

Time Frame	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
Ongoing	UNIT 1: VISUAL JOURNAL	Develop a visual journal which includes written reflections, drawings and mixed media experiments that will become a personal record of student artist's experiences, sensations and responses to his/her world Apply compositional and shading skills to create drawings based on direct observation Assemble material including newspaper articles and photos, personal photos and found materials, to be used as resources for future work	1.1B1-2,1.2,1.3	Periodic submission of journal evaluation based on rubric, attached
	Art History	Demonstrate knowledge and appreciation of a variety of expressive personal journals executed by significant artists such as Paul Gauguin, Frida Kahlo, Van Gogh, Dan Eldon	1.5A.2, 3.1, 3.2, 3.4, 3.5	Active participation and discussion Oral and/or written response
Independent work	UNIT 2: CONCENTRATION	Continue to develop a body of thematically related work that demonstrates the process of exploration, discovery and growth Demonstrate ability to express an idea in visual terms over sustained period of time and through the production of multiple pieces	1.1,1.2,1.3	Submission of 12 portfolio worthy pieces that demonstrate: Clear evidence of process of exploration of a theme/idea and media Synthesis of form, content and technical skills Written commentary explaining nature and development of concentration
	Art History	Demonstrate evidence of investigation of artists with similar concepts and techniques. Identify the work relevant artists by main stylistic characteristics Reflect influence of several sources in own work. Discuss relationship of style, form and intent in the work of selected modern and contemporary artists.	1.1,1.5,3.2,3.3,3.4	References included in visual journal Commonalities and distinctions among researched and/or recommended artists or styles are discussed orally or in writing
	Group Critique	Contribute to the development of a body of work by offering insights and constructive criticism of own work and that of peers. Engage in informed discussion re: formal and conceptual issues of the work. Write reflectively on own exploration and progress in concentration.	1.2, 3.2, 3.3, 4.2	Demonstrated critical analysis skill Participation in class critique Self evaluation based on rubric

12 class sessions	UNIT 3: ABSTRACTION	Create one or more abstract compositions utilizing the principles of repetition,rhythm, variety and unity to organize elements Utilize a pre-existing format, system or grid to produce abstract works of art (maps,circuits,molecular structures.etc)	1.1A1-3,1.2, 1.3	Elements and Principles skillfully manipulated Information translated into a visual representation of that information
		Create a series of art pieces showing variations in the deconstruction of an object, figure or place Create a series of 3 works beginning with literal representations,moving through stylization to abstraction Produce a series based on sections of a representational drawing of a bicycle	1.1A1-3,1.2,1.3	Representational drawing of bicycle completed 3 Completed works submitted
	Art History	Demonstrate understanding of stylistic and conceptual concerns of historical and contemporary Abstraction as an art movement	1.1A.2-3,1.4,1.5A1,3.1,3.2,3.3,3.4,3.5	Evidence of research and understanding present in journal and in work produced Active participation in discussion using appropriate terminology
	Art Criticism	Determine the value of works of art based on craftsmanship, originality and stated objectives	1.4B1,1.4B2	Participation in class critique Rubric evaluation
12 class sessions	UNIT 4: STILL LIFE: Object Transformation	Select, research and interpret the work of 3 artists with differing formal and stylistic approaches to the genre of still life Demonstrate the ability to represent subject matter in distorted, stylized and exaggerated form but maintain harmony Demonstrate ability to manipulate elements and principles to produce dynamic compositions having unity, variety, rhythm, contrast and emphasis	1.2.2,1.2.3,1.3.1	Submit journal showing evidence of research, experimentation and planning 2 completed works submitted Written responses on exam
	Art History	Identify, describe and interpret technical/stylistic differences from among a range of modern and contemporary artists presented (teacher choice) Articulate the relationship between expressive means and the intent of the artist.	1.1A.1,1.4A2,1.5B.1	Evidence of resources used present in Journal along with written reflections
	Art Criticism	Determine the value of works of art based on craftsmanship, originality and stated objectives	1.4B.1,1.4B2	Timely completion of work Active participation in class critique

12 sessions	UNIT 5: FIGURE	Work from life to produce figurative drawings which will serve as a resource for artistic products Experiment with elements and principles to produce a unified balanced composition with unique visual solutions Select media and technique suitable for mood and content Produce a minimum of 3 completed works in which the figure is abstracted, animated, distorted, multiplied, and/or fragmented and is the focus of the composition : Figure(s) in Motion Figure(s) in Context	1.2.2, 1.2.3	Observational drawings produced from multiple angles Evidence of research and experimentation present in sketchbook/journal 3 Works submitted demonstrate a unique expression of an individual voice
	Modern/Contemporary Masters.	Demonstrate knowledge of and appreciation for figurative art in which the subject has been stylized, distorted or abstracted - Brancusi, Modigliani, Aubrey Beardsley, Leger, Jacob Lawrence, Tom Wesselman, Alex Katz	1.1, 1.4, 1.5, 3.1, 3.2, 3.3, 3.4, 3.5	Stylistic differences among exemplars displayed are knowledgeably discussed, orally and in writing
	Art Criticism	Articulate strengths and offer constructive criticism of own work and that of peers according to stated objectives	1.4B1, 1.4B2	Works completed in time for class critique Participation in class critique with rationale offered for aesthetic judgments
15 sessions	UNIT 6: PORTRAIT/SELF PORTRAIT	Produce 3 mixed media self portraits or portraits using observational drawings as a starting point Utilize elements and principles to effectively organize a composition Cubist approach to subject and space (Picasso) Portrait with symbols, political context (Hartley) Cut paper collage (Romare Bearden) Religious icon (Ofili)	1.1B1, 1.2.1, 1.2.2, 1.2.3, 1.3.1	Observational drawings completed, submitted 3 approaches to subject selected and completed
	Art History	Describe and interpret the unique manner in which selected artists manipulate and apply elements and principles of design in the genre of portraiture to convey meaning. (Ex: Matisse, Picasso, Alex Katz, Robert Rauschenberg, Andy Warhol, Roy Lichtenstein, Elizabeth Peyton, Marlene Dumas, Alice Neel)	1.4A1, 1.4A2, 1.5B2	Journal submitted showing evidence of research, visual references, exploration and planning Artists' work and styles identified, discussed orally or in writing
	Criticism	Make efficient use of class time in order to complete work by due date. Determine the value of works of art based on craftsmanship, originality and stated objectives.	1.4B1-2	Work completed by due date and available for critique Active participation in critique offering rationale for aesthetic judgments made

12 sessions	UNIT 7: SPATIAL INVESTIGATION Landscape/Interior	Translate one or more personal landscape photos into 3 balanced dynamic mixed media representations Use various spacial systems to create and organize interior or exterior subject matter and space on a 2D plane Consciously utilize elements and principles of design to make aesthetic and/or conceptual decisions (Ex: Real with imagined subject matter, distorted,stylized subjects and space, Rosenquist influenced photomontage style painting, series of 3 views or versions of same landscape/interior)	1.1B1,1.2.2,1.2.3,1.3.1,1.3.2,8.1.A	Personal digital photos downloaded or scanned and printed Journal submitted with evidence of research, exploration and planning (thumbnails) 3 completed works of landscape or interior space Rubric evaluation
	Art History	Identify and describe key features of such styles as Symbolism, Futurism, Surrealism, Pop Art and the work of such artists as Gauguin, Cezanne, Matisse, Mondrian, Dali, Frankenthaler, DeChirico,Stuart Davis, Milton Avery, Joseph Stella, April Gornik Describe and interpret or make reference to, the individual manner in which selected artists use elements and principles to express mood and content	1.4A1,1.4A2,1.5B1,1.5B2	Evidence of research and interpretation of selected artists' work submitted in Journal Response sheet completed,submitted
	Art Criticism	Articulate strengths and offer constructive criticism of own work and that of peers according to stated objectives	1.4B.1,1.4B2	Participation in class critique based on rubric
15 sessions	UNIT 8; ILLUSTRATION Visual Literacy	Plan and execute an original illustration, based on a personal belief or desire for societal change, which conveys a coherent message to the viewer Determine and apply strategies observed in professional examples to convey meaning relying primarily on the deliberate, conscious manipulation of elements and principles of design Select and utilize media for expressive potential Demonstrate a developing personal style in a single strong image	1.1A1,1.1B1,1.2.1,1.2.2,1.3.1,1.3.2	Participation in discussion wit hobservations and insight demonstrating increasing visual literacy Submit thumbnails, rough draft for review Submit visual references Submit finished illustration for peer review and for grade
	Art Criticism	Determine the value of works of art based on craftsmanship, originality and stated objectiv	1.1, 1.5, 3.2, 3.3, 3.4	Participation in class critique using appropriate terminology Work ranked using aesthetic judgment Reasons for final selection justified orally or in writing

1	Art History	Recognize and explain essential qualities in the work of artist/illustrators, such as Maurice Sendak, Erte, Aubrey Beardsley, Toulouse Lautrec, Kay Nielsen, Gustav Klimt, Keith Haring, Milton Glaser, with respect to historical context. Discuss artistic devices used to communicate meaning	1.4A1, 1.4A2, 1.5B1, 1.5B.2	Completed response sheet/quiz
3 class sessions	UNIT 9: CAREERS	Know about college art programs, admissions requirements and career preparation for various art professions Evaluate the relative merits of two or more art programs with respect to individual needs and objectives	1.2.4	Attention to college presentations Participation in portfolio reviews with feedback from college reps Written evaluation
Ongoing	UNIT 10: PORTFOLIO PREPARATION	Effectively light and photograph art work in order to produce quality digital and slide portfolios Articulate formal and conceptual theme explored in Concentration in a coherent formal written statement Satisfy the requirements for submission of an Advanced Placement Studio Art portfolio in 2D Design	1.1.B.2, 1.4B.1,	Work produced and photographed: 5 Quality Pieces, 8" x 10" to 18" x 24" 12 Concentration Pieces (themed) with artist's statement 12 Breadth pieces Transferred to slides and CD - Presented to class
	BIBLIOGRAPHY			
	Bayles, David & Orland, Ted	Art & Fear, Observations on the Perils (and Rewards) of Artmaking, (Image Continuum Press, Santa Cruz, CA, 2001)		
	Betti, Claudia & Sale, Teel	Drawing: A Contemporary Approach, (Wadsworth, 2004)		
	Brainard, Shirl	A Design Manual, Fourth Edition, (Pearson/Prentice Hall, 2006)		
	Davis, Maggie	AP Studio Art Teacher's Guide: 2-D Design, 3-D Design, Drawing, (College Entrance Examination Board, 2003)		
	Eldon, Daniel & Kathy	The Journey is the Destination: The Journals of Daniel Eldon, (Chronicle Books, 1997)		
	Henry, Sara Lynn,	Midnight Full of Stars, exhibition catalogue (NJCVA,		
	New, Jennifer	Drawing from Life: The Journal As Art, (Princeton Architectural Press, 2006)		
	Pipes, Alan	Introduction to Design, (Pearson/Prentice Hall, 2004)		
	Wong, Wucius	Principles of Form and Design, (John Wiley & Sons,		
	Zelanski, Paul & Fisher, Mary Pat	Color, 2nd edition, (Prentice Hall, 1994)		
		The Art of Seeing, 7th ed., (Pearson/Prentice Hall, 2007)		

		The College Board Pre-AP, The AP Vertical Teams Guide for Studio Art, (College Entrance Examination Board, 2002)		
		AP Studio Art Exam Resources: 2007-2008 Professional Workshop Materials, (College Board Advanced Placement Program, 2007)		
		AP Studio Art Exam Resources: 2007-2008 Professional Workshop Materials-Special Focus: Breadth in the AP Portfolios, (College Board Advanced Placement Program, 2007)		
		art:21, Art in the Twenty-First Century, PBS Home Video, Seasons 1-4		
		http://www.whitney.org/learning/research/lesson_plan		
		http://www.space.com		
		http://www.astronomy.com/asy/default.aspx		
		http://www.hubblesite.org		
		http://www.astrographics.com		
		http://www.skyandtelescope.com		