

Drawing- High School

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**Fair Lawn
Public Schools
Fair Lawn, NJ**

Fair Lawn School District

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Committee Credits

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Course Synopsis

The purpose of Drawing is to introduce students to different approaches to drawing while

applying the elements of art and principles of design to develop skills and sensitivity to line, shape, color, value, texture and composition. A variety of mixed media and drawing techniques will be explored. Students will be expected to develop technical skills and their own styles of drawing.

The historical and cultural aspects of drawing are also explored throughout the course. When appropriate, an awareness of the topic relevance to business and/or industrial applications is provided for each student. The subject matter is presented with an awareness of the National Art Education Association curriculum standards and the New Jersey Student Learning Standards.

Philosophy & Rationale

Fair Lawn District Mission

Recognizing that the "Leaders of Tomorrow Attend Fair Lawn Schools Today," it is the mission of Fair Lawn High School to afford each student the opportunity to learn, to achieve success and to become a confident and productive member of a global and technological society prepared to face the challenges of the 21st century. We believe that a major purpose of an education is to cultivate in each student a sense of wonder in the life-long process of learning. We believe that our school provides a learning environment that is student-centered, and supports the interaction of students, parents, professional staff, and the community. We believe that teachers must be empowered to develop and deliver high quality instruction, nurture students' special talents and abilities, and respond to the needs of each individual. We believe that the optimal environment is one in which students feel free to challenge themselves and have opportunities to take initiative, to articulate clearly and imaginatively, to be creative, and to learn from their inquiry and experience. We believe that an education which provides for the intellectual, aesthetic, physical, cultural, technological and social development of young people leads to their becoming productive and humane citizens who demonstrate self-discipline; responsibility and respect for others. We believe that education provides students with opportunities to access knowledge, ensuring competence and confidence in responding to the challenges of the future.

Department of Fine Art Mission Statement

The course offerings of the Fine Art Department provide all Fair Lawn High School students the opportunity to grow aesthetically; to develop and expand a critical awareness of their cultural heritage; and to acquire the skills needed to distinguish the fine from the mundane. The intent is to help students increase their perception and awareness of the environment, to encourage an imaginative and creative approach to problem solving, and to develop self-discipline and confidence. The varied courses offered by the Fine Art Department are designed to challenge all students to achieve higher levels of performance and appreciation.

New Jersey Student Learning Standards

Visual Arts:

Standard 1.1 (the creative process) all students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual arts.

Standard 1.2 (history of the arts and culture) all students will understand the role, development, and influence of the arts throughout history and across the cultures.

Standard 1.3 (performance) all students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.

Standard 1.4 (aesthetic responses and critique methodologies) all students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre and visual art.

For more specific details go to:

<http://www.state.nj.us/education/cccs/standards/1/index.html>

Curricula Writing: The administrators and teachers of the Fair Lawn Public Schools are committed to writing, researching, and producing curricula in all subject areas that are aligned the New Jersey Student Learning Standards and the Common Core State Standards. Curriculum is designed to be a living document – added to, edited, and enhanced at any time. Standing committees of teachers and administrators meet on a routine basis to monitor the effectiveness of our curriculum. The process used by the educators of the Fair Lawn Schools is rigorous and reflective in examining all facets of the foundational documents, upon which our curricula is based, to ensure for this alignment. In all curriculum writing, particular emphasis is given to employing the most current, research based instructional and assessment strategies available at the time. These strategies are continually updated and refined as new knowledge and pedagogy becomes widely accepted and proven successful in the field of education.

21st Century Competencies and Standards

There is ample evidence all around us of the many changes the 21st century has brought to our lives. The Fair Lawn Public Schools believe that to prepare our students for the world of tomorrow, we must enhance today's learning environments. The outcomes we want for our students are not new to the 21st century. Instead, they express knowledge and skills that are essential for life in the 21st century. Reflecting time-honored skills, taught via proved learning methods, and supported by modern learning tools, processes, and environments, the Fair Lawns Public Schools embraces the teaching of 21st Century Skills and unite these elements into a coherent set of educational objectives to ensure that all students are prepared for success. There are four 21st-Century Life and Careers standards. Standards 9.1, 9.2, and 9.3 describe life and career skills that are integrated throughout the K-12 curriculum, while Standard 9.4 describes specialized skills that are taught in grades 9-12 as part of career and technical education programs. An overview of the four standards follows. Click on the link for more information <http://www.state.nj.us/education/cccs/standards/9>

Course Benchmarks

- 1.** The student will be able to identify elements and principles within a drawing through viewing, discussing and writing about a variety of art historical and cultural drawing references.
- 2.** The student will be able to demonstrate an understanding of the proper use of a variety of drawing mediums within the art studio, the tools associated with applying these mediums and the proper studio clean up procedures.
- 3.** The student will be able to demonstrate a basic knowledge of contour line in drawing processes.
- 4.** The student will be able to demonstrate a basic knowledge of value in drawing processes.
- 5.** The student will be able to demonstrate a basic knowledge of a variety of techniques in drawing processes.
- 6.** The student will be able to demonstrate a basic knowledge of texture in drawing processes.
- 7.** The student will be able to demonstrate a basic knowledge of positive/negative space in drawing processes.
- 8.** The student will be able to demonstrate a basic knowledge of color in drawing processes.
- 9.** The student will be able to demonstrate a basic knowledge of perspective in drawing processes.
- 10.** The student will be able to demonstrate a basic knowledge of portraiture in drawing processes.
- 11.** The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Scope and Sequence

Marking Period 1

Unit I – Elements of Art and Principles of Design

Elements and Principles through Art History and Culture

The student will be able to identify elements and principles within a drawing through viewing, discussing and writing about a variety of art historical and cultural drawing references.

Unit II – Studio Procedures

Studio Procedures

The student will be able to demonstrate an understanding of the proper use of a variety of drawing mediums within the art studio, the tools associated with applying these mediums and the proper studio clean up procedures.

Unit III –The Creative Process

Contour Line

The student will be able to demonstrate a basic knowledge of contour line in drawing processes.

Unit IV –The Creative Process

Value

The student will be able to demonstrate a basic knowledge of value in drawing processes.

Unit V – The Creative Process

Techniques

The student will be able to demonstrate a basic knowledge of a variety of techniques in drawing processes.

Unit VI – The Creative Process

Texture

The student will be able to demonstrate a basic knowledge of texture in drawing processes.

Marking Period 2

Unit VII – The Creative Process

Positive/Negative Space

The student will be able to demonstrate a basic knowledge of positive/negative space in drawing processes.

Unit VIII –The Creative Process

Color

The student will be able to demonstrate a basic knowledge of color in drawing processes.

Unit IX – The Creative Process

Perspective

The student will be able to demonstrate a basic knowledge of perspective in drawing processes.

Unit X – The Creative Process

Portraiture

The student will be able to demonstrate a basic knowledge of portraiture in drawing processes.

Unit XI – Art Criticism

Critical Analysis

The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Unit I – Elements of Art and Principles of Design

Elements and Principles through Art History and Culture

Goal 1: The student will be able to identify elements and principles within a drawing through viewing, discussing and writing about a variety of art historical and cultural painting references.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 1.1. Understand the use of Elements of Art and Principles of Design as part of the drawing process. (1.1,1.2)
- 1.2. Identify how history and culture effect the various periods of drawing. (1.2)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How does an artist use the elements and principles as building blocks to create an organized work of art?

How does art history and culture relate to the creation of a work of art?

Enduring Understandings

Elements and Principles are the visual language used by artists when they create artwork. History and culture are reflected in works of art and are influenced by each other.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Instructional Tools:

PowerPoint: Introduction to the Elements of Art and Principles of Design

Resources:

Illustrated Elements of Art and Principles of Design, Gerald F. Brommer, 2011

Learning Activities:

Small group activity: Students will assemble a “collection” of art that identifies specific elements and principles (color, texture, value, rhythm, unity and proportion) utilizing the computer as a means for research. For each piece of artwork collected, indicate the element(s) or principle(s) of the work of art. Each group will present their art collection to the class. (*Knowledge*)

Design assignment: Sketch a small composition that includes as many elements and principles as possible while still maintaining a cohesive work of art (*synthesis*,

application)

Interdisciplinary Activities

Collaborate with the history department or art history program in a project that demonstrates how historical events and culture have influenced drawing. (*analysis, evaluation*)

Unit II Studio Procedures

Studio Procedures

Goal 2: The student will be able to demonstrate an understanding of the proper use of a variety of drawing mediums within the art studio, the tools associated with applying these mediums and the proper studio clean up procedures.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 2.1. Identify daily safety measures that must be done to ensure a safe learning environment(1.2)
- 2.2. Identify the mediums and tools used in the drawing studio and their proper functions(1.2)
- 2.3. Develop problem solving skills based on established knowledge in safe handling of equipment and materials(1.2)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How is maintaining safe working procedures essential to the learning process?

How does an artist safely and responsibly use materials, tools and processes in creating a work of art?

Enduring Understandings

Safety is paramount to success in any lab/studio setting.

Safe and appropriate use of materials, tools and processes result in strong artistic skills and craftsmanship.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Instructional Tools:

PowerPoint: Introduction to Studio Procedures

Resources:

Complete Drawing and Painting Handbook, Lucy Watson, 2009

Learning Activities

Class activity: Tour spaces of classroom where drawing materials are stored with a discussion of safety rules for each area. (*knowledge*)

Small group activity: Each group is distributed a collection of materials and tools. They are to identify each of the materials, utilizing the provided vocabulary list. (*knowledge, application*)

Small group activity: Each group will draw three scenarios from a deck of cards. Each card has a problem on it that might be encountered in class. Using the information provided in class, define a solution to the problem and, if possible, how it may have been prevented. (*application, analysis, synthesis*)

Unit III The Creative Process

Contour Line

Goal 3: The student will be able to demonstrate a basic knowledge of contour line in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 3.1. Demonstrate an understanding of the characteristics of various qualities of line (1.1,1.2,1.3)
- 3.2. Demonstrate an understanding of the characteristics of contour line (1.1, 1.2,1.3)
- 3.3. Demonstrate an understanding of a focal point (1.1,1.2,1.3)
- 3.4. Demonstrate an understanding of volume in drawing (1.1,1.2,1.3)
- 3.5. Demonstrate an understanding of a variety of pencils (1.1,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What is line and how does it affect works of art?
How does line directly relate to shape?
What is the difference between looking and seeing?

Enduring Understandings

Combining line creates complex structures
Contour lines provide the edges to shapes and images within a drawing
Proper technique is essential in successful outcomes

Instructional Tools / Materials / Technology / Resources / Learning Activities /

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Interdisciplinary Activities / Assessment Model

Resources:

Henri Matisse, Pablo Picasso

Large Group Learning Activities:

Demonstration of various contour line techniques -
Contour, blind contour (*knowledge*)

Individual Learning Activity:

Guided practice- using a 2-B pencil, students will create a series of three blind (they cannot look at their paper, only at their hand) contour drawings of their hand - three different views on three different papers. (*application, synthesis*)

Using a 4-B pencil, students will create a series of three contour line drawings of their hand on the same paper. For this exercise students may look at both their hand and their paper. Students must anchor their hands – do not leave them floating. (*application, synthesis*)

Using a 4-B pencil, students will create one contour line drawing of their hand holding an object. (*application, synthesis*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit IV The Creative Process

Value

Goal 4: The student will be able to demonstrate a basic knowledge of value in drawing processes

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 4.1. Demonstrate an understanding of the characteristics of value in drawing (1.1,1.2,1.3)
- 4.2. Demonstrate an understanding of Chiaroscuro (1.1,1.2,1.3)
- 4.3. Demonstrate an understanding of light patterns on objects (1.1, 1.3)
- 4.4. Demonstrate an understanding of how to define space through the manipulation of value (1.1, 1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What creates contrast in regards to value?

In value relationships, how does gray value change with its surroundings?

What is the relationship of tonal contrast to mood in an artwork?

Enduring Understandings

Through changing shading in a drawing the artist can make it seem rounder, flatter or less solid.

The greatest contrast in value is between black and white.

Using dark or light values can establish mood in a drawing.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

John Whalley, Vincent Van Gogh, Henry Moore, Giorgio Morandi

Large Group Learning Activities: Demonstration of various pencils (2-B, 4-B, 6-B, Ebony) and how they blend to create value (*knowledge*)

Individual Learning Activity:

Guided practice- students will create a 10 box value scale going from black to white (*application, synthesis*)

Students will receive three brown paper bags. Students will construct a still life using the three paper bags. The teacher should encourage the students to crumple the bags to create interesting textures. Students will draw the paper bags from observation with an emphasis on creating a representational drawing. (*application, synthesis*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit V -The Creative Process

Techniques

Goal 5: The student will be able to demonstrate a basic knowledge of a variety of techniques in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 5.1. Demonstrate an understanding of non-traditional drawing techniques (1.1,1.2,1.3)
- 5.2. Demonstrate an understanding of creating value through crosshatch, directional line, scribbling and dots (1.1,1.2,1.3)
- 5.3. Demonstrate an understanding of pattern (1.1, 1.2,1.3)
- 5.4. Demonstrate an understanding of pen/ink in mark making and drawing processes. (1.1,1.2, 1.3)
- 5.5. Demonstrate an understand of the difference between hot pressed and cold pressed paper (1.1, 1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How does using non-traditional drawing techniques add interest to drawing?
How can pattern create value?

Enduring Understandings

Non-traditional drawing techniques can contribute to new and innovative approaches to drawing

The repetition of the use of line is critical in creating value using non-traditional drawing methods

Instructional Tools / Materials / Technology / Resources / Learning Activities /

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Interdisciplinary Activities / Assessment Model

Resources:

MC Escher

Large Group Learning Activities: Demonstration of various non-traditional techniques to achieve value in drawing – crosshatch, directional line, scribbling and dots. Demonstrate the proper use of pen/ink to create value in drawing. (*knowledge*)

Individual Learning Activity:

Guided practice- students will create three 5 box value scales using three different non-traditional value techniques (*application, synthesis*)

Students will create a drawing utilizing non-traditional drawing techniques to create value. Students will activate their prior knowledge of contour line drawing to create an observational drawing of three objects of their choice. Students will then create value within the objects through the use of crosshatching, directional line, scribbling or dots.

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit VI The Creative Process

Texture

Goal 6: The student will be able to demonstrate a basic knowledge of texture in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 6.1. Demonstrate an understanding of texture in drawing (1.1,1.2,1.3)
- 6.2. Demonstrate various methods in which texture can be incorporated into drawing (1.1,1.3)
- 6.3. Perceive and describe textures in the environment and in artworks (1.1,1.3)
- 6.4. Differentiate between actual and simulated textures in artworks (1.1, 1.2, 1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

Where does natural texture occur in nature?

Can texture create pattern or repetition?

Enduring Understandings

Symmetry, repetition and pattern exist in nature through a variety of organic forms.

Art can mimic nature.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Albrecht Dürer, Grant Wood

Large Group Learning Activities:

Demonstration of textural and expressive mark making – natural (organic) and man-made (non-organic) (*knowledge*)

Individual Learning Activity:

Guided practice- students will create a series of nine small drawings each conveying the illusion of a different texture (*application, synthesis*)

Students will create an observational drawing of the object of their choice incorporating texture – students will draw the object multiple times adjusting scale with each drawing (zooming in/out) eventually filling the paper with a series of textural mark makings (*application, synthesis*)

Brainstorming activity:

Students will take turns closing their eyes and touching a series of items each having a unique texture. Students will verbally describe to the class each texture while attempting to identify each object. (*knowledge, analysis, application*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit VII The Creative Process

Positive/Negative Space

Goal 7: The student will be able to demonstrate a basic knowledge of positive/negative space in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

7.1. Demonstrate an understanding of the use of positive and negative space in drawing

(1.1,1.2,1.3)

7.2. Demonstrate an understanding of how negative space defines positive space

(1.1,1.2,1.3)

7.3. Demonstrate an understanding of the use of charcoal (1.1,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How does an artist differentiate between positive and negative space?

Enduring Understandings

For every positive shape there is a negative shape surrounding it.

Negative Space is the space between an object or around an object, but is not part of the actual object itself. It is the opposite of an identifiable object, which can at the same time be used to help define the boundaries of positive space.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Resources:

Schomer Lichtner, MC Escher

Large Group Learning Activities:

Demonstration of positive and negative space utilizing visual examples (i.e. is the image two profiles looking at each other or is it a vase?) (*knowledge*)

Individual Learning Activity:

Guided practice- students bring in a photograph (internet, magazine, personal) of a building. Students will create two small drawings by first, tracing the simple outline of the building and then shading in the building (positive space). Students will then trace again, this time focusing on the negative space and ignoring the building. Students will then shade in the negative space. (*application, synthesis*)

Students will create a still life choosing a few simple items and arranging them in a group. Instead of drawing the items themselves, students will search for the shapes and abstract spaces between them. Using black marker they will draw these shapes using thick line. Students will then fill in the negative spaces using black. (*application, synthesis*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit VII The Creative Process

Color

Goal 8: The student will be able to demonstrate a basic knowledge of color in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 8.1. Demonstrate an understanding of color in drawing (1.1,1.2,1.3)
- 8.2. Demonstrate an understanding of warm and cool colors (1.1,1.2,1.3)
- 8.3. Demonstrate an understanding of the use of complementary color to create shading (1.1,1.2,1.3)
- 8.4. Demonstrate an understanding of monochromatic colors (1.1,1.2,1.3)
- 8.5. Demonstrate an understanding of color theory and how it relates to drawing (1.1,1.2,1.3)
- 8.6. Demonstrate an understanding of the proper use of colored pencils (1.1, 1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How do specific color schemes affect a drawing?

How can color create value?

Enduring Understandings

The use of specific color schemes can create effective color relationships (monochromatic – harmony and balance, complementary – tension and drama)

The use of various tints and shades of a color can create value

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Henri Toulouse Lautrec, Edgar Degas

Large Group Learning Activities:

Discussion of the color wheel and its properties – primary, secondary, tertiary, complementary, analogous, monochromatic, hue, tints, shades (*knowledge*)

Demonstration of color pencil techniques – blending, shading (*knowledge*)

Individual Learning Activity:

Guided practice- students will create a series of three small observational drawings utilizing complementary colors, analogous colors and monochromatic colors (*application, synthesis*)

Students will create an observational drawing of the still life set up in the studio. Students will add color through the utilization of colored pencils within their work making sure to incorporate value (darks and lights). (*application, synthesis*)

Brainstorming activity:

As a class activity students will view a variety of works of art – each representing a part of the color wheel. Students will have to identify where on the color wheel each work fits. (*knowledge, analysis, application*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit VII The Creative Process

Perspective

Goal 9: The student will be able to demonstrate a basic knowledge of perspective in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 9.1. Demonstrate an understanding of 1 point perspective in drawing (1.1,1.2,1.3)
- 9.2. Demonstrate an understanding of 2 point perspective in drawing (1.1,1.2,1.3)
- 9.3. Demonstrate an understanding of linear vs. atmospheric perspective (1.1, 1.2,1.3)
- 9.4. Demonstrate an understanding of Surrealism in drawing (1.1,1.2,1.3)
- 9.5. Differentiate between actual and perceived space (2-D vs. 3-D) (1.1, 1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What is perception? What is illusion?

How does an artist imply a three-dimensional object on a two-dimensional surface?

Enduring Understandings

Artists can utilize the concepts of perspective drawing to create the illusion of 3-Dimension on a 2-Dimensional surface.

Artists have unique and individual ideas about perception and illusion.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Resources:

Raphael, Robert Adam, Frank Lloyd Wright, Robert A.M. Stern, I.M. Pei

Large Group Learning Activities:

Introduction to Surrealist art – visual examples and discussion (*knowledge*)

Activate student's prior knowledge of linear and atmospheric perspective through visual examples and discussion (*knowledge*)

Introduction to vocabulary and demonstration of concepts of 2-point perspective (*knowledge*)

Individual Learning Activity:

Guided practice- students will activate their prior knowledge of 1-point perspective (linear) through a series of exercises focusing on horizon line, vanishing point, parallel, perpendicular and converging lines. They will use these concepts to create a series of 1-point boxes. Students will then apply their knowledge to a series of exercises similar to the last, this time creating 2-point boxes. (*application, synthesis*)

Students will create a drawing utilizing ideas and concepts of 2-point perspective, using both linear and atmospheric techniques. Students will create a composition in a Surrealist manner in color pencil. (*application, synthesis*)

Brainstorming activity:

Holding a box in the air, students will note how many and which sides they can see. How does it change when put to a low angle? Eye level etc.? (*knowledge, analysis, application*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit VII The Creative Process

Portraiture

Goal 10: The student will be able to demonstrate a basic knowledge of portraiture in drawing processes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 10.1. Demonstrate an understanding of the many different purposes and styles of portraiture. (1.2,1.4)
- 10.2. Demonstrate an understand the relationships between facial anatomy and the depiction of facial features. (1.1,1.2,1.3)
- 10.3. Demonstrate an understanding of canons or ideas of ideal proportions. (1.1,1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

Where does natural texture occur in nature?

Can texture create pattern or repetition?

Enduring Understandings

Symmetry, repetition and pattern exist in nature through a variety of organic forms.

Art can mimic nature.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Resources:

Leonardo Da Vinci

Large Group Learning Activities:

Students will view and discuss portraits executed in a variety of styles, across historical and contemporary periods. (*knowledge*)

Demonstration of the proportions of the face. (*knowledge*)

Individual Learning Activity:

Guided practice- students will create a “map” of their face – plotting the proportions of facial features (*application, synthesis*)

Students will through direct observation, create an original portrait that *literally* captures the likeness (physical characteristics) of a particular person. Students will then create an abstract portrait of the same person capturing his or her emotions, energy, and/or personality. (*application, synthesis*)

Brainstorming activity:

Students will choose partners. Each student will fill out a series of short answer questions about themselves and then share with their partner. This information will be used in the creation of the abstract portrait in part two of the project. (*knowledge, analysis, application*)

Assessment

Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful completion of assignment, Effort

Unit XI Art Criticism

Critical Analysis

Goal 11: The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 11.1. Identify appropriate vocabulary to explain individual paintings (1.1,1.3, 1.4)
- 11.2. Identify the elements of art and principles of design and apply them to individual paintings (1.3)
- 11.3. Create a written critical analysis of a painting (1.1,1.3,1.4) (English Language Common Core State Standards – W.9-10.1, W.11-12.1. W.9-10.2, W.11-12.2,)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How do the elements and principles support each other in a final painting composition?

How does the art criticism process help an artist improve their work?

How does the art criticism process help us to understand and make judgments about an artwork?

Enduring Understandings

Critiques can improve an artists approach to their work – they see their work through someone else's eyes.

Communicating about art can increase technical skill and problem solving abilities.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

The Critique Handbook: The Art Student's Sourcebook and Survival Guide , Kendall Buster and Paula Crawford, 2009

Learning Activities:

Distribute guide to critiquing art – discuss model (Describe, Analyze, Interpret, Judge)
(knowledge)

Class Activity:

Given a collection of images specific to a period of art, groups of students will produce arguments for why their collection has the strongest examples of each period or style of art (*evaluation, analysis, comprehension*)

Individual activity: Students will compare and contrast the aesthetic value of a painting in the context in which it was created. Students will create a written critical analysis, in paragraph form, using the following guidelines for organization:

- I. Describe
- II. Analyze
- III. Interpret
- IV. Evaluation (*evaluation, analysis, comprehension*)

Differentiation:

The artwork could be student-generated or a masterwork.
The analysis could include cultural or cross-curricular links.

Assessment

How to Critique and Write about Art

The following steps—description, analysis, interpretation and evaluation— are the steps in a formal critique. It is called the Feldman method. It is an established critique method that has been used by students and professionals alike for over 50 years.

Please respond to the following sections in paragraph form, using complete sentences. Use the questions provided as a guide to provide you with information for your paragraphs.

Describe (first paragraph)

This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts. Imagine that you are describing the artwork to someone over the telephone.

LIST

Name of artist, title of project, or material used to define the project.

Since this is an in-class critique of another student's work, simply list their name.

For example, "This is a critique of Judy Blume's glass fused final project"

NOTE FIRST IMPRESSION

Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change your mind.

There are no wrong answers.

Analyze (second paragraph)

Try to figure out what the artist has done to achieve certain effects. You should refer to your first impressions and try to explain how the artwork achieves that reaction.

Q. Use the vocabulary you learned in class. For example, fusing, slumping, jump ring, contrast, positive and negative space, etc.

Q. How are the elements of art (color, shape, line, texture, space, form, value) and the principles of design (balance, contrast, emphasis, movement/rhythm, unity, variety) used in this artwork?

Q. What do you notice about the artist's choice of materials?

Q. What grabs your attention in the work? Refer to your first impression.

Interpret (third paragraph)

Try to figure out what the artwork is about. Your own perspectives, associations and experiences meet with "the evidence" found in the work of art. All art works are about something. Some art works are about color, their subject matter, and social or cultural issues. Some art works are very accessible — that is, relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to readily know what the artist was thinking about.

Q. What is the theme or subject of the work? What mood or emotions does the artwork communicate?

Q. What is the work about; what do you think it means?

Q. Why do you think that artist created this work? (in this case, why did they choose this subject?)

Q. What do you think the artist's view of the world is?

Judgement/Evaluate (fourth paragraph)

This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations. Evaluate the craftsmanship and technique.

Q. Does the work communicate an idea?

Q. Are you moved by the work?

Q. Have your thoughts or feelings about the artwork changed since your first impression? If so, how? What made you change your mind?

Q. If not, can you now explain your first reaction to the work?

Q. What have you seen or learned from this work that you might apply to your own art work or your own thinking?

Idea Sketch

After critiquing and evaluating this artwork, create several idea sketches and chose one to illustrate what the student could do to improve their work if they were to recreate it from start to finish. You are essentially resolving any problems with the project by redesigning the piece, keeping what you thought was strong in the piece and changing anything you thought was weak or suggesting another option on how to improve the piece or simply to do it differently. Your sketch must clarify the new direction and label areas where you might suggest using any non-traditional materials. Think about some of the other projects you saw during our class critique for inspiration.

Your sketch must have your name and period in the top left corner on a blank piece of paper. The illustration must be detailed, in color, that would show the visual changes on the entire piece. You may write descriptive words with arrows pointing to your sketch of materials or techniques you would use to help explain your idea. Use colored pencils to add color to your design, and color neatly as if you were going to present your work to the MoMA store catalogue trying to sell your idea to be produced professionally.

Refer to the rubric to determine expectations for 100% grade.

Appendix 1:

Category	Written Critique Criteria				
	6	7	8	9	10
Description	Descriptions are not detailed or complete.	Makes a detailed description of some of the subject matter and/or elements seen in a work.	Makes a detailed description of most of the subject matter and/or elements seen in a work.	Makes a complete and detailed description of the subject matter and/or elements seen in a work.	Detailed description of the subject matter and/or elements seen in a work are above and beyond requirements.
Analysis	Student has difficulty identifying the dominant elements.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes many dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.
Interpretation	Student has difficulty interpreting the meaning of the work.	Student expresses how the work makes him/her feel personally.	Student identifies the literal meaning of the work.	Forms a somewhat reasonable hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.	Forms an incredible hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.
Evaluation	Evaluates work as good or bad based on personal taste with little to no supporting details.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Uses 1-2 criteria to judge the artwork.	Uses 3-4 criteria to judge the artwork, such as composition, expression, creativity, design,	Uses more than 4 criteria to judge the artwork, such as composition, expression,

Graded Skills	Art work Criteria	
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				medium, communication of ideas.	creativity, design, medium, communication of ideas.
Mechanics and word usage	Grammar, Spelling, word usage is inappropriate; Several errors that severely detract from meaning. Little to no use of elements & principles of design terminology.	Grammar, Spelling, word usage is mostly appropriate; Few errors that do not detract from meaning. Some use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; Little to no errors. Use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; No errors. Good use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is above expectations; No errors. Incredible use of elements & principles of design terminology.
Total					

	6	7	8	9	10
Elements & Principles	Project incomplete or complete but shows no evidence of understanding elements/ principles, no planning	Project complete but shows little evidence of planning or understanding elements/principles	Project shows adequate understanding of elements/principles, evidence of some planning	Project planned carefully, several preliminary sketches, used elements/ principles effectively to create successful composition	Project planned carefully, multiple preliminary sketches, used elements/ principles effectively to create strong composition
Creativity & Originality	Project incomplete or finished with no evidence of experimentation, originality or creativity expressed	The student tried an idea but it lacked originality; substituted "symbols" for personal observation; unoriginal or copied.	The student tried 2-3 ideas before selecting one; or based his or her work on someone else's idea; solved the problem in a logical way.	The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills.	The student explored many choices before selecting one; generating multiple ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills. Above and beyond expectations.
Effort & Perseverance	Project unfinished or completed only after many prompts/ ideas/physical help & solutions from others	Project finished with minimum effort/met minimum requirements with no extra effort	Project finished with hard work but some details lacking	Project finished with maximum effort.	Project finished with maximum effort, went well beyond requirements
Craftsmanship /Skill	Project finished with no attention to details, quickly thrown together	Project finished but somewhat messy	Project finished with most details, minor flaws present	project beautifully/ carefully made	project beautifully/ carefully made, above and beyond expectations
Attitude /Responsibility	Student off task, lack of thought for materials, sought ways to avoid work	Student completed minimal work, often off task	Student worked consistently, assisted with preparation and cleanup	Student worked consistently and enthusiastically toward project, mature behavior	Student worked consistently and enthusiastically toward group goals, mentored others needing help, mature behavior
Total					

Interdisciplinary Connections and Alignment to Technology standards

New Jersey Student Learning Standards

The units in this curriculum reflect the integration of the New Jersey Language Arts/Literacy, Mathematics, Science, Social Studies, Technology Literacy, and 21st-Century Life and Careers Core Curriculum Content Standards.

These integrated standards are:

Language Arts/Literacy – NJSLS 3.1.E 1-5; 3.1.F 1-2; 3.1.H 1-7; 3.2.A 1-13; 3.2B 8-10; 3.2.C 1-5, 7, 9; 3.2.D 2, 4, 12; 3.3.A 1-3, 5; 3.3.B 5-6; 3.3.C 1-3; 3.4, 3.5.A 1-8; 3.5.B 1-7; 3.5.C 1-4

Mathematics – NJSLS 4.2: 4.4.A 1-3; 4.4 B 1-2; 4.4 C 1; 4.5 E 1-3

Science – NJSLS 5.2.P.A.1; 5.2.8.A.3; 5.2.4.B.1; 5.2.12.C.2

Social Studies – NJSLS 6.1.P.D.1,2,3,4; 6.1.12.D.3.e; 6.1.12.D.8.b; 6.1.12.D.14.f

Technology Literacy – NJSLS 8.1; 8.2

21st-Century Life and Careers – NJSLS 9.1; 9.2

21st-Century Life and Careers – NJSLS 9.1; 9.2

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

New Jersey Student Learning Standards (Literacy/Math)

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather

to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

Modifications for ELL, Special Education, Students at Risk, Gifted

What is an accommodation? An accommodation is an alteration in environment or equipment. Accommodations are changes in material or assessment administration and response format (e.g., setting, timing/scheduling, presentation, or response) that are not intended to alter in any significant way what the material or test measures but may influence the interpretation of assessment results. Accommodations do not change the curriculum so the same grading scale can be used. Due to the complexity of learning a second language, some students may require combining various types of accommodations to fully meet their linguistic needs. Appropriate accommodations should reduce the impact of language on the assessment but not give the English learner (EL) an “unfair advantage” over students not receiving accommodations.

What is a modification? A modification is a change in the curriculum or an alteration in what is being measured. Modifications are considered substantial changes in the way an assignment or a test (assessment) is given or taken (e.g. extended time on a speed test for reading fluency, spell checker on a spelling test, calculator on test of computation of basic four operations). Modifications of materials change the content or amount of content in the material.

ELs Accommodations and Modification in the Classroom:

Modification of *materials* includes

- decreasing the amount of work presented or required;
- using videos, illustrations, pictures, and drawings to explain or clarify.

Modification of *instruction* includes

- teaching key aspects of a topic. Eliminate nonessential information.
- tutoring by peers;
- taping classroom lectures;
- having peers take notes or providing a copy of the teacher’s notes;
- providing study guides.

Special Education Accommodations, Modifications, Strategies, and Supplementary Aids

Accommodations refer to the teaching supports and services that the student may require to demonstrate learning. Accommodations do not lower grade level expectations, but rather provide opportunities for the student to access the curriculum and equalize the opportunity for learning.

Modifications are changes made to curricular expectations. Modifications lower grade level expectations by changing or modifying classwork or tests, or altering grading expectations.

Strategies refer to skills or techniques that a teacher uses to assist learning.

Supplementary aids and services are supports that help student to be educated in the LRE (least restrictive environment) with typical peers.

Accommodations, modifications, strategies, and supplementary aids and services should be individualized for optimum student success.

Examples of accommodations:

preferential seating
use of computer for written assignments
provide notes
allow student to orally clarify test responses
extended time for tests (up to 50%)
extended time for homework assignments (up to 50% or 100%)
test in small group or alternate setting
read/clarify test questions as needed
use private cue to refocus attention
provide written directions and benchmarks for long term assignments and projects
use alternative form for student to demonstrate course mastery (ex: narrative tape instead of written journal)

Examples of modifications:

Adjust length or complexity assignments to functional/instructional level of student
Modify test to reduce demands on memory (use word banks, multiple choice vs. fill-in)
Pass/fail grading
Examples of teaching strategies
Emphasize multi-sensory presentation of data
Provide verbal as well as written directions
Emphasize mnemonics and memory tricks
Monitor homework planner
Encourage student to paraphrase to check comprehension
Give directions that are short and specific
Provide positive reinforcement

Examples of supplementary aids and services:

FM Unit
Assistive Technology (laptop, software, IPAD, IPOD, etc.)
1:1 paraprofessional
Enlarged keyboard
Books on tape
Enlarged print

Augmentative communication device

Students at Risk Accommodations and Modification in the Classroom:

Student differences are studied as a basis for planning

Assessment is ongoing and diagnostic to understand how to make instruction more responsive to learner need

Focus on multiple forms of intelligence is evident

Multi-option assignments are frequently used

Time is used flexibly in accordance with student need

Multiple materials are provided

Multiple perspectives on ideas and events are routinely sought

The teacher facilitates students' skills at becoming more self-reliant learners

Students help other students and the teacher solve problems

Students work with the teacher to establish individual learning goals

Students are assessed in multiple ways

Gifted Students Accommodations and Modification in the Classroom:

Focus on and be organized to include more elaborate, complex, and in-depth study of major ideas, problems, and themes that integrate knowledge within and across systems of thought

Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge

Enable students to explore constantly changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world

Encourage exposure to, selection, and use of appropriate and specialized resources

Promote self-initiated and self-directed learning and growth

Evaluations should stress higher level thinking skills, creativity, and excellence in performance.

