

Orange School District



Course of Study – Curriculum Guide
2010 Edition

Painting Curriculum

Grades 9-12

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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

Painting is one of the oldest art forms in history. Before acrylic paint, oil paints, watercolors, or egg tempera, there were cave paintings made from mineral pigments depicting animals and other images from everyday caveman life. Painting not only has aesthetic purposes, but has been used to document history, as was done in ancient Egypt and Mesopotamia. The Painting courses in this guide will provide students with a thorough examination of painting history as well as the technical training needed to create great works of art.

Painting I introduces students to the materials and art supplies they will be using throughout the course. They start the course with learning proper set-up and clean-up procedures necessary for running a smooth class. Students will then spend several weeks learning color theory and basic painting techniques. After a strong focus on composition and scale, students will begin to explore a variety of different art themes such as landscape and portraiture. Throughout the course, students will also have the opportunity to study various art movements and participate in the creation of paintings in those styles.

Painting II is an advanced painting course designed to enhance what is taught in Painting I. Students must complete and excel in Painting I before beginning Painting II. Painting II takes many of the concepts from Painting I and expands upon them. In Painting II, students will study a variety of artists and art movements in depth. By the end of Painting II, students should have a well-rounded knowledge of painting history and have much experience painting in a variety of styles. There is creative freedom given to students in Painting II that will allow them to take what they have learned to create thoughtful, intelligent, and artistically strong works of art.

A student that successfully completes one year of beginning painting and one year of advanced painting in the Orange School District will be well-prepared for a college-level painting course. Paintings I and II are a strong foundation for any student looking to pursue an education or career in the arts.

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 Jackson Pollock. Students do this while expressing their opinions about the artist as well as the movement he is associated with. 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.

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.*

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

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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.
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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 <u>principles of design</u> .
	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 <u>grade 8</u> , all students demonstrate <u>COMPETENCY</u> 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 <u>historical eras</u> .	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 <u>grade 8</u> , all students demonstrate <u>PROFICIENCY</u> 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 <u>historical eras</u> .
	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.

Painting I Outline

I. Marking Period 1

1. Value

- a. Making a value scale
- b. Tinting and shading a fruit
- c. Still life in gray scale

2. Color

A. Color Wheel

- i. Analogous Colors
- ii. Complimentary Colors
- iii. Tertiary Colors
- iv. Primary Colors
- v. Secondary Colors
- vi. Monochromatic Colors

B. Monochromatic Still Life

C. Warm and cool colors

- i. Create a warm mood painting
- ii. Create a cool mood painting

II. Marking period 2

3. Composition

- a. Positive/Negative space
 1. Composition/Matisse
- b. Unity using shape

4. Cropping/Scale

- a. Famous painting cropping and enlarging

5. Abstract Expressionism

- a. Mark Rothko - watercolor
- b. Jackson Pollock – painting to music

III. Marking Period 3

6. Landscape

- a. Introduction to oil paint and blending
- b. Texture and impasto (Vincent Van Gogh)

7. Portraiture

- a. Study various famous portraits
- b. Study Pop Art

- c. Roy Lichtenstein, create a small portrait of a classmate in the style his style.

8. Mixed Media

- a. Study Dadaism as well as the work of Marcel Duchamp and Man Ray.
- b. Mixed Media artwork

IV. Marking Period 4

9. Pointillism

- a. Study Seurat, Cross, and Signat
- b. Create a pointillism painting of your own subject matter.

10. Cubism

- a. Study the work of; Picasso, Braque, and Duchamp
- b. Create cubist painting

11. Self Portraiture

- a. Study variety of historical portraits
- b. Create an autobiographical self portrait with elements of their lives incorporated.

Painting 2 Outline

V. Marking Period 1

1. Color Theory
 - a. Study the art of Jasper Johns
 - b. Create a painting the style Jasper Johns
 - c. Study Andy Warhol
 - d. Painting in the style of Andy Warhol
2. Floral Art
 - a. Study the work of Georgia O'Keefe
 - b. Create a painting in the style of Georgia O'Keefe

VI. Marking Period 2

3. Composition
 - a. Review cropping
 - b. Create a mini painting of a close up object in full detail.
4. Impressionism
 - a. Study famous impressionist artists
 - i. Monet, Manet, Van Gogh, Dega, Renoir
 - b. Create a painting in the style of impressionism
5. Op Art
 - a. Study Victor Vasarely and optical illusion art
 - b. Create an original Op Art painting

VII. Marking Period 3

1. Surrealism
 - a. Study various works of surrealist painters such as, Salvador Dali, Henri Magritte.
 - b. Create surrealist painting based on a dream.
2. Famous Painting Combination
 - a. Combine two famous paintings to create an original piece

VIII. Marking Period 4

1. Self Portrait
 - a. Create a self portrait in the style of a famous artist such as; Van Gogh, Picasso, Chuck Close, Rembrandt, Norman Rockwell, or Frida Khalo.
 - b. Students will research and write a paper discussing the artist and why they made that choice.

2. Social Issue

- a. Students will research and discuss the work of the artist Banksy.
- b. Students will then choose a political or social issue and address the issue using irony or satire.

References

Banksy Wall and Piece Banksy

Discovering Art History Gerald E. Brommer

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

Exploring Painting Gerald E. Brommer

Graffiti World: Street Art from Five Continents Nicholas Ganz

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

North Light Dictionary of Art Terms..... Margy 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

Timeline: 3 Weeks

Painting I

Unit I Title: Color

STEP 1 – Students will gain knowledge of how to use and mix acrylic paints and create black and white still life paintings.

**BIG
IDEA**

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

1.1 Create process
1.3 Performing

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Mix acrylic paint
- Create value and tone
- Learn the set-up and clear up process
- Blend acrylic paint to create the illusion of highlights and shadows.
- Compose a well balanced still life arrangements.

STEP 3 – TO CONSIDER

Essential Questions

How do we create value in paint?
How do we create a well balanced and well- composed still life painting?
How do we mix and blend acrylic paint effectively?

Vocabulary

- Acrylic
- Value
- Still life
- Composition
- Highlight
- Shading/timing
- Well balanced
- Tone
- Positive shape
- Brushes
- Palette
- Palette knife
- Mixing

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <ul style="list-style-type: none"> - Using the internet students will research the history of acrylic paints. - Students will create a black and white value scale. - Students will paint a gray scale fruit from life. - Students will create a well balanced still life composition in gray scale. 	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Outcome of value scale is it neat and is each value different from the one below and above.
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will gain knowledge of how to use and mix color paints
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 The creative process 1.3 Performing 1.4 Aesthetics Response and Critique Methodologies.	Students will be able to make a color wheel. Students will be able to create a warm mod painting Students will be able to create a cool mood painting.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What makes primary colors special?	Color wheel
How do we make secondary colors?	Primary colors
What are complimentary colors for?	Tertiary colors
What would a monochromatic color palette consist of?	Analogous colors
What would a warm color palette consist of?	Complimentary colors
What would a cool color palette consist of?	Warm colors
What mood do we associate with warm colors and cool colors?	Cool colors

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will create a color wheel using primary, secondary, complimentary, tertiary, analogous colors.</p>	<p><u>Formative:</u></p> <ul style="list-style-type: none"> - Outcome of color wheel- is it neat and correct? Have students learned how to mix colors? - Outcome of monochromatic painting- did students use the one color plus black and white? - Outcome of warm and cool identical paintings- Are the painting identical except one is painted using warm color and one using cool color?
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 7 Weeks

Painting I

Unit 3 Title: Composition

STEP 1 – Students will gain knowledge of what makes a painting have good composition.

**BIG
IDEA**

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 The creative process
- 1.2 History and culture
- 1.3 Performing
- 1.4 Aesthetics

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Identify position and negative space within an artwork.
- Create a painting with repeated shapes blurring the definition of positive space and negative space.
- Analyze various artworks by Matisse.

STEP 3 – TO CONSIDER

Essential Questions

- What is positive space?
- What is negative space?
- Why is positive and negative space important in an artwork?
- How can we create a painting in which positive and negative space is unclear?
- What can we learn from Matisse in regards to positive space?

Vocabulary

- Positive space
- Negative space
- Foreground
- Background
- Composition
- Shape
- Form
- Unity
- Matisse
- Collage

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will look at various artwork and identify positive space (foreground) and negative space (background).</p> <p>Students will use the internet to research art in which the definition if positive and negative space is not clear, i.e. optical illusion.</p> <p>Students will design and create a painting using repetitive shapes overlapping where shapes overlap, colors will be mixed. The end result should be a painting in which the positive and negative space is unclear.</p> <p>Students will study carious works of art by Matisse.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> - Outcome of color wheel is it neat and correct? Have students learned how to mix colors? - Outcome of monochromatic painting- Did students use one color plus black and white? - Outcome of warm and cool identical paintings- Are the paintings identical except one is painted using warm color and using cool color?
<p><u>Modification</u></p>	<p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

Timeline: 3 Weeks

Painting I

Unit 4 Title: Cropping/Scale

STEP 1 – Students will gain knowledge of how to better compose an artwork by using the technique of Cropping and Scaling
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

- Students will be able to:
- Identify interesting aspects and areas of an image or painting.
 - Recreate a specific area of an existing famous painting.
 - Critique and discuss each other's artwork.

STEP 3 – TO CONSIDER

Essential Questions

- How do we affect crop and image from an existing large image?
- How do we enlarge a piece of an artwork to create an entirely new artwork?

Vocabulary

- Cropping
- Scaling
- Replica
- Enlarge
- Composition

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will look through a variety of famous paintings on the internet and resource books. They will practice locating an interesting small piece of a famous painting.</p> <p>Students will select a famous painting and crop a piece of it. They will enlarge the crop onto a large canvas and paint it.</p> <p>Students will have opportunity to discuss their own work with the class as well as discuss other students' work.</p>	<p>Assessments</p> <p><u><i>Formative:</i></u></p> <p>Students will be able to crop famous artwork and locate interesting images within the larger artwork.</p> <p>Have students been able to enlarge of a famous painting onto a large canvas in full color detail?</p> <p>Students hold constructive critique of each others final paintings.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline: 3 Weeks

Painting I

Unit 5 Title: Abstract Expressionism

STEP 1 – BIG IDEA	Students will become acquainted with water color paint and the importance of the works of mark Rothko and Jackson Pollack.
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of the arts 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Use water color paint effectively - Become familiar with the art work of mark Rothko. - Create a painting in the style of Mark Rothko. - Become familiar with the artwork of Jackson Pollack. - Create a painting in the style of Jackson Pollack using music.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
How is water color paint different than other kinds of paint? Who were Jackson Pollack and what was he famous for? Who was Mark Rothko and what kind of art was he famous for? What is an action painting? How can we use music to create a mood for a painting?	<ul style="list-style-type: none"> - Abstract expression - Water color paint - Mark Rothko - Jackson Pollack - Action painting

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will be introduced to the works of the artist Mark Rothko.</p> <p>Students will create a watercolor painting in the style of Mark Rothko.</p> <p>Students will learn about action painting and the works of Jackson Pollack.</p> <p>Students will analyze great paintings by Jackson Pollack.</p> <p>Students will come up with a theme and create an action painting in the style of Jackson Pollack while listening to various types of music.</p>	<p><u>Formative:</u></p>
<p>Students will compare the style of Rothko and Pollack and discuss their likes and dislikes.</p>	<p><u>Summative-</u></p>
<p><u>Modification</u></p>	<p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will gain knowledge of Oil Painting and Landscape Painting
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of arts and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Become familiar with oil paints. - Become familiar with various famous landscape paintings. - Create an oil landscape painting. - Experiment with impasto ad layering oil paint.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is landscape? What are the steps involved in creating a landscape? Who are some not able landscape painters and what can we learn from them? How do oil paints differ acrylic paint?	Oil paints Van Gogh Impasto Landscape Background Middle ground Foregorund

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will be introduced to landscape art and various landscape artists.</p> <p>Students will research landscapes are, resources, and visual aids for upcoming landscape project.</p> <p>Students will experiment using oils for the fist time (re-blending and mixing oil paints, the clean-up procedure, impasto, and layering).</p> <p>Students will create a landscape oil painting using a visual aid resource.</p> <p>Students will use a step by step approach painting with background and moving forward to middle ground and foreground.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> - Do students understand the historical significance of landscape art? - Do students feel comfortable using oil paints? - Outcome of landscape painting.
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 3 Weeks

Painting I

Unit 7 Title: Portraiture

STEP 1 –
BIG
IDEA
Students will explore portraiture as an art theme

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Become familiar with a variety of famous portraits.
- Understand Pop art in historical context.
- Create a portrait in the style of Lichtenstein, a famous Pop artist.

STEP 3 – TO CONSIDER

Essential Questions

- What is portrait?
- What can we learn from some famous portrait and the artist who made them?
- What is Pop art?
- How can we create a Pop-art portrait in the style of Roy Lichtenstein?

Vocabulary

- Pop art
- Portrait
- Portraiture
- Lichtenstein

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will be introduced to a variety of historical portraits in a variety of styles by several artists.</p> <p>Students will compare and contrast the style of the portraits.</p> <p>Students will research Pop- art and its connection to Comic-book art.</p> <p>Students will first sketch and then paint a portrait of a classmate in the style of Roy Lichtenstein.</p>	<p><u>Formative:</u></p> <p>Can students analytically compare and contrast various styles of portraiture?</p> <p>Have students research Pop Art and learn about the historical significance of Pop Art?</p> <p>Outcome of classmate portrait in the style of Roy Lichtenstein.</p>
<u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

<p>STEP 1 – BIG IDEA</p>	<p>Students will experience with mixed media art.</p>
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Aesthetic response</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Identify mixed art. - Compare and analyze mixed media art. - Create

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>How different mediums be used within an artwork to alter its appearance and meaning?</p> <p>How did Rauschenberg and Duchamp change the way people thought of art?</p> <p>How can we combine objects and paint to create a meaningful work of art?</p>	<p>Mixed media</p> <p>Assemblage</p> <p>Collage</p> <p>Photomontage</p> <p>Readymades</p> <p>Rauchenberg</p> <p>Duchamp</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will study the Dada movement and the artist involved in the movement as well as Rauchenberg.</p> <p>Students will study pieces of art made of a variety of art materials that have been combined in various ways.</p> <p>Students will bring in objects from home and use a variety of art materials to create an artwork in mixed media.</p> <p>Students will hold a critique in which they can discuss their art and ideas and critique their classmate's projects.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> - Do students understand the history and significances of the dada movement? - Outcome of mixed media project- have students use a variety of found objects and art materials to create an assemblage or mixed media artwork. - Outcome of class critique- Did students hold a constructive critique of their own and each others artwork?
<p><u>Modification</u></p>	<p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will explore and experience with Pointillism
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	<ul style="list-style-type: none"> - Students will be able to : Understand the historical significance if pointillism artists such as Seurat, Cross, and Signat. - Create a painting using the techniques involved in pointillism.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is pointillism and who are the major painters from that movement? What are the steps involved in creating a pointillism painting? How is pointillism painting different from other paintings?	Pointillism Impressionism Seurat Signat Cross Strippling

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will research and study the art of various pointillism painting such as Seurat, Cross, and Signat.</p> <p>Students will practice painting pointillism using acrylic paint on a practice canvas.</p> <p>Students will sketch out an image of their choice and paint it in using pointillism techniques (layering dots of pure color to create the illusion of unity from a distance).</p>	<p><u>Formative:</u></p> <ul style="list-style-type: none"> - Have students gained knowledge about the history and techniques of Pointillism. - Outcome of Pointillism painting- Are they a true reflection of Pointillism in that pure dots of color were used and layered to create a unified image?
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will explore and experiment with Cubism.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Understand the historical significance of Cubism. - Analyze works of art by famous cubism artists such as Picasso, Braque, and Duchamp. - Create a Cubist painting.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
How did cubism emerge as an art movement? What is the difference between analytical Cubism and synthetic Cubism? Why Cubism is considered such an important art movement?	Cubism Picasso Braque Duchamp Gris Analytical Cubism Synthetic Cubism

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will research Cubism and write an introductory paper discussing the major artists and paintings from that era.</p> <p>Students will analyze and compare many different Cubism paintings by several different Cubism artists.</p> <p>Students will create a paintings in the style of Cubism using the techniques involved in Cubism. (Students will choose either analytic cubism or synthetic cubism as the style of their choice).</p>	<p><u>Formative:</u></p> <ul style="list-style-type: none"> - Do students understand the historical significance of cubism as an art form and how it changed art and the way people thought of art? - Do students understand the difference between analytic Cubism and synthetic Cubism? - Outcome of Cubism painting- Is the painting a genuine example of a painting in the Cubism style?
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 4 Weeks

Painting I

Unit I Title: Self Portraiture

STEP 1 – Melodic Students will be able to create an autobiographical self portrait.
BIG
IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Aesthetic responses and Critique mythologies

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Analyze a variety of historical portraits.
- Create an autobiographical self portrait incorporating elements of their lives within the painting.

STEP 3 – TO CONSIDER

Essential Questions

What is a self portrait and what can they tell us about the artists who made them?

How can we incorporate elements of our lives into an artwork?

How do we blend oil paints to create realistic skin tones?

Vocabulary

Self-portrait

Frida kahlo

Albrecht Durer

Judith Leyster

Norman Rockwell

Vincent Van Bogh

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will write an essay in which they will describe hobbies or interests they have. They can write about where they are from, or anything interesting about themselves.</p> <p>Students will analyze self portraits by artists such as Khalo, Rembrandt, Rockwell, Van Gogh, Leyster, Durer, and more.</p> <p>Students will first sketch and then paint in oil a self portrait of themselves incorporating elements of their lives in the painting (ex-costume and background).</p> <p>Students will experiment mixing oil paints to create realistic skin tones.</p> <p>Students will analyze and discuss each others autobiographical self-portraits.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> - Have students been able to identify interesting elements of their lives that they could incorporate into an autobiographical self portrait? - Do students have a good understanding of how famous artists have included elements of their personal lives into self portraits? - Outcome of autobiographical self portrait- Is the person represented in the painting a good representation of the student? - Did they incorporate elements from their own lives into the painting? - Did students conduct a constructive critique of each others autobiographical self-portraits?
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 6 Weeks

Painting II

Unit I Title: Color Theory

STEP 1 – Students will gain knowledge of Color Theory and why various artists chose specific color schemes.
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Creative Process
- 1.2 History of artists and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

- Students will be able to: Study the work of Jasper Johns.
- Create a painting in the style of Jasper Johns.
- Study the work of Andy Warhol.
- Create a painting in the style of Andy Warhol.

STEP 3 – TO CONSIDER

Essential Questions

- Who was Jasper Johns?
- Who was Andy Warhol?
- Why are Jasper Johns paintings and colors so important?
- Why are Andy Warhol paintings and colors so important?

Vocabulary

- Jasper Johns
- Andy Warhol
- Composition
- Repetition
- Screen painting

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will create a painting based on the work of Jasper Johns.</p> <p>Students will create a painting based on the work of Andy Warhol.</p> <p>Students will research the work of Warhol and Johns.</p> <p>Students will then discuss and compare the artist’s works.</p> <p>Students will later discuss the importance of these artists to the Pop Art movement.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be assessed on the following.</p> <p>Over all understanding of the project.</p> <p>Outcome of Jasper Johns piece.</p> <p>Outcome PF Warhol piece.</p> <p>Can students compare the two artists as modern Pop artist?</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – Students will use learned knowledge of Color Theory to create a Georgia O’Keefe Floral Painting.
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Study the work of Georgia O’ Keefe - Create a painting in the style of Georgia O’ Keefe.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
Who was Georgia O’ Keefe? Why was Georgia O’ Keefe important? Why did she choose her color Palette? Why did O’Keefe choose to paint flowers the way she did?	Georgia O’ Keefe Feminism Oil Pint Close-up

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>-Students will create a floral painting based on the work of Georgia O’ Keefe.</p> <p>- Students will research O’ Keefe and discuss her importance to the feminist movement.</p> <p>- Students research the contemporary art group the Guerilla Girls and discuss O’Keefe’s influence on them.</p>	<p><u>Formative:</u></p> <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> -Overall understanding of the project. -Outcome of Georgia O’ Keefe -Can students verbalize O’ Keefe’s importance to the Feminist Movement?
<u>Modification</u>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 3 Weeks

Painting II

Unit 3 Title: Composition

STEP 1 – Students will use learned knowledge to create a painting that show an interesting composition using **BIG IDEA** cropping.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Create a mini painting of a close-up object in full detail.
- Be able to identify an interesting small part of a larger image.

STEP 3 – TO CONSIDER

Essential Questions

- What is composition?
- What is cropping?
- Why is certain composition stronger than others?
- Why did the ancient Indians value miniature painting as much as they did?

Vocabulary

- Composition
- Cropping
- Positive space
- Negative space

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will research 11th and 12th century Indian miniature paintings.</p> <p>Students will discuss their importance.</p> <p>Students will research an image to crop and paint.</p> <p>Students will paint an extreme close-up of their image on a miniature canvas.</p>	<p>Assessments</p> <p><u><i>Formative:</i></u></p> <p>Quality of research regarding Indian Miniature Paintings.</p> <p>Quality of composition chosen.</p> <p>Craftmanship of miniature painting.</p> <p>Level of detail put into painting.</p> <p>Use of time management during class time.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

STEP 1 – BIG IDEA	Students will create a Painting in the style of Impressionists.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Create an oil painting in the style of the impressionists. - Identify impressionist works of art and various impressionist artists.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is impressionism?	Impressionism
What is an imposter?	Impasto
Who is Van Gogh?	Vincent Van Gogh
Who is Monet?	Monet
Who is Manet?	Manet
What qualities do these artists share in their art and how often do they differ?	Degas
	Renoir

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will research and write a paper about the impressionists.</p> <p>Students will discuss their research with the class.</p> <p>Students will create an impressionists painting.</p> <p>Students will take a quiz about the impressionist.</p> <p>Students will perform a critique based on their painting.</p>	<p><u><i>Formative:</i></u></p> <p>Student will be assessed on the following:</p> <ul style="list-style-type: none"> - Impressionist research paper - Class discussion about impressionist movement - Impressionist quiz - Outcome of impressionist paint
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

STEP 1 – Students will create and study an OP Art Painting based on the work of Victor Vasarely.
BIG
IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

- Students will be able to:
- Create an OP Art Painting based on the work of Victor Vasarely.

STEP 3 – TO CONSIDER

Essential Questions

- Who is Victor Vasarely?
- What is OP Art?

Vocabulary

- Victor Vasarely
- Optical Illusion
- OP Art
- Repetition

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will research OP Art and various artists including Victor Vasarely.</p> <p>Students will use repetition and share to create an OP Art.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Understanding of OP Art. - Research on the OP Art period. - Effective use of time when creating painting. - Quality of final piece. - Student participation. - Students will be assessed by their ability to demonstrate. <p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will create Surrealism painting based on Dreams.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Research the surrealists and create their own surreal painting based on their own dreams.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is Surrealism? What is an automatic drawing? Who was Salvador Dali? What time period did these movements start? Who was Marcel Duchamp? Why is he so important? Who was Rene Magritte?	<ul style="list-style-type: none"> - Surrealism - Automatic Drawing - Salvador Dali - Marcel Duchamp - Rene Magritte

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will research, write, and discuss the Surrealist movement.</p> <p>Students will discuss the works of the surrealist painters.</p> <p>Students will create automatic drawings.</p> <p>Students will hold a class critique in which they can explain their paintings and ask each other questions about each others work.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Ability to understand the surrealist movement and its artists. - Creation of automatic drawings. - Quality and composition of dream scope paintings.
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 5 Weeks

Painting II

Unit 6 Title: Famous Painting Combination

STEP 1 – Students will take two famous paintings and combine them to create their own original piece.
BIG
IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

- Students will be able to:
- Combine two paintings from established artists to create an original piece.

STEP 3 – TO CONSIDER

Essential Questions

- What process did the artist take to create their pieces?
- What is the importance of your composition when creating the painting?
- What two artists will you choose to combine to create your piece? Why?

Vocabulary

- Composition
- Manipulation
- Recreation
- Color
- Style

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will research various artists to create their combination painting.</p> <p>Students will discuss and justify their choices.</p> <p>Students will create their final piece.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>How effective the student choices were.</p> <p>How well the students planned out their composition.</p> <p>Quality of final painting.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Students will create a self portrait in the style of a famous artist.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1 Create Process 1.2 History of artist and culture 1.3 Performing 1.4 Critique	Students will be able to: <ul style="list-style-type: none"> - Create a self portrait in the style of a famous artist. - Review previously discussed portrait artist (Chuck Close, Picasso, Van Gogh, and Rembrandt ...).

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is self- portrait? Why are these artist styles so recognizable? Why did you choose to emulate the artist you did? Who is some portrait artist?	<ul style="list-style-type: none"> - Self – portrait - Composition - Style - Color Theory - Symbolism - Photo Realism - Cubism

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will review/research previously discussed portrait artist such as Picasso, Rembrandt, Khalo, Norman Rockwell, and other.</p> <p>Students will choose one of the artist styles to create their own self portrait.</p> <p>Students will discuss and justify their choices.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be able to be assessed on the following:</p> <ul style="list-style-type: none"> - Ability to recreate another artist’s style. - Quality of students paintings as well as their overall composition. <p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

Timeline: 5 Weeks

Painting II

Unit 9 Title: Social Issue

STEP 1 – Students will create a Painting of the addresses of a social or Political issue.

**BIG
IDEA**

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

- 1.1 Create Process
- 1.2 History of artist and culture
- 1.3 Performing
- 1.4 Critique

Instructional Objectives – Skills

What Students will be able to do

Students will be able to:

- Create a painting that addresses a social or political issue using irony or satire.

STEP 3 – TO CONSIDER

Essential Questions

- What are political and social issues?
- What is strike?
- What is the art group the Guerilla Girls?
- Why are they important?
- Who is the artist Banksy?
- What kind of art is he known for?

Vocabulary

- Politics
- Social Issue
- Irony
- Satire
- Banksy
- Guerilla Girls
- Composition

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will research the artist Banksy and the Guerilla Girls.</p> <p>Students will research and choose a social or political issue to address.</p> <p>Students will then think of a humorous way to address the issue using irony and satire.</p> <p>Students will create their paintings.</p> <p>Students will explain their piece to the class.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students will be assessed using the following:</p> <ul style="list-style-type: none"> - Creativity of idea. - Overall composition of the piece. - Quality of the final painting. - Ability to verbalize and justify their choices during the creation process to the class during a critique.
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>