- Demonstrate a budding mastery of tools and techniques in one medium and expand knowledge of techniques, mediums and tools through use of additional mediums and techniques
- Describe and apply procedures for the safe and proper maintenance of the workspace, materials, and tools; identify potential health hazards associated with materials and techniques, and possible substitutes for hazardous materials
- Explore a single subject through a series of works, varying the medium or technique. For example, a student makes a drawing, woodcut, and painting of a still life, landscape, or figure for its expressive qualities or structural properties

Assessments

Formative Assessments:

- Student /teacher conferencing using a teacher created rubric for artistic behaviors.
- Student completion of student behaviors planning and work documentation packets.
 - o Documented research
 - o Planning and experimentation exercises
 - o Reflection documents

Summative Assessment:

- Single subject series of pieces
- Criterion-referenced art production rubric

Alternative:

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- Teacher observation and documentation of student behaviors and work production
- Holistic evaluation of student written or recorded reflections dealing with processes of inspiration, intrinsic motivation development, ideation, research, product development, final product creation, critique and presentation.
- Digital recording of student work in progress and completion for documentation and discussion purposes.

Interdisciplinary Connections

Writing reflections:

LA.9-10.W.RW.9-10.7 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Sciences, engineering, language arts (writing), technology, Industrial Arts, foods (cooking), fashion (designing, sewing) are possible curricula connections. As it is student-directed learning, the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Access digital recordings of interviews of artists creating and discussing their process; Viewing of array of creative visual art works, designs and products from around the world through the internet, personal electronic device, or computer and projector to act as stimulation for creative process. Students will access YouTube and other digital video platforms to further investigate lesson concepts.

9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

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CRP2. Apply appropriate academic and technical skills.
CRP6. Demonstrate creativity and innovation.

Time Frame	1 Week; Ongoing
Topic	
Unit 4: Compositional Structures with Elements and Principles of Design The construction of art is usually guided by consideration for how the elements and principles of art are to be utilized for the desired intent and effect. The elements are the building blocks or what things are used in the construction of art and the principles are guidelines or rules for how the elements are used.	
Alignment to Standards	
1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences. 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	
Learning Objectives and Activities	
SWBAT answer the following: • In order to have a greater understanding of the process of art construction, what do you need to understand about the nature of the elements and principles of art beyond their basic definitions and applications in art works? • How can study of the works of master artists from a variety of time periods and styles improve my understanding of how to use the principles with chosen elements to create strong well designed art works that achieve the desired artistic intent and effect? • What are the factors associated with art works that cause the viewer to have an emotional, aesthetic response to it? What can the study of elements and principles of design add to self knowledge and knowledge for audience manipulation? • How can this knowledge be applied to marketing, social values and political viewpoints? • How is visual culture related to the elements and principles of art and design?	

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SWBAT demonstrate understanding of the following:

- An attitude that embraces and emphasizes acquiring a lot of experience using both preplanned consciously constructed arrangement of the elements and principles and experimental and discovered compositional structure makes the process of creating compositions that are well designed and mature more likely to occur.
- The study of masterworks of art for how the composition is arranged and the use of elements in the work gives the student artist more knowledge in how to use a variety of compositional arrangements for their intended effect. They will create works that meet their intent more successfully with less trial and error.
- The emotional and expressive content of an artwork is affected by its design.
- Composition decisions are influenced by emotional and expressive artist's intent.
- Responses to art works both two and three dimensional are often unconscious but result from the artist's decisions in the arrangement and relationships of the elements and principles. This can be utilized and exploited for other purposes in a variety of fields, marketing, social and political influence and manipulation. This is part of the visual culture of global society.
- Many forms of contemporary art are not created with attention to the principles of art but they still contain the elements. Following rules is often subverted to artistic discovery and conceptual intent.

Learning Activities:

- Analyze art historical and contemporary art works composition construction and diagram it to visualize it. Apply these successful composition arrangements to student thumbnails to practice good design.
- Analyze student art works in peer critiques for their use of the elements and principles of art. This deconstruction in the analysis helps the viewer to understand how the artist's composition created its effect. The student viewer can then evaluate the success or failure of the work and learn from this in the creation of their own work.
- Create thumbnail drawing for art works to assess composition ideas for best options for arrangement of included objects and elements. Discuss ideas with peers and teacher to demonstrate compositional knowledge and to use others as peer critique partners to give positive reinforcement and critical assessment.
- Take time to assess work as it is sketched for original and as it progresses to allow new insights and observations to guide the construction of the work.
- Relate compositional knowledge in visual arts to the analysis of works in other

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art forms. The compositional elements and principles of these works can act as inspiration and construction guides for visual art work.

- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative Assessments:

- Content analysis with teacher generated rubrics for written critiques of peer work and master artists' work.
- Teacher/student conferencing.

Alternative:

- Group discussion – teacher monitored and documented (written and recorded)
- Oral critique, student presentation with artist statements and final evaluation with product rubric to ascertain student awareness of the use of elements and principles in their final art works.

Summative Assessment:

- Tests and quizzes for student knowledge of basic element and principle concept information.

Interdisciplinary Connections

Peer Critique Discussions:

LA.9-10.SL.PE.9-10.1. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Performing Arts, Poetry, Biology, Geology are possible curricula connections. As it is student directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

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DEPARTMENT Visual and Performing Arts

COURSE Intermediate Art

Internet research of historical and contemporary art works, to understand compositional elements:
Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

CRP2. Apply appropriate academic and technical skills.
CRP6. Demonstrate creativity and innovation.

Time Frame

1 Week; Ongoing

Topic

Unit 5: Aesthetics in Art Education

- Engagement with art through appreciation or creation is personal and can cause strong response to art from the circumstances of their connected experiences.
- The individual's aesthetic belief system is formed through their experiences.

Alignment to Standards

1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.

Learning Objectives and Activities

SWBAT answer following questions:

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- How are the processes of defining what art is and debating the quality of an aesthetic experience related?
- How does philosophical inquiry in aesthetics work with thinking (cognitive) process skills?
- How does the concept of “truth and lies” relate to aesthetics in art?
- While creating art can you think about art philosophical questions that affect the outcome of the production process? In what way might or does it affect the outcome?
- What factors affect personal aesthetic preferences?
 - How do personality, temperament, self-identification, spirituality, and religiousness affect one’s aesthetic philosophy?
 - Do culture and group identification affect aesthetic philosophy?
 - How does the historical time period with its economic, technological, intellectual and political milieu affect aesthetic formation?
 - How is one’s personal aesthetic philosophy formation affected by the study of art, the creation of art, and appreciating art?
 - How can engaging in aesthetic learning activities, group discussion and personal reflection activities affect personal aesthetic philosophy?

SWBAT understand that:

- Art has found a use as a means of expression, communications, a way of giving and receiving pleasure, of carrying on tradition, of a tool for power.
- Art is an area where we are always contemplating if there is truth or lies. How and why one knows or believes they know about the “truth” of something is also part of making these judgments in art.
- Understanding cognitive process skills and identifying how different learning activities involve different cognitive processes will hopefully improve our motivation to engage in higher order problem solving activities. Arguments dealing with aesthetic issues allow for practice in deductive and inductive reasoning while analyzing errors in arguments. The complexity of the activities in sorting out the influences and categories of thought involved in aesthetics can assist us in improving thinking skills.
- The plurality of aesthetic viewpoints that exists in art allows artists freedom in forms of expression, in deciding on their personal intent and opens up possibilities in artistic creation.
- Education has as its foundational belief that one learns from experience as well

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as from the act of acquiring knowledge through various study activities. These activities and experiences are expected to produce a growth in knowledge and deeper understanding in aesthetics.

- Aesthetic philosophies in art are organized by the particular perspectives of people on the definition, purpose and responses to art based on their experience and resulting judgments. Time period and the economic and intellectual values associated with them affect formation of aesthetic values and philosophies.
- Like all opinions, a variety of factors affect personal aesthetic preferences.
- Self-knowledge through self-analysis assists in understanding how and why we have opinions and emotional responses to artworks and different forms of art.
- Philosophy is about understanding what we think we know and why we think it.
- Analyzing how group identification and culture are a part of this is also about self-knowledge and knowledge of societies. Membership in groups impacts personal aesthetic preferences
- Some aesthetic philosophies are mimetic, socialist, naturalistic and postmodern.
- We are always critiquing ourselves as we work in response to emotions and ideas acquired through our experiences. In art making the purpose of the creation activity also has an effect on how we view the process and the product.
- Aesthetic values are also related to ideas about power and control through exhibition, public art, public art funding and art promoted to advance other ends such as social standing or political power.
- Aesthetics is affected by culture and the technology used by creators of visual artworks and is not a static standard. People change and adapt ideas as societies change and the types and uses of technology they utilize affect their lives even in their "artistic" creations. Artists embrace changing technology to push aesthetic envelopes.

Learning Activities:

- Reintroduction and reinforcing knowledge activities on aesthetic theories
- Viewing activities with corresponding guided, open reflection and responding activities. Worksheets, journaling, reflective essays, dealing with categories in aesthetics and art making
- Contemplating and reflecting on art works from different time periods from different points of view in relation to the different aesthetic theories.
- Group sharing activities including discussion, presentation, journal sharing
- Activities to improve critical thinking skills that require organization and categorizing of art, artifacts, statements of emotion, statements of fact,

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statements of opinion, statement of belief

- Group critique of art-making processes and products from master to student
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative:

- Guided discussion participation evaluation instrument
- Worksheets
- Organizational activities

Summative:

- Critique activities

Alternative:

- Journals rubric for thinking skills and participation
- Quiz

Interdisciplinary Connections

Critique activities: Written and Group Discussion:

LA.9-10.W.RW.9-10.7 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

LA.9-10.SL.PE.9-10.1. C. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions

Language Arts, History, Fashion, Media, Economics are possible curricula connections. As it is student directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

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Technology Integration

Use of digital platforms to facilitate critique discussions:
Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.

9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame

1 Week; Ongoing

Topic

Unit 6: Art History

Learning from the work of master artists from various time periods and from many cultures provides context, understanding and inspiration for art making and art appreciation

Alignment to Standards

1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

Learning Objectives and Activities

SWBAT answer the following questions:

- How has 2D and 3D construction developed through history?

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- How have historical styles developed along with development of construction techniques and the availability of different types of materials used in sculpture creation?
- How is the present influenced by the work of the past?
- Over time how do artists as communities work to advance the styles, concepts and techniques employed in making art?
- How have varying aesthetic philosophies across cultures and time affected the style, form and choice of imagery used in western and non-western art works and structures?
- What functions do religion, spirituality, power, mythology, legend and folklore have in a culture or society and how does this affect the art and functional objects produced?
- What are the historical contributions of artists from the LGBTQ community? (e.g. Donatello, Albrecht Dürer, Charles Demuth, Hannah Höch, Hannah Gluckstein, Tamara de Lempicka, Frida Kahlo, Robert Rauschenberg, Andy Warhol, Annie Leibovitz, Catherine Opie, etc.)
- What are the historical contributions of artists with disabilities? (e.g. Michelangelo, Francisco Goya, Paul Klee, Van Gogh, Henri Matisse, etc.)

SWBAT demonstrate understanding of the following:

- Sculpture, contemporary art forms, two dimensional construction has developed along with technology and improvement in quality and types of materials available to the artist.
- Art history traces the development of man's aesthetic art philosophies and their application to 2D and 3D art works and structures. Art historical influences as well as imaginative and environmental inspiration sources are resources for contemporary design.
- Man's ability to adapt his environment to create tools and media has changed how structures, 2D and 3D art works have been created through time.
- The computer is a contemporary tool that is used in designing 3D structures and sculptures. The development of software programs allows for more experimentation and a greater range of possibilities in construction. However, it is the application of all understanding about design concepts, aesthetic philosophical positions, art history and critique that allows the computer user to become an artist that uses the computer as a tool in the creation process.
- In art history across cultures, there are powerful sources for inspiration for the creation of art works. Religion, Spirituality, mythology, legend and folklore are powerful sources of motivation to make art. Through connecting art to man's search for meaning and explanation to life, spiritual forces, and power the rich

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history of art has all forms of art across cultures that deal with this common theme.

Learning Activities:

- Students view exemplary structures or sculptures from history created in a variety of styles and materials and are informed about their construction in relation to existing technology. Teacher lecture and/or electronic media presentation and student question activities for reactions to the ideas presented.
- Students observe, read, listen, perform and research works from many art forms from a variety of historical styles and time periods. Students compile characteristics of these art forms through their research and experiences. Students work individually or in groups for presentation on their topic using visuals and student/teacher presentation criteria.
- Students look to historical pieces as well as the work of contemporary artists for influence and inspiration in their own pieces and acknowledge this source in their planning packets.
- Describe and differentiate the roles of artists in society across history and cultures
- Speculate on how history and culture give meaning to a work of art
- Research, writing and presentation activities about the influence of events and cultural shifts on the developments in the art world and vice versa.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative:

- Research notes
- Presentation participation evaluation
- Application of knowledge in subsequent critique activities

Summative:

- Test for content knowledge

Alternative:

- Observation of class discussion

Interdisciplinary Connections

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Interdisciplinary Connections

Collaborative presentations on a topic from art history:

LA.9-10.SL.PI.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

LA.9-10.SL.AS.9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

Many academic and workplace areas are possible curricula connections. As it is student-directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration therefore there could be a different interdisciplinary connection for each student.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Internet research: the roles of artists in society across history and cultures: Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame

1 Week; Ongoing

Topic

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Unit 7: Critique

Art criticism is an important tool in understanding art. There are a variety of models of criticism and they stress different aspects of art works. Works that are created by people of non-western culture and are utilitarian and ceremonial are best critiqued with a non-formalist approach.

Alignment to Standards

1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Learning Objectives and Activities

SWBAT answer the following questions:

- How can we learn more about art works through discussing the works with different models of criticism?
- How can the formalist approach through the Feldman model help us in creating artworks that are successful at communicating ideas, emotions and being well designed?
- How are other approaches used to advance knowledge and appreciation of art works?
- How is visual culture related to interpretation of artwork?

SWBAT demonstrate understanding of the following:

- Forms of critique assist in the deconstruction and understanding of the ideas, image selection and their meanings, elements and principles and their influences on aesthetic considerations and interpretation of the meanings and expressions.
- Criteria for critique are developed in relation to time and place. History and knowledge of the history of the arts acquired through observation and research is important to interpreting artworks of many forms and for personal art making. Aesthetic, spiritual and intellectual philosophy also play a part in analyzing,

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interpreting and evaluating art forms and their cross influences.

- Craftsmanship and technical quality of work affects meaning.
- Aesthetics and appreciation is affected by the choice of material and the construction method and quality

Learning Activities:

- As an artwork is being constructed, ongoing modification of product will continue and teacher, group and self-critique will assist students in producing an artwork while using the evaluation rubric to monitor the work and its ability to meet teacher/student desired objectives. Emphasis on activities that broaden understanding of how this critique process is utilized to improve art making.
- Wrap up critique of artwork. How visual culture is related to interpretation of artwork and w communication is fostered through visual art.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.

Assessments

Formative:

Analysis of professional work and use of information in construction of modification of initial ideas and compositions and oral collaborative critique activities

Alternative:

Observation of class discussion; Self-critique rubric

Summative:

Written critiques utilizing analysis skills with art vocabulary

Interdisciplinary Connections

Written and oral critique/reflection activities:

LA.9-10.W.RW.9-10.7 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

LA.9-10.SL.PE.9-10.1. C. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions

Other performing art forms, science, language arts, history, fashion, media, economics are possible curricula connections. As it is student directed learning the

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students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Use of digital platforms to facilitate critique/reflection discussions:
Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.

9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame	1 Week; Ongoing
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Topic

Unit 8: Critical Thinking Skills & Perception

Critical thinking skills are essential tools to improve educational outcomes. Learning to “see” as artists through understanding the observational and perceptual skills they are able to access and refine improves the mind.

Alignment to Standards

1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate

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acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work.

1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.

1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.

Learning Objectives and Activities

SWBAT answer the following questions:

- What is perception and how can we use improvement in perception to improve our art skills?
- What is the process of conception and how does this improve problem solving in original ways?
- How can we improve our thinking skills so that we all become engaged with learning on a deep level?

SWBAT demonstrate understanding of the following:

- Perceptual skills can be taught and transferred to learning in many topics such as reading and math. Learning to improve observational skills allows the student to improve concentration skills and hand eye coordination critical to improving drawing skills.
- Components of perception in art include; how to see spaces, edges of shape and form, relationships between shapes, shapes and spaces, form and space, color and/or form and shape, gradations in value, light and shadows, and texture. It makes connections between parts to a whole.
- Characteristics of artistic behavior, habits of mind and proficient process skills assist in the creation of personally meaningful, exhibits higher order thinking skills and assist students in their art making

Learning Activities:

- Students learn how to improve perceptual skills through teacher directed observational activities and observational drawing experiences in sketching, contour line, value exercises and fully realistically rendered works in a variety of media.
- Viewing of examples of realistic art with direct instruction on how to achieve techniques of realism illusion. Renaissance artists who employed illusionary techniques are studied as are art historical and contemporary realists.
- Questioning techniques used and taught to stimulate inquiry and especially to look at personal assumptions.

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- Safe and supportive learning atmosphere where it is explicitly stated that the goals are focused on improving students' thinking skills. Productive habits of mind (question development, analyzation, persistence, flexibility, seek truth and accuracy of data and information, and embracing continual learning.
- Collaborative activities for shared research and idea development to encourage embracing multiple viewpoints and information for consideration.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
- Self-reflective practices. Writing, recording and ongoing oral assessment.

Assessments

Formative Assessments:

- Drawing demonstration, exercises and use of reference to examples of master work observed.
- Assessment of progress through pre, mid and post evaluation tools.
- Descriptive abilities in written and oral form

Summative Assessment:

- Teacher generated rubric for each student artwork for evaluation of process and product

Alternative:

- Observation of class discussion
- Teacher-student conferences

Benchmark Assessment

Written critique assessment and portfolio assessment

Interdisciplinary Connections

Self-reflective practices. Writing, recording and ongoing oral assessment:

LA.9-10.W.RW.9-10.7 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

LA.9-10.SL.PE.9-10.1. C. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions

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Career Readiness, Life Literacies, and Key Skills

9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.

9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.

Technology Integration

Digital Portfolio Update

Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.

9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Modifications (At-Risk, ELL, Special Education, Gifted and Talented, and 504 Plans)

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach Allow answers to be given orally or dictated
- Use visuals / Anchor Charts
- Leveled texts according to ability

ELL:

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- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Provide peer tutoring
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments
- Provide students with English Learner leveled readers.

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or books on CD (digital text)
- Follow all IEP modifications

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Teach cognitive and methodological skills
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections

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- Amplification system as needed
- Leveled texts according to ability
- Fine motor skill stations embedded in rotation as needed
- Modified or constrained spelling word lists
- Provide anchor charts with high frequency words and phonemic patterns

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