Orange School District

Course of Study – Curriculum Guide
2010 Edition

Drawing I/II Curriculum

Grades 9-12

Approved on: November 9, 2010

ORANGE TOWNSHIP BOARD OF EDUCATION

Patricia A. Arthur
President

Arthur J. Griffa
Vice-President

Members

Stephanie Brown
Rev. Reginald T. Jackson
Maxine G. Johnson

Eunice Y. Mitchell
David Wright

SUPERINTENDENT OF SCHOOLS
Ronald C. Lee

DEPUTY SUPERINTENDENT
Paula E. Howard, Ed.D.

ADMINISTRATIVE ASSISTANT TO THE SUPERINTENDENT FOR OPERATIONS/HUMAN RESOURCES
Belinda Scott Smiley

BUSINESS ADMINISTRATOR
Adekunle O. James

DIRECTORS
Barbara L. Clark, Special Services
Candace Goldstein, Special Programs
Candace Wallace, Curriculum & Testing

ASSISTANT DIRECTORS
Kathryn P. Carter, Language Arts, K-12
Peter S. Crosta, Special Projects, K-12

WRITERS
Nathaniel Brown
Shana P. Falda

Table of Contents

VISION

If you walk into a kindergarten classroom, chances are you will see children creating. The walls will be covered in artwork proudly on display for all to see. If you give a child a pack of crayons, they will create. The need to create does not go away as a child gets older; they simply have less opportunity to express it.

There is so much more to art than making pretty pictures. Art is a piece of a grand puzzle in which all subjects including math, history, language arts, science, and music come together to make a student well-rounded. Not all of our students will study to become historians, mathematicians, scientists, or writers. Some will opt for their creative endeavors. Our purpose is to contribute to the creation of a well rounded, intelligent, creative individual. There are students who will discover art as a passion and that is a bonus, but for the majority of students, art will be a way in which they can tap into their creative world and learn problem solving skills in a whole new way.

We are also there to show the students a possible career path they may never have considered. Students may not be aware of all the possible career options in the art and creative world. It is our responsibility as educators to provide our students with the knowledge of choices they have in choosing a possible profession.
Children are the greatest resource possible. While they are young, energetic, and enthusiastic, we need to nurture and encourage the creativity that children do possess. Children may not be conscious of their potential, and we educators need to make them aware.

COURSE DESCRIPTION

Art, or for the purposes of this document, drawing, is not just something fun for the students to kill time with in art class. It is a form of expression, a tool to teach patience, a way for the students to learn planning. Not all drawing techniques are representational or photo-realistic. Much of it is abstract and expressive in nature. Our students must learn all aspects of drawing to become more rounded individuals. Our students must learn that it is not the reality of the art that qualifies it as well done or not but the heart that goes into the art. Technique is very important for the students to learn as it is the corner stone of their creations but we must try to instill a sense of creativity. It is this creativity that will help the students look at other subjects in new and different ways. They will see that there are different ways to solve problems. Art is a continuous series of problems to be solved. You must decide on composition, color scheme, value, what is the mood of the piece, how is the piece going to be lit and so on. Let us not teach our students to make pretty pictures but to create intelligent art.

This course will focus on the fundamentals of drawing: elements of art, composition, proportion, spatial relationships, perspective, volume, light and shadow, value and texture. The course will enhance students' observational sensibilities and enable their application to their work. The notion of visual perception will be explored and students will learn how to record what they observe. Students will become familiar with various ways in which the elements, principles of design and composition improve their creative approach and critical judgment.

Students will leave Drawing I and Drawing II with a strong art foundation. Upon completion of these fundamental courses they will have the necessary skills to complete subsequent advanced art courses including Painting, Portfolio I, and Portfolio II.

Cross Discipline Education

Cross discipline education is important when educating our youth. As educators it is our responsibility to ensure our students academic success. The following is an example of how students will learn art history, while also strengthening their reading and writing skills.

Students will be asked to research and write about the life of the artist Leonardo Da Vinci. Students do this while expressing their opinions about the artist as well as the accomplishments he is known for. By writing the paper students will strengthen their writing techniques and their ability to research successfully. Students will finally be asked to verbalize their research and opinions in class.

Having students perform research and write about their findings strengthens vocabulary and writing skills. Asking the students to formulate an opinion regarding the research requires the students to think and express themselves. Finally, requiring students to find valid resources for their research ensures the students cognitive and analytical growth which will aide in their ultimate academic success.

New Jersey Core Curriculum Content Standards
for
Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

> *The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets …*
> (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.

- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access

to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.

- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.

- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique

requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

> **Standard1.1 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 art.*

> **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 cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

> **Standard 1.3 Performing:** *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 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

> **Standard 1.4 Aesthetic Responses & 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.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool**: For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts

disciplines. The goal is that preschool students *attain foundational skills that later lead to basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.

- **Grades 9-12**: Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate proficiency* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, *Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child*, is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.

- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

Resources

Amdur, S., & Associates (Ed.). (2000). *Learning and the arts: Crossing boundaries* (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: http://www.giarts.org/usr_doc/Learning.pdf

Asbury, C., & Rich, B. (Eds.). (2008). *Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition*. New York: DANA Press.

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. Reston, VA: Music Educators National Conference. Online: http://artsedge.kennedy-center.org/teach/standards/

Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.

Deasy, R. J. (Ed.). (2005). *Third space: When learning matters.* Washington, DC: Arts Education Partnership.

Fisk, E. B. (Ed.) (1999). *Champions of change: The impact of the arts on learning*. Washington, DC: The President's Committee on the Arts and Humanities & Arts Education Partnership.

Kendall, J. S., & Marzano, R. J. (2000). *Content knowledge: A compendium of standards and benchmarks for K-12 education* (3rd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Literacy in the Arts Task Force. (1989). *Literacy in the arts: An imperative for New Jersey schools.* Trenton, NJ: Alliance for Arts Education.

National Center on Education and the Economy. (2007). *Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce.* San Francisco: John Wiley & Sons. Online [executive summary]: http://www.skillscommission.org/pdf/exec_sum/ToughChoices_EXECSUM.pdf

National Dance Education Organization. (2005). *Standards for learning and teaching dance in the arts: Ages 5-18.* Silver Spring, MD: Author. Online: http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412

New Jersey State Department of Education. (1996). *New Jersey Core Curriculum Content Standards*. Trenton, NJ: Author.

New Jersey State Department of Education. (1999). *New Jersey visual & performing arts curriculum framework*. Trenton, NJ: Author.

New Jersey State Department of Education. (2004). *New Jersey visual & performing arts curriculum framework.* Trenton, NJ: Author.

New Jersey State Department of Education. (2008). *Standards clarification project.* Trenton, NJ: Author. Online: http://www.nj.gov/education/aps/njscp/

President's Committee on the Arts & Humanities & Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons learned from school districts that value arts education.* Alexandria, VA, & Washington, DC: Authors.

Wiggins, G., & McTighe, J. (2005). *Understanding by design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum and Development.

Content Area	Visual & Performing 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 art.		
Strand	**D. Visual Art**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The basic elements of art and principles of design govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.
	Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.
8	**NOTE:** By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8. D.1	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.

		The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	1.1.8. D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.
12	**NOTE:** By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.			
		Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
		Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

Content Area	Visual & Performing 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 cultures.		
Strand	**A. History of the Arts and Culture**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	**NOTE:** By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new

		of the arts.		technologies.	
		Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.	
		The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	
12	**NOTE:** By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.				
		Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	
		Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	

Content Area	Visual & Performing Arts		
Standard	**1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	**D. Visual Art**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
P	**NOTE:** For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in VISUAL ART.		
	Each art medium has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and	1.3.2.D.4	Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art

		nontraditional tools, applications, possibilities, and limitations.		in a variety of art media.
		Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.

5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.			
	The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.	
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.	
	Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.	
	The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.	
	There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.	

8	**NOTE:** By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1.3.8.D.1	Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
	Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.	1.3.8.D.2	Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.
	The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
	Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media

		(including digital media) may inform choices about visual communication and art-making techniques.		(including digital media), and apply this knowledge to the creation of original artworks.
12		**NOTE:** By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
		How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
		Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
		The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.
		Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
		Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

Content Area	Visual & Performing Arts		
Standard	**1.4 Aesthetic Responses & 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.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	**NOTE:** For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify

	artists who create them.	1.4.2.A.1	characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	**NOTE:** By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that

	purposes.			are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	**NOTE:** By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.			
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance,	1.4.12.A.4	Evaluate how exposure to various cultures influences

	craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.		individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area	Visual & Performing Arts		
Standard	**1.4 Aesthetic Responses & 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.		
Strand	**B. Critique Methodologies**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

		Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
		Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8		**NOTE:** By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
		Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
		Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
		Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12		**NOTE:** By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
		Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
		The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown

	well as by the manner and physical context in which it is performed or shown.		may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

GLOSSARY

Archetypal work of art: An artwork that epitomizes a genre of art.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

Art media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

Art medium(s): Any material or technique used for expression in art. In art, "medium" refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:
(1) Respond to artworks with empathy.
(2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
(3) Perform in all four arts disciplines at an age-appropriate level.
(4) Draw similarities within and across the arts disciplines.

Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:
(1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
(2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
(3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.

(4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

Compound meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., *5/4* and *7/4* time, among others).

Consummate works of art: Expertly articulated concepts or renderings of artwork.

Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

Effort Actions: "Effort actions," or more accurately "incomplete effort actions," specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

Elements of dance: The compositional building blocks of dance, including time, space, and energy.

Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm.

Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

Formalism: The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

Home tone: The first or key tone of any scale; the same as the tonic.

Kinesthetic awareness: Spatial sense.

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

Media Arts: For example, television, film, video, radio, and electronic media.

Mixed meter: Measures of music in which the upper numerator is divisible by three such as *6/8* or *9/8* time.

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as digital art, computer graphics, computer animation, virtual art, computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

(1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

(2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.

(3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.

(4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.

Drawing 1 Outline

I.   Marking Period 1

    1. Value
        a. value scale
        b. pencil control from low value to high value
        c. relating value to shading

    2. Line and Shape
        a. line control
        b. creating objects with shapes

    3. Shading and Value Relationship
        a. shading objects
        b. pencil blend project

    4. Color
        a. review primary, secondary, and tertiary colors
        b. create swatches and mixing colors
        c. tinting and shading

II.   Marking Period 2

    5. One-Point Perspective
        a. history of one-point perspective
        b. practice drawing cubes in one-point perspective
        c. mini project-create a city scene in one-point perspective

    6. Two-Point Perspective
        a. practice cubes in two-point perspective
        b. practice indoor or outdoor scenes in two-point perspective
        c. project: colored rendering on a two-point perspective scene

III.   Marking Period 3

    7. Portraits
        a. study famous portraits
        b. human facial anatomy
        c. create a drawing of the human face

    8. Animal Art
        a. explore texture
        b. explore color blending techniques

         c. study animal anatomy
         d. create a color animal rendering

IV.   Marking Period 4

    9. Cartooning
         a. history of cartooning
         b. history of inking
         c. ink drawing techniques
         d. create a cartoon artwork

    10. Scratch Art
         a. negative space and positive space
         b. reviewing texture
         c. create a scratch artwork using references

Drawing 2 Outline

I.   Marking Period 1

      1. Inking
          a. history of inking
          b. exploring different types of ink
          c. cross-hatch
          d. stippling
          e. creating textures with ink
          f. black and white ink drawing using references

II.   Marking Period 2

      2. Anatomy
          a. cranial anatomy
          b. head portrait in unusual position
          c. human body anatomy
          d. create an artwork based on historical human anatomy

III.   Marking Period 3

      3. Clayboard
          a. negative and positive space
          b. use of clayboard tools
          c. create a full color clayboard artwork

      4. Impressionism
          a. introduction to oil pastels
          b. history of impressionism
          c. exploring scenery and landscape
          d. create an oil pastel rendering of a landscape

IV.   Marking Period 4

      5. Digital Art
          a. introduction to Photoshop
          b. review pixels and vectors
          c. Photoshop interface
          d. Underwater scene using Photoshop

References

Discovering Art History .... *Gerald E. Brommer*

Experience and Art: Teaching Children to Paint... *Nancy R. Smith*

Masters of Deception: Escher, Dali & the Artists of Optical Illusion .... *Douglas Hofstadter*

North Light Dictionary of Art Terms.. *Margi Lee Elspass*

The New Drawing on the Right Side of the Brain .... *Betty Edwards*

Visual and Performing Arts Curriculum Frameworks, NJ Dept. of Education

Current Internet Resources of Value:

WWW.ARTCYCLOPEDIA.COM

WWW.BING.COM SEARCH-PAINTERS

WWW.GEURILLAGIRLS.COM

WWW.METMUSEUM.ORG

WWW.MOMA.ORG

STEP 1 – BIG IDEA	Students will learn about the basics of drawing beginning with value, the lightness or darkness of a color.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative process 1.3 Performing	Students will be able to: - Create a value scale - Control pencil marks - Understand the differences between pencil values - Relate value to shading

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
-What is the differences between the different pencil grades? -How do we control our pencil marks? - What is thehistory of pencil drawing and pencil making?	- Graphite - Clay - Value - High key - Low key - Highlight - Shadow - Midtone - Blending - Shading

STEP 4 - ACTIVITIES	STEP 5 – EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
- Students will create a value scale from Light to dark using a variety of different pencil grades. - Students will work on various drawing excersises to enhance their spacial skills. - Students will begin the shade 2-dimensional objects to make them appear 3 dimensional.	Students will be assessed on the following: - Outcome of value scale is it neat and is each value different from the one below and above. - Student excersises demonstrate their ability to shade in objects making them look three dimensional.

Timeline: 2 Weeks   Drawing I   Unit 2 Title: Line and Shape

STEP 1 – BIG IDEA	Students will learn how to control lines and create objects from shapes.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 The creative process 1.3 Performing	Students will be able to: - Create freehand circles - create freehand ovals - create freehand straight lines - create objects from the combinations of circles, ovals, and straight lines

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
How can we create a perfect circle without tools? What are the different types of lines How do you create a proper oval without tools? How do you create a straight line without tools? What are the uses of blocking out?	- line - shape - form - blocking out

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
- Students will practice drawing a variety of lines. - Students will practice shapes from line. - Students will draw objects from life using line. - Students will take the shapes they practiced and create objects pieces together from those shapes.	- Do students know how to draw a variety of lines? - Do students know how to draw a variety of shapes freehand? - Can students piece together shapes to create objects in front of them?

STEP 1 – BIG IDEA	Students will learn how to turn a 2-dimensional shape into a 3-dimesional form on a flat surface.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative Process 1.3 Performing	Students will be able to: - Create forms from shapes - Learn blending techniques - Identify highlight, shadow, and midtones - control value to create correct lighting within an artwork

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What makes a pencil lighter or darker? What makes the pencil lead harder or softer? How do we make a 2-dimensional shape into a 3-dimensional form on a flat surface? How do we use various graphite pencils to create all of the differences values within a 3-dimensional drawing?	- Highlight - Shadow - Midtone - Blending - Form - Lighting - Hand-eye coordination

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will practive identifying highlights, shadows, and midtones on a given object. Students will practice their blending techniques. Using the internet, and other visual sources as reference, students will draw objects into an art composition using learned blending techniques to create an artwork that looks 3-dimensional.	- Do students know how to identify highlights, shadows, and midtones? - Do students know how to blend their pencil marks to create shading? - Does the final drawing for this unit look detailed and 3-dimensional?

STEP 1 – BIG IDEA	Students will gain an understanding of the basics of color theory.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative Process 1.3 Performing	Students will be able to: - Identify primary, secondary, and tertiary colors - Create swatches by mixing colors - Create tints and shades

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What is unique about primary colors? How do we create secondary colors? How do we create a color swatch? What do we add to a color to create a tint? What do we add to a color to create a shade?	-Primary colors - secondary colors - tertiary colors - swatches - Tinting -shading

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will create a grid of swatches starting with primary colors, then secondary colors, and ending with tertiary colors.	Do students understand what primary, secondary, and tertiary colors are? Have students created correct color swatches that represent the color spectrum?

STEP 1 – BIG IDEA	Students will understand the techniques involved in creating depth on a flat surface by using one-point perspective.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of the arts 1.3 Performing 1.4 Critique	Students will be able to: - Understand the difference between a scene that is drawn using perspective and one that is not. - Create a city scene using one-point perspective techniques.

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
Where is the horizon line in a scenic artwork? Where is the vanishing point in a street or outdoor scene?	- One-Point Perspective - Horizon line - Eye level - Vanishing point - Center-of-view - Depth - Background - Middleground - foreground

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Introduction to the history of one-point perspective in art. Students will compare artwork that uses perspective to that which does not. Students will practice drawing cubes in one-point perspective. Students will create a black and white city scene using one-point perspective techniques. Students will hold a critique of each other's artwork.	Can students identify a horizon point, and a vanishing point within a city scene? Can students create a city scene in one-point perspective that looks 3-dimensional. Can students identify a background, middleground, and foreground within an artwork?

Timeline: 5 Weeks   Drawing I   Unit 6 Title: Two-point perspective

STEP 1 – BIG IDEA	Students will be able to draw an outdoor or an indoor scene using two point perspective.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of arts and culture 1.3 Performing 1.4 Critique	Students will be able to: - Draw in indoor or an outdoor scene using two-point perspective techniques.

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What is the difference between one and two point perspective? How can we use color to enhanse our perspective drawing? What details can me add to our scenes to make it more realistic?	Two-point perspective Horizon line Eye level Vanishing point Background Middleground Foreground Center of view Vertical lines Parallel lines Diagonal lines

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will practice drawing cubes in two-point perspective. Students will research perspective scenes on the internet. Students will create either an outdoor or an indoor scene using two-point perspective in full color. Students will hold a critique of each other's drawing.	- Do students understand the difference between one and two point perspective? - Do students understand how to create an outdoor or and indoor scene using two-point perspective? - Did students hold a productive and constructive critique of each other's work?

STEP 1 – BIG IDEA	Students will explore portraiture as an art theme, and the techniques involved in creating a realistic human face.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content *What Students will Know*	Instructional Objectives – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of artist and culture 1.3 Performing	Students will be able to: - Become familiar with a variety of famous portraits. - Become familiar with human facial anatomy including spacial relationships of facial features. - Create a realistic drawing of a human face.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
What is a portrait? What can we learn from some famous portrait and the artist who made them? How do we draw human features in the correct place? How do we shade a human face to make it look most realistic?	Portraiture Facial anatomy Facial features Leonardo Da Vinci Proportion Facial planes

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will be introduced to a variety of historical portraits in a variety of styles by several artists. Students will compare and contrast the style of the portraits. Students will practice drawing the human face in proportion. Students will create a large-scale pencil rendering of a human face including facial planes, highlights, and shadows.	Can students analytically compare and contrast various styles of portraiture? Can students correctly recall the correct facial proportion of the eyes, ears, nose, and mouth on a face? What are the effects of placing shadows, versus highlights on the facial planes? Can students create a face that is 3-dimensional?

STEP 1 – BIG IDEA	Students will gain an understanding of how to create realistic animal art using colored pencils.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative Process 1.3 Performing	Students will be able to: - Know basic animal body structure, and anatomy - Know the different textures associated with the various different animal types - Know the techniques for creating different hair and fur lenths, as well as making straight and curvy hairs. - Use colored pencils to create textures as well as using them to create burn technique

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
How can we create realistic looking animal texture within an artwork? How is drawing an animal portrait different than drawing a human portrait? How is colored pencil blending different than graphite pencil blending? How do you create the burning technique?	Colored pencils Burning technique Texture Color blending Animal anatomy Animal profile

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will use the internet and other visual aids to research various animals. Students will practice drawing a variety of different animal figures and faces. Students will learn how to use colored pencils using the burning technique. Students will create a realistic colored animal rendering.	- Can students create a realistic animal form with proper anatomy? - Can students create the proper different textures associated with the animal they are drawing. - Can students use the colored pencil burning technique effectively?

STEP 1 – BIG IDEA	Students will study various cartooning techniques and cartooning history, and create an artwork in cartooning style.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	- Students will be able to execute using shapes to create various cartoon characters. - Students will be able to correctly use the different ink tip sizes to enhance their cartoon line appearance. - Students will learn to use colored markers to color, and create shading hihglight in their artwork.

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
How is drawing in a cartoon style different from drawing in a realistic style? How can we use different inking techniques to enhance our cartoon imagery? How can you change a line's value?	Ink Inking Line value Object separation India ink Communication bubbles Editorial cartoons Gag cartoons Satirical cartoons Animé

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will practice using shapes to create various cartoons selected. Students will practice using inking pens properly. Students will create cartoon layout, and ink in deatails. Students will color prepped cartoon layout, and create shadows with related marker colors. Students will have critique of class project once they have finished artwork.	- Have students gained knowledge about the history and techniques of Cartooning? - Outcome of cartooning project-have students gained a good understanding of the methods and techniques involved in cartooning?

STEP 1 – BIG IDEA	Students will expriment with creating scratch art on scratch paper.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative Process 1.3 Performing	Students will be able to: - Understand the difference between positive and negative space - Create texture on a scratch paper surface - Create scratch art using scratch art techniques

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
How do we identify positive and negative space within an artwork? What are the steps necessary to create a successful scratch art drawing?	Negative space Positive space Texture Cross hatching Stippling Scratch tool

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will use the internet and other visual aids to research a picture or image they would like to use for a scratch artwork. Students will create a thumbnail sketch of what their final picture will be. Students will create a black and white scratch artwork using several drawing techniques.	Do students understand the difference between positive and negative space? Have students been able to incorporate their drawing skills into a well composed scratch artwork?

STEP 1 – BIG IDEA	Students will become proficient in using ink as an art medium.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Aesthetic responses and Critique mythologies	Students will be able to: - Undertand the history of inking as an art form - Deferentiate many types of ink and how they are to be used - Hatch and cross hatch with ink - Use stippling to shade in artwork - Create various textures with ink - Create a black and white ink drawing using a variety of inking tools and a variety of inking methods

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What are the different types of ink, and how are they different? How should each ink be used? How is cross-hatching different from hatching? How is inked artwork significant in art history? What cultural societies were known for creating artworks primarily with ink? Which inks are suseptable to UV rays? Which inks are known for bleeding?	India ink Cross-hatch Stippling Hatch Texture Ink dyes Pigmented ink Line value

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will have opportunity to practice hatching, cross hatching, and creating textures.	Have students been able to create proper hatches and cross hatches?
Students will use the internet and other visual aids to chose a reference they will use for their final project.	Do students know when it is appropriate to use cross hatching and hatching in an artwork?
Students will spend a large amount of time practicing and perfecting their inking techniques while using their visual aid as a guide.	Can students effectively use inking techniques to create light sources and shading within a large-scale artwork?
Using their visual aid as reference, students will create a large scale ink drawing with much attention given to detail.	Did students create a well-composed artwork?
Students will hold a class critique discussing one another's final project.	Did students gain insight about their own projects from fellow classmates during the class critique?

STEP 1 – BIG IDEA	Students will become familiar with cranial anatomy as well as anatomy of the human body.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Creative Process 1.2 History of artists and culture 1.3 Performing	Students will be able to: - Draw the human head in a variety of angles and perspectives. - Study master drawings of the human head and anatomy. - Shade in the human head realistically - Draw the human body from a variety of different angles and perspectives - Create an original artwork based on historical human anatomy

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
How do we draw the human head from a variety of angles and perspectives? How is drawing the human head at a 3/4 view different than drawing the human head straight on? Why were the human anatomy drawings of Leonardo Da Vinci so revolutionary at the time? How do we draw the human body in proportion and realistically? What are the mathematical proportions of the human head and body?	Cranial anatomy Human anatomy 3/4 view gesture drawing Leonardo Da Vinci Charcoal Pastels Ebony pencils Colored pencils

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will examine the history of cranial and anatomical drawings. Students will practice drawing the human head and body by studying the mathematical proportions of them. Students will draw the front of the human head. Students will draw the profile of the human head. Students will practice drawing the human body from head to toes. Students will learn how to realistically pose the human body. Students will research their family heritage and gather visual aids of their cultural costume and dress. Students will create a thumbnail drawing of their final project. Students will draw a large scale full color drawing of a human figure in cultural garb.	Can students draw the human head and body in proportion? Did students research and find appropriate costume for their native culture? Did the final project correspond to the students' thumbnail drawings? Have students realistically posed their figures? Final project outcome- how is the composition and overall look of the final project?

STEP 1 – BIG IDEA	Students will create an original artwork from clayboard

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.4 Performing	Students will be able to: - Deferentiate between positive and negative space - Become proficient in using clayboard tools - Create a full-color clayboard artwork

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What is clayboard and how is working on clayboard different than working on paper? What tools would be best for hatching and cross hatching? What tools would be best for creating textures? Which tool is used for whiting out a large area of clayboard? How would you correct a mistake on the clayboard?	Clayboard Positive space Negative space India ink Ink wash Clayboard tools

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will review positive space, negative space, and scratch art.

Students will become familiar with the clayboard and the scratch board tools, and practice using them in a variety of ways using a variety of methods.

Students will use the internet and other visual aids to find a reference for thier final clayboard project.

Students will create a thumbnail sketch of their final clayboard composition.

Using their visual aids and thumbnail as a guide, students will create a detailed clayboard artwork. Students will add color with ink when they are done scratching the clayboard. | Do students know the difference between positive and negative space?

Do students understand which clayboard tools are used for which effects and textures?

Did students find good visual aids through their research?

Did students create acceptable thumbnail sketches?

Outcome of final clayboard project- how is the overall look of the final piece? Is theredetail? It colored well? Is it a good rendering of the visual reference? |

STEP 1 – BIG IDEA	Students will create a large scale impressionist drawing in oil pastels.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: - Understand the history and significance of the Impressionist art movement - Use oil pastels in an artistic way - Study and understand what makes a complete and well-composed landscape - Create a large scale rendering of a landscape in oil pastels

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What is a landscape? Why is landcsape art important in art history? How are oil pastels different than other art materials including chalk pastels? What are the steps involved in creating a layered landscape? Who are the major historical artists known for their rich and detailed landscapes?	Oil pastels Impressionism Monet Manet Landscape Atmospheric perspective Blending Background Middleground foreground

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will learn about the major well-known atists who were famous for their rich and detailed landscapes. Students will compare and cotrast styles of these artists. Students will practice using oil pastels and become familiar with blending techniques. Students will bring in an original photograph of a scenery or landscape to be used as a visual aid. Students will do a thumbnail sketch of their landscape Students will create a large-scale rendering of their chosen landscape in oil pastels.	Do students understand the difference between Impressionism and other styles of art? Are students familiar with the major players in the Impressionist movement? Have students brought in quality phographs to use as reference for their final project? Did students draw an acceptable thumbnail sketch of their visual reference? Outcome of final Impressionist landscape- did students use appropriate colrs in their artwork? Did students layer pastels appropriately? Did students blend their pastels well?

STEP 1 – BIG IDEA	Students will create a digital underwater scene.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content *What Students will Know*	**Instructional Objectives** – Skills *What Students will be able to do*
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: - Control the tools of the Adobe Photoshop and become familiar with its interface - Take information about the basics of digital art and apply it to their artwork. - Digitize their penciled artwork - Use the computer, and Photoshop to create a work of art. - Digitally color their artwork with Photoshop

STEP 3 – TO CONSIDER	
Essential Questions	**Vocabulary**
What are pixels, and how do they apply to digital pictures? How role does the pixel play in a digital picture's resolution? What are layers in Photoshop? How do they streamline the art making process? What is the end result when creating paths?	Adobe Photoshop Pixels Move tool Brush tool Paint bucket tool Layers Color picker Paths Selections Atmosphereic perspective

STEP 4 - ACTIVITIES	STEP 5 – EVIDENCE
Learning Activities – Technology - Integration	**Assessments**
Students will create project folders with their names, and learn how to save documents to their folders as well as setup their ddeesktop preferences. Students will learn, and modify the dock, and place needed programs, and login start items. Students will practice using Photoshop under theguidance of the teacher, and create simple objects though exercises. Students sill gather information, and reference pictures of underwater sea life, and compose a thumbnail with them. Students will then do a larger drawing of the sea life, and background elements, and have them digitized via scanner. Students will use Adobe Photoshop software to create a realistic underwater scenery.	Did students properly set up their desktop items? Did students use the resolution to enhance theirartworkk's appearance correctly? Did the students penciled artwork properly correlate to their digital artwork? Did the students make proper use of Photoshop's tools. Where the student's layers properly named, and utilized. Did the students use proper procedures for saving their artwork to the correct folders, and using the name of the project? Do the students digital artwork resemble the reference pictures? Did the the students create realistic underwater atmospheric perspective?