

**Intermediate Drawing
and Painting - High
School**

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**Fair Lawn
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Fair Lawn, NJ**

Fair Lawn School District

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Committee Credits

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Course Synopsis

The Intermediate Drawing and Painting course is designed for those Drawing Foundations and/or Painting Foundations students who want to further pursue the study of 2-dimensional art making. The focus is on how students can apply their knowledge of the technique building skills learned in Drawing Foundations and/or Painting Foundations and how they can apply this knowledge to create more imaginative approaches to making their own art. A more advanced exploration of drawing mediums is incorporated along with more advanced painting techniques.

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. The student will continue to build upon the skills learned in Drawing Foundations and/or Painting Foundations.
2. The student will continue to identify the Elements of Art and Principles of Design.
3. The student will be able to utilize intermediate concepts of the Elements of Art and Principles of Design.
4. The student will be able to understand and utilize intermediate artistic mediums and materials.
5. The student will be able to understand and utilize intermediate compositional concepts within their artwork.
6. The student will be able to understand and utilize intermediate design foundations, applications and techniques as they apply to their artwork.
7. The student will be able to understand and utilize intermediate skill building techniques as they apply to their artwork.
8. The student will be able to understand and utilize intermediate ideation development, critical thinking and problem solving skills as they apply to their artwork.
9. The student will begin to develop self-initiated, independent exploration of production options.
10. The student will continue to develop their knowledge of critique and evaluation within their own and others artwork.
11. The student will continue to develop a basic knowledge of art historical periods and references.

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

Drawing Techniques

The student will be able to demonstrate an intermediate knowledge of drawing techniques.

Unit IV –The Creative Process

Acrylic Techniques

The student will be able to demonstrate an intermediate knowledge of acrylic techniques.

Marking Period 2

Unit V – The Creative Process

Color

The student will be able to demonstrate an intermediate knowledge of color used for expressive purpose.

Unit VI – The Creative Process

Balance

The student will be able to demonstrate an intermediate knowledge of shape and form in drawing and/or painting processes.

Unit VII – Art History

Presentation

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

Marking Period 3

Unit VIII – The Creative Process

Rhythm

The student will be able to demonstrate an intermediate knowledge of directing the viewer's eye through repetition of elements in drawing and/or painting processes.

Unit IX – The Creative Process

Proportion

The student will be able to demonstrate an intermediate knowledge of the human figure from observation.

Unit X – The Creative Process

Unity

The student will be able to demonstrate an intermediate knowledge of a unified composition through the utilization of multiple elements and techniques.

Marking Period 4

Unit XI – The Creative Process

Space

The student will be able to demonstrate an intermediate knowledge of linear and atmospheric perspective of observed objects.

Unit XII – 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 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: 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:

Small group activity: Students will assemble a “collection” of art that identifies specific elements and principles (color, texture, value, rhythm, unity and proportion) utilizing magazines and/or photos. Each group will then create an Elements and Principles presentation board and 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 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

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: 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, 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

Drawing Techniques

Goal 3: The student will be able to demonstrate an intermediate knowledge of drawing techniques.

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

The student will be able to:

- 3.1. Continue to demonstrate an understanding of value in drawing (1.1,1.2,1.3)
- 3.2. Continue to demonstrate and understanding of the characteristics of contour line (1.1, 1.2,1.3)
- 3.3. Continue to demonstrate an understanding of a variety of pencils (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 /

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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:

Rembrandt, Albrecht Durer

Large Group Learning Activities:

Demonstration of various value shifts through a variety of pencils – 2b, 4b, 6b, 8b, Ebony. (*knowledge*)

Individual Learning Activity:

Students will create a value scale based on an observational drawing of an object (i.e. a pair of jeans, a paint brush, an i-pod). Students will then incorporate value using a 12 step gray scale. (*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

Acrylic Techniques

Goal 4: The student will be able to demonstrate an intermediate knowledge of acrylic techniques.

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

The student will be able to:

- 4.1. Continue to demonstrate an understanding of the characteristics of acrylic paints. (1.1,1.2,1.3)
- 4.2. Continue to demonstrate an understanding of texture in acrylic paint techniques. (1.1,1.2,1.3)
- 4.3. Continue to demonstrate an understanding of color theory in acrylic paint techniques. (1.1, 1.3)
- 4.4. Continue to demonstrate an understanding of value and light source in acrylic painting techniques. (1.1, 1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions?

How can applying acrylic paint in a variety of techniques create interest?

How can the use of a direct light source turn shape into form in a painting?

How can the use of complimentary colors in shading create interest?

Enduring Understandings

Applying acrylic paint using different techniques creates texture, contrast and emphasis. A direct light source creates the illusion of form.

Utilizing complementary colors in shading helps to create softer, more natural appearing shading.

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:

American Realism, Fauvism, Expressionism, Post Modernism

Large Group Learning Activities: Demonstration of collage and acrylic techniques, use of palette knife and modeling paste to create texture, additives for surface texture.
(knowledge)

Individual Learning Activity:

Students will create a nine box acrylic technique sample painting of a sphere with a direct light source. Each box will represent a different approach (i.e. wet on wet, wet on dry, collage, modeling paste/palette knife, abstract, etc. *(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

Color

Goal 5: The student will be able to demonstrate an intermediate knowledge of color used for expressive purpose.

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

The student will be able to:

- 5.1. Demonstrate how color expresses emotions in art. (1.1,1.2,1.3)
- 5.2. Demonstrate how colors are used to meet a stated intention of the artist.
(1.1,1.2,1.3)
- 5.3. Demonstrate how depth is developed through a wide range of color value.(1.1, 1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How can color evoke an emotional response?

How can an artist's choice of color show intention in their work?

Enduring Understandings

A viewer often associates color with an emotional response to a work of art.

The choice of color in a work of art is personal to the artist and is meant to evoke a response from the viewer.

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:

Edward Hopper, Winslow Homer

Large Group Learning Activities: Group discussion of how individuals respond to different colors and what emotions colors can evoke. How do different colors make you feel? (*knowledge*)

Individual Learning Activity:

Students will create a color illustration based upon a narrative created by the student. Without prior knowledge of the project students will be asked to pick 3 colors from a variety of paint chips. Students will then be asked to write a short story based on the 3 chosen colors. Students will then illustrate their narratives. (*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

Balance

Goal 6: The student will be able to demonstrate an intermediate knowledge of shape and form in drawing and/or painting processes.

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

The student will be able to:

- 6.1. Demonstrate an understanding of visual balance through the arrangement of shapes/forms. (1.1,1.2,1.3)
- 6.2. Demonstrate an understanding of weight in a composition. (1.1,1.3)
- 6.3. Demonstrate an understanding of contrast in a composition. (1.1,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How can the arrangement of shapes create a visually balanced composition?

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

Enduring Understandings

Balance and contrast work in tandem to create a visually interesting 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 black and white illustrations, Picasso

Large Group Learning Activities:

Demonstration of various pen and ink techniques. (*knowledge*)

Individual Learning Activity:

Students will create a black and white illustration of an idiom (i.e. chip on your shoulder, drop in the bucket, piece of cake) using pen and ink techniques. (*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*)

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*)

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 The Creative Process

Rhythm

Goal 8: The student will be able to demonstrate an intermediate knowledge of directing the viewer's eye through repetition of elements in drawing and/or painting processes.

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

The student will be able to:

- 8.1. Demonstrate an understanding of rhythm in a work of art. (1.1,1.2,1.3)
- 8.2. Demonstrate an understanding of repetition in a work of art. (1.1,1.2,1.3)
- 8.3. Demonstrate an understanding of pattern in a work of art. (1.1,1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How does the repetition of elements create unity in a work of art?

How does the use of repetition help to move the viewer through a work?

Enduring Understandings

Repeating art elements creates interest, movement and unity. Rhythms can be random, regular or alternating. This forces the viewer's eye to move through the artwork rather than stopping at one point.

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:

William Morris, Rene Magritte

Large Group Learning Activities:

Discussion of the difference between motifs (units of pattern) and random rhythm (similar elements that repeat with no regularity). (*knowledge*)

Individual Learning Activity:

Students will create a drawing of a mechanical object (i.e. a watch, clock, a calculator) and then chose to repeat one part of that object throughout the drawing utilizing random rhythm or a motif pattern. (*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

Proportion

Goal 9: The student will be able to demonstrate an intermediate knowledge of the human figure from observation.

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

The student will be able to:

- 9.1. Demonstrate an understanding of proportion as it relates to the human figure.(1.1,1.2,1.3)
- 9.2. Demonstrate an understanding of observational drawing of the human figure. (1.1,1.2,1.3)
- 9.3. Demonstrate an understanding of exaggeration in figure drawing. (1.1, 1.2,1.3)
- 9.4. Demonstrate an understanding of fast sketching. (1.1,1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

Why is proportion important in figure drawing?

Enduring Understandings

Proportion is key to creating a drawing of the human figure that correctly portrays the relationship between size, shape and placement.

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:

Da Vinci, Degas

Large Group Learning Activities:

Introduction to figure drawing – visual examples and discussion (*knowledge*)

Individual Learning Activity:

Students will create a series of observational drawings of the human figure using a variety of mediums. Students will begin with very fast drawings, focusing on the relationship between the size, shape and placement of the head, shoulders, arms, elbows, hips, knees, feet, etc. As students progress they will spend a longer amount of time on each drawing and begin to focus on expression and value. Students will have the opportunity to utilize a variety of drawing mediums (graphite, pen, marker).

(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

Unity

Goal 10: The student will be able to demonstrate an intermediate knowledge of a unified composition through the utilization of multiple elements and techniques.

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

The student will be able to:

- 10.1. Demonstrate an understanding of unity through simultaneous use of a variety of elements. (1.2,1.4)
- 10.2. Demonstrate an understanding of the relationships between color, line, shape, texture and value. (1.1,1.2,1.3)
- 10.3. Demonstrate an understanding of canons or ideas of ideal proportions in the human face. (1.1,1.2,1.3)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How can one create a unified composition through the use of a variety of elements?

Enduring Understandings

Unity can be created by having the parts relate to each other and create a unified whole that can be greater than the sum of its parts.

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, American Quilt makers

Large Group Learning Activities:

Students will view and discuss various works of art that show a variety of mediums/elements/techniques utilized in order to create a unified work of art.
(knowledge)

Individual Learning Activity:

Students will create a self-portrait breaking the proportions of their face into nine separate small works of art. Each piece will be treated with a different element and technique. The nine works will then come together to create one unified portrait.
(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 The Creative Process**Space**

Goal 11: The student will be able to demonstrate an intermediate knowledge of linear and atmospheric perspective of observed objects.

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

- 11.1. Demonstrate an understanding of the distance or area around or between elements of an artwork. (1.2,1.4)
- 11.2. Demonstrate an understanding of illusion of depth. (1.1,1.2,1.3)
- 11.3. Demonstrate an understanding of the use linear and atmospheric perspective through overlapping elements, proportion, detail, color and value to create a compositionally interesting still life. (1.1,1.2,1.3)

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

How can one create the illusion of 3-dimension on a 2-dimensional surface in a painting?

Enduring Understandings

The illusion of depth is created on a flat surface through the use of linear perspective, proportion/size relationship, overlapping of elements, use of detail, color and value.

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:

Paul Cezanne, Janet Fish

Large Group Learning Activities:

Students will view and discuss various works of art that show a the use of space/perspective as it pertains to still life painting. (*knowledge*)

Individual Learning Activity:

Students will create a still life painting of various types of candy. Students will set up their individual still life and photograph. Students will then work from the photo and use acrylic paint as their medium. (*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 XII Art Criticism**Critical Analysis**

Goal 12: 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:**

- 12.1. Identify appropriate vocabulary to explain individual paintings (1.1,1.3, 1.4)
- 12.2. Identify the elements of art and principles of design and apply them to individual paintings (1.3)
- 12.3. 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:

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, medium, communication of ideas.	Uses more than 4 criteria to judge the artwork, such as composition, expression, 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					

Graded Skills	Art work Criteria								
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.