

**Drawing and Painting  
Honors- High School**

**August  
2017**

Developed Spring 2015

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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 Drawing and Painting Honors class is an advanced class that is treated as a “pre AP Studio Art” class. This course is structured so that the student will have a portfolio that will be useful for them when they are applying to colleges, for interviewing, or for the annual National Portfolio Day event. The class can also be useful not only for portfolio preparation but for the student who wants to further increase their art skills beyond the Intermediate Drawing and Painting class.

The historical and cultural aspects of drawing and painting 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. Students will continue to build upon the skills learned in Intermediate Drawing and Painting.
2. Students will continue to identify the Elements of Art and Principles of Design.
3. Students will be able to utilize advanced concepts of the Elements of Art and Principles of Design.
4. Students will be able to understand and utilize advanced artistic mediums and materials.
5. Students will continue to understand art room safety procedures.
6. Students will be able to understand and utilize advanced compositional concepts within their artwork.
7. Students will be able to understand and utilize advanced design foundations, applications and techniques as they apply to their artwork.
8. Students will begin to utilize the sketchbook as a form of ideation development.
9. Students will be able to understand and utilize advanced skill building techniques as they apply to their artwork.
10. Students will be able to understand and utilize advanced ideation development, critical thinking and problem solving skills as they apply to their artwork.
11. Students will continue to develop their knowledge of critique and evaluation within their own and others artwork.
12. Students will continue to develop self-initiated, independent exploration of production options.
13. Students will continue to develop a basic knowledge of art historical periods and references – to include a museum visit.
14. Students will begin to develop advanced portfolio criteria.

# 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 continue to identify elements and principles within a drawing and/or painting through viewing, discussing and writing about a variety of art historical and cultural drawing and/or painting references.

### Unit II – Studio Procedures

#### **Studio Procedures**

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

### Unit III –The Creative Process

#### **Sketchbook**

The student will be able to demonstrate knowledge of how artists utilize sketchbooks as part of the art making process.

### Unit IV –The Creative Process

#### **Portraiture**

The student will be able to demonstrate an advanced knowledge of portraiture.

## Marking Period 2

### Unit V – The Creative Process

#### **Value**

The student will be able to demonstrate an advanced knowledge of the application of value using a non-traditional technique.

### Unit VI – The Creative Process

#### **Proportion**

The student will be able to demonstrate an advanced knowledge of proportion as applied to foreshortening.

## Marking Period 3

### Unit VII – Art History

#### **Presentation**

The student will be able to demonstrate an advanced knowledge of art history through a presentation of an artist or art movement.

### Unit VIII – The Creative Process

#### **Oil Techniques**

The student will be able to demonstrate knowledge of the techniques and processes utilizing the medium of oil paint.

### **Marking Period 4**

#### **Unit IX – The Creative Process**

##### **Independent Study**

The student will be able to demonstrate knowledge of how to begin the process of working on independently guided projects.

#### **Unit X –The Creative Process**

##### **Portfolio Evaluation**

The student will be able to demonstrate knowledge of how to begin the process of presenting and discussing a portfolio of artwork.

#### **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 continue to identify elements and principles within a drawing and/or painting through viewing, discussing and writing about a variety of art historical and cultural drawing and/or 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 art making process. (1.1,1.2)
- 1.2. Identify how history and culture effect the various periods of art. (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: Communicating Ideas through Elements of Art and Principles of Design

##### **Resources:**

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

##### **Learning Activities:**

Review discussion of the elements and principles. (*Knowledge*)

Design assignment: Create a small composition using any materials available in the art room 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 art. (*analysis, evaluation*)

## **Unit II Studio Procedures**

### **Studio Procedures**

**Goal 2:** The student will continue to demonstrate an understanding of the proper use of a variety of drawing and/or painting 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 mediums and tools used in the drawing and/or painting 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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**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: Artists and Their Studios

#### **Resources:**

Complete Drawing and Painting Handbook, Lucy Watson, 2009

#### **Learning Activities**

Class activity: Tour spaces of classroom where drawing and/or painting 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 and present to the class how each is utilized.

(*knowledge, application*)

### **Unit III The Creative Process**

#### **Sketchbook**

**Goal 3: The student will be able to demonstrate knowledge of how artists utilize sketchbooks as part of the art making process.**

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

**The student will be able to:**

- 3.1. Demonstrate an understanding of how the sketchbook is a vital tool for any artist. (1.1,1.2,1.3)
- 3.2. Demonstrate an understanding of the variety of approaches to developing a sketchbook. (1.1, 1.2,1.3)

#### **Essential Questions/ Sample Conceptual Understandings**

##### **Essential Questions**

Why should artists use sketchbooks?

How does keeping a sketchbook help artists develop their artwork?

##### **Enduring Understandings**

Sketchbooks are visual journals for artists. It is a way for artists to organize their ideas and thoughts.

Artists use sketchbooks to work through ideas. It can help an artist to visualize what areas are successful or what areas need improvement in their work.

#### **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:**

Powerpoint on Sketchbooks and Visual Journaling

##### **Large Group Learning Activities:**

Discussion and visual presentation of a variety of sketchbooks. Discussion on how students think that keeping a sketchbook can benefit their artwork. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

**Individual Learning Activity:**

Students will begin to create an altered sketchbook which will be utilized throughout the entire course. Students will have the opportunity to utilize any mediums and/or materials in the art room to “cover” the first 50 pages of white paper in their sketchbooks. These “covered” pages will serve as the background for all sketchbook assignments that will be given throughout the course. (*application, synthesis*)

**Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

**Unit IV The Creative Process**

**Portraiture**

**Goal 4: The student will be able to demonstrate an advanced knowledge of portraiture.**

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

**The student will be able to:**

- 4.1. Continue to demonstrate an understanding of proportion in portraiture. (1.1,1.2,1.3)
- 4.2. Continue to demonstrate an understanding of scale. (1.1,1.2,1.3)
- 4.3. Continue to demonstrate an understanding of value in portraiture. (1.1, 1.3)
- 4.4. Continue to demonstrate an understanding of composition. (1.1, 1.3)

**Essential Questions/ Sample Conceptual Understandings**

**Essential Questions?**

How can an artist create interest in portraiture?

**Enduring Understandings**

Artists can create interest in portraiture through scale change. Interest can also be created by using bold value or color shifts.

**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:**

Chuck Close

**Large Group Learning Activities:** Discussion and visual presentation of a variety of portraits. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

**Individual Learning Activity:**

Students will create a large scale self portrait using their choice of medium. Students will photograph each other creating compositionally interesting portraits. Students will then use the grid method to sketch their portraits onto large paper (24" x 36"). (*application, synthesis*)

**Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

**Unit V -The Creative Process****Value**

**Goal 5: The student will be able to demonstrate an advanced knowledge of the application of value using a non-traditional technique.**

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)****The student will be able to:**

- 5.1. Demonstrate how value can be utilized in a non-traditional technique. (1.1,1.2,1.3)
- 5.2. Demonstrate how value can create the illusion of depth, space, form. (1.1,1.2,1.3)
- 5.3. Demonstrate how a shift in value can create contrast. (1.1, 1.2,1.3)

**Essential Questions/ Sample Conceptual Understandings****Essential Questions**

How can an artist use value in a non-traditional technique?

Why is value so important in art?

**Enduring Understandings**

Artist's can utilize value in their work through a variety of non-traditional techniques (i.e. pattern, symbols, etc.).

Value is important because it enables a work of art to depict light and shadow and to

show form and volume. It can set the mood of the work.

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

**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.**

### **Interdisciplinary Activities / Assessment Model**

#### **Resources:**

Past Student Examples

**Large Group Learning Activities:** Discussion and visual presentation of past student examples. Demonstration of non-traditional value applications. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

#### **Individual Learning Activity:**

Students will create a drawing of an interior space, a portrait or a landscape utilizing letters and numbers in applying value. Students will be using black micron pens to apply value. (*application, synthesis*)

#### **Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

### **Unit VI The Creative Process**

#### **Proportion**

**Goal 6: The student will be able to demonstrate an advanced knowledge of proportion as applied to foreshortening.**

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

##### **The student will be able to:**

- 6.1. Demonstrate an understanding of proportion through foreshortening of a figure from an extended pose. (1.1,1.2,1.3)
- 6.2. Demonstrate an understanding of scale in foreshortening. (1.1,1.3)
- 6.3. Demonstrate an understanding of value and contrast in foreshortening. (1.1,1.3)

## **Essential Questions/ Sample Conceptual Understandings**

### **Essential Questions**

How does distorting the proportion in drawing create foreshortening?

How can foreshortening in a work of art create an interesting composition?

### **Enduring Understandings**

Shortening the lines in a drawing can produce the illusion of projection or extension in space.

This distortion of lines can create an illusion of an unusual angle in a work of art.

## **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:**

A variety of Renaissance artists.

### **Large Group Learning Activities:**

Discussion and visual presentation of works of art containing foreshortening.

Demonstration of foreshortening techniques in drawing. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

### **Individual Learning Activity:**

Students will create a work of art utilizing the technique of foreshortening. The theme of the work will be “shoes”. Students will be able to use the medium/materials of their choice. (*application, synthesis*)

### **Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

## **Unit VII Art History**

### **Presentation**

**Goal 7: The student will be able to demonstrate an intermediate knowledge of art history through a presentation of an artist or art movement.**

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

**The student will be able to:**

- 7.1. Demonstrate an understanding of a variety of artists or artistic movements. (1.1,1.2,1.3, 1.4)
- 7.2. Demonstrate an understanding of how to compare and contrast artworks on style, characteristics, time, place and context. (1.1,1.2,1.3, 1.4)
- 7.3. Demonstrate an understanding of how to create a visual presentation. (1.1,1.2, 1.3, 1.4)

**Essential Questions/ Sample Conceptual Understandings**

**Essential Questions**

How do we identify artists and their work?

How do we identify different artistic periods or movements?

**Enduring Understandings**

Artists and their work can be identified by specific styles and characteristics.

Artistic periods and movements can be identified by the time period, place and context in which they were created.

**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:**

A variety of art history time lines, internet resources and art history texts.

**Large Group Learning Activities:**

Discussion of a variety of art historical time periods including visual examples. *(knowledge)*

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

**Individual Learning Activity:**

Students will choose an artist or art movement to research. Students will then create a visual presentation of their chosen movement or artist. Students will present their

information to the class using a the visual avenue of their choice (presentation board, powerpoint, etc.) (*application, synthesis*)

Students will choose an artists or art movement to research. Students will then create a work of art in the style of that artists or movement. Students will present their work to the class, discussing what makes their work indicative of the chosen artist/movement.

### **Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

## **Unit VIII The Creative Process**

### **Oil Techniques**

**Goal 8: The student will be able to demonstrate knowledge of the techniques and processes utilizing the medium of oil paint.**

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

#### **The student will be able to:**

- 8.1. Demonstrate an understanding of oil painting techniques/processes. (1.1,1.2,1.3)
- 8.2. Demonstrate an understanding of how to build, stretch and prime a canvas. (1.1,1.2,1.3)
- 8.3. Demonstrate an understanding of how to create a compositionally interesting painting. (1.1,1.2,1.3)

### **Essential Questions/ Sample Conceptual Understandings**

#### **Essential Questions**

What are the qualities of oil paint in comparison to acrylic paint?

#### **Enduring Understandings**

Oil paint is not a water based medium. It must be mixed with an additive such as turpenoid or linseed oil. Oil paint is forgiving in that it takes longer to dry, giving the artist the opportunity to work or re-work their painting while it is still wet.

### **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:**

A variety of Neo-classical artists, a variety of Hudson River Valley artists, a variety of

American Realism artists.

**Large Group Learning Activities:**

Discussion of and visual presentation of a variety of painters who utilize oil in their work. Discussion and demonstration of the properties of oil paint. Discussion and demonstration on how to build, stretch and prime a canvas for oil painting. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

**Individual Learning Activity:**

Students will create a oil painting based on a photo that they have taken (portrait, landscape, interior). Students will learn how to build, stretch and prime their own canvas, giving students the opportunity to choose what size painting they would like to create. (*application, synthesis*)

**Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

**Unit IX The Creative Process**

**Independent Study**

**Goal 9: The student will be able to demonstrate knowledge of how to begin the process of working on independently guided projects.**

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

**The student will be able to:**

- 9.1. Demonstrate an understanding of self-generated ideas. (1.1,1.2,1.3)
- 9.2. Demonstrate an understanding of idea development. (1.1,1.2,1.3)
- 9.3 Demonstrate an understanding of working independently and defending your artistic choices. (1.1, 1.2,1.3)

**Essential Questions/ Sample Conceptual Understandings**

**Essential Questions**

Why are self-generated ideas important to an artist?  
Why is it important to work independently?

**Enduring Understandings**

Art is personal. It is important for artists to be able to develop independent ideas and thoughts. Working independently is crucial to the artistic process. Finding the answers on you own build both skills and confidence.

## **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:**

Students own sketchbooks

### **Large Group Learning Activities:**

Discussion of the importance of working independently. (*knowledge*)

*Students will have a series of sketchbook assignments appropriate to each unit of study.*

### **Individual Learning Activity:**

Students will be given the three themes of: Nature Study, Interior Study and Artist's Choice. Students will then work independently to develop ideas/sketches for each theme. Students will meet with peers and teacher for guidance, but will be working independently on these projects. (*application, synthesis*)

### **Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

## **Unit X The Creative Process**

### **Portfolio Evaluation**

**Goal 10: The student will be able to demonstrate knowledge of how to begin the process of presenting and discussing a portfolio of artwork.**

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

#### **The student will be able to:**

- 10.1. Demonstrate an understanding of what makes a developed portfolio.(1.1,1.2,1.3)
- 10.2. Demonstrate an understanding of how to present artwork in a professional manner.  
(1.1,1.2,1.3)
- 10.3. Demonstrate an understanding of how to discuss your own artwork. (1.1,1.2,1.3)

### **Essential Questions/ Sample Conceptual Understandings**

### **Essential Questions**

How can one create a professional looking portfolio?

Why is it essential to be well-spoken when presenting one's own artwork?

### **Enduring Understandings**

A professional portfolio contains a variety of artwork representing a variety of techniques and skills. Each piece of art in the portfolio should have clean edges, no wrinkles, no smudges or stains.

When speaking about one's work, an artist needs to be clear in the vision and confident in their skills.

### **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:**

Past AP Studio Art Student Portfolios

#### **Large Group Learning Activities:**

Students will view and discuss various portfolios completed by former AP Studio Art Students. (*knowledge*)

#### **Individual Learning Activity:**

Students will present their entire body of work from this course to the teacher and peers for critique. (*application, synthesis*)

#### **Assessment**

Project Grading Rubric based on the following: Elements and Principles, Creativity and Originality, Effort and Perseverance, Craftsmanship and Skill, Attitude and Responsibility.

### **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 – activate prior knowledge (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:**

Graded Skills	Art work Criteria					
Category	Written Critique Criteria					
	6	7	8	9	10	
<b>Description</b>	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.	
<b>Analysis</b>	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.	
<b>Interpretation</b>	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.	
<b>Evaluation</b>	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, medium, communication of ideas.	Uses more than 4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.	
<b>Mechanics and word usage</b>	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
<b>Elements &amp; Principles</b>	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
<b>Creativity &amp; Originality</b>	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.
<b>Effort &amp; Perseverance</b>	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
<b>Craftsmanship /Skill</b>	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
<b>Attitude /Responsibility</b>	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** – CCCS 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.