

Time Frame	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
Ongoing	UNIT 1: VISUAL JOURNAL	Develop a visual journal that will become a personal record of student artist's experiences, sensations and responses to his/her world which includes written reflections, drawings and mixed media experiments. Apply compositional and shading skills to create drawings based on direct observation Assemble materials 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 submissions of journal Evaluation based on rubric (attached)
	Art History	Demonstrate knowledge and appreciation of a variety of expressive personal journals by significant artists, such as Leonardo Da Vinci, Delacroix, Van Gogh, Gauguin, Frida Kahlo, Dan Eldon (The Journey is the Destination)	1.5A.2, 3.1, 3.2, 3.4, 3.5	Active participation in class discussion Oral and/or written response Evidence of selected artists' influence in student journal
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 Produce an original body of work in one or more media that demonstrates mastery of methods and techniques	1.1,1.2. 2-3, 1.3	Submission of 12 portfolio worthy pieces that demonstrate: Clear evidence of process of exploration of a theme/idea Synthesis of form, content and technical skills Development of personal formal vocabulary that is expressive of the subject Evaluation based on rubric
8-10 sessions	Group Critique	Present work to peers, answer questions and engage in informed discussion regarding formal and conceptual issues of the work and its relationship to others in the series Articulate strengths and weaknesses of own work and that of peers with regard to concentration theme Write reflectively on own progress in concentration Keep log of completed work as well as record of comments and suggestions from teacher and peers	1.4A 2, 1.4 B1-2	Active participation in critique Submit written response sheet Log of progress
	20th C. Art History	Identify the work of artists by analysis of main stylistic characteristics over several pieces and 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	Artists' work and styles identified, discussed orally or in writing
	UNIT 3: ABSTRACTION	Demonstrate understanding of the style and conceptual basis of Abstraction as a visual art movement through the creation of several drawings/paintings, including exercises, which begin with literal representations and progress through stylization to abstraction. (Especially look at Miro's process toward abstraction)	1.1A.1-3,1.2, 1.3.1	Active studio participation Evidence of research in Journal Submit two portfolio worthy pieces that demonstrate understanding of Abstraction Rubric evaluation

		Create a reductive series of drawings showing the progressive stages of the deconstruction of an image (of object/s, figure/s or place) from objective rendering to a composition or design based on the subject's essential characteristics and structure.		As above
		For example: Create series of 3 super cropped, detailed bicycle drawings Progression based on multiple photos of a single object - medium of choice		As above
		Skillfully manipulate elements and principles of design to express a conceptual issue in a 2-D work of art in medium of choice.	1.1B.1., 1.2.1, 1.2.2,1.2.3, 1.3.1,1.4A.1	As above
		For example :Translate information to a visual representation of that information (eg., a map, chart, diagram). Create an abstract or semi-abstract composition utilizing the principles of repetition, rhythm, variety, unity to organize selected elements. ("Constellations')		As above
	Modern and Contemporary Art	Demonstrate understanding of the theory and development, in historical as well as in contemporary manifestations of Abstraction as a visual art movement through participation in presentation discussion and research. (Miro, Mondrian, Hoffman, Diebenkorn)	1.1A.2-3, 1.4, 1.5A 1, 3.1, 3.2, 3.3, 3.4, 3.5	Active participation in discussion Evidence of research in journal and in artwork Written responses on exam
	Critique	Determine the value of works of art based on craftsmanship, originality and stated objectives	1.4A2-3,1.3.1, 3.2, 3.3, 3.4	Participation in class critique using appropriate terminology based on rubric
	UNIT 4: STILL LIFE Object Transformation	Select, research and simulate the work of 3 artists with differing stylistic approaches to the genre of still life Demonstrate the ability to distort, stylize, exaggerate forms, textures and space in several dynamic compositions in which negative space is a key component.	1.2.2, 1.2.3,1.3.1,	Active studio participation Evidence of research and experimentation in Journal Two portfolio worthy pieces completed that satisfy assignment objectives Rubric self assessment
		For example: Using various methods of stylization of subject matter and ground (or 2-D space): Create a still life composition of highly reflective objects and surfaces in which a reflection of student/artist is included Create a still life of wrapped objects in an environment Create a cubist still life after investigating the Cubist innovations of various masters including(Picasso, Leger) Create a composition based on a still life arrangement (actual or from personal photo) in which colors and shapes are exaggerated and stylized or distorted to become elements in a flattened space as in Matisse. Negative space is an integral part of overall design		As above Select and complete 2 out of 4 assignments

	Art History	Demonstrate understanding of the work of selected artists who explore similar issues in their work (such as: Audrey Flack, Janet Fisch, Magritte, Picasso, Leger, Matisse, Hannah Hoch, Estes, Morandi), through research materials in journal, oral and/ or written discussions.	1.1A.1,1.4A.2, 1.5B.1	Submit journal with research materials Oral or written responses
	Critique	Articulate strengths and weaknesses of own work and that of peers with regard to stated assignment objectives	1.4B.1, 1.4B.2,	Active participation in class critique Completion of rubric self assessment
	UNIT 5:FIGURE	Demonstrate understanding of structure and proportion of human figure in several gesture drawings/paintings from life Work from life to produce figerative drawings which will serve as a resource for artisic products	1.2.2, 1.2.3,	Two or more gestural figure drawings/paintings Observational drawings produced from multiple angles
		Use elements and principles of design to express a mood and describe an environment in a figural composition Use mark making, gestural use of medium, and compositional devices (such as perspective and cropping) to create a dynamic composition of a figure(s): in motion, in context, in repose Produce piece that combines photocopied body parts (hands, feet, face) with anatomical drawings (APStudio Art:2D, Syllabus 1, the College Board, ..)	1.2.2, 1.2.3, 1.3.1	Active studio participation Evidence of research and experimentation in journal Work demonstrates unique expression of personal voice Submit 3 portfolio worthy pieces that satisfy assignment objectives
	Art History	Evaluate the impact of innovation in the arts from various historical periods in works of art stylistically characteristic of the times. (Raphael, Rubens, Vuillard, Degas, German Expressionists, Munch, Nolde, Picasso, Duchamp, Bacon, Freud, Giacometti, Neel, Fischl)	1.4.A1, 1.4.A.2, 1.5B.2	Artists' work and styles identified, discussed orally or in writing
	Critique	Articulate strengths and weaknesses of own work and that of peers with regard to stated assignment objectives	1.4B.1-2	Active participation in critique
	UNIT 6: SELF-PORTRAIT/ PORTRAIT	Explore many possible solutions to the problem of creating a self portrait or portrait. Convey content by: using traditional artistic devices, such as emphasis on details, posture, setting, accessories skillfully manipulatig medium, technique, selected elements (such as value, color), and principles of design to produce an expressive portrait utilizing extreme perspective create a life size portrait utilizing non traditional artistic devices such as fragmentation, distortion, repetition, grid format, total abstraction, create a portrait that communicates essential character or aspects of a personality.	1.1B.1, 1.2.1, 1.2.2, 1.2.3, 1.3.1	Active studio participation Evidence of experimentation in Journal Three portfolio worthy pieces completed that satisfy assignment objectives Rubric self assessment

	Art History	Describe and interpret the individual manner in which selected artists manipulate elements and apply principles of design and specific techniques to convey meaning (for example:van Gogh, Kahlo, Marsden Hartley, Kara Walker, Sikander, De Kooning, Saville, Peyton, Giacometti, Francesca Woodman, Samaras, Richard Hamilton, Oscar Bluemner, Rosenquist, Catherine Opie(Whitney site)Lorna Simpson, Ellen Gallagher)	1.4.A1, 1.4.A.2,1.5B.2	Evidence of research and visual references in Journal Artists' work and styles identified, discussed orally or in writing
	Critique	Articulate strengths and weaknesses of own work and that of peers with regard to stated assignment objectives	1.4B.1-2	Active meaningful participation in critique
	UNIT 7: SPATIAL INVESTIGATION Landscape/Interior	Translate one or more personal landscape and/or interior photos into 3 balanced, dynamic compositions Consciously utilize elements and principles of design to make aesthetic decisions Use various spatial systems to create and organize exterior/interior subject matter and space on a 2D plane	1.1B.1, 1.2.2,1.2.3,1.3.1, 1.3.2 8.1.A	Download, or scan, and print digital photos Submit Journal with evidence of planning(thumbnails), research, visual references and two finished works dealing with spatial distortion
		Examples: Using surrealist devices create a land/city scape in medium(s) of choice Create a composition that combines real space and subject matter with imagined space and subject matter Create a composition or series that includes 3 different views/versions of the same landscape/interior Create a landscape/interior of distorted, stylized and exaggerated forms and space Create a landscape/interior composition (painting, drawing, mixed media) based on Rosenquist photomontage based paintings (Chambliss, AP Studio Art, 2D)		As above
	20th C. and Contemporary Art	Identiy and describe technical/stylistic differences from among a range of modern and contemporary painters presented Articulate the relationship between expressive means and the intent of the artist. (Cezanne, Matisse, Dali, De Chirico, Escher, Picasso, Mondrian, Joseph Stella, Sheeler, Milton Avery, April Gornick)	1.4.A1, 1.4.A.2,1.5.B.1, 1.5B.2	Evidence of research of selected artists work in Journal Submit Response Sheet on selected artists
	Critique	Articulate strengths and weaknesses of own work and that of peers with regard to stated assignment objectives	1.4B.1, 1.4B.2	Participation in critique based on rubric

15 class sessions	UNIT 8: ILLUSTRATION Visual Literacy/ Art Criticism	Through analysis and interpretation of professional exemplars, identify compositional strategies artists use to communicate a complex idea	1.1A.1, 1.1B.1, 1.2.1, 1.2.2, 1.3.1, 1.3.2.2,	Participation in discussion
		Apply above strategies in a series of timed exercises in which students illustrate a given word, phrase, situation	1.1B.1,1.21,1.2.2, 1.3.1, 1.3.2	Completed exercises Submit for peer review
		Plan individual illustration based on personal memory or current experience by creating a series of thumbnail sketches in order to arrive at dynamic composition and clear communication of idea		Multiple thumbnail sketches
		Plan and execute an original illustration which conveys a coherent message to the viewer and which will reproduce clearly Apply strategies observed in professional examples to convey meaning in a single strong image. Select and utilize media for expressive potential Demonstrate a developing personal style	1.1-1.3	Submit rough draft for review, Submit visual references, submit finished illustration for peer review - intended message clear to majority of class members
	Art History	Identify and articulate key aspects of styles of artist- illustrators such as Maurice Sendak, N. C. Wyeth, Ralph Steadman, as well as the devices they used to convey intended meaning	1.4.A1, 1.4.A.2,1.5.B.1, 1.5B.2	Completed response sheet/quiz
	Critique	Articulate strengths and weaknesses of own work and that of peers orally and/or in writing	1.4B.1, 1.4B.2	Participation in group discussions, written responses, student created Power Point presentations, or reports
On-going, infused throughout	UNIT 9: CAREERS	Compare the relative merits of two or more colleges/art school during presentations from reps. Demonstrate understanding of various career paths open to art students/graduates with BA or BFA through oral and written responses	1.2.4,	Written response, comparison Active participation in question and answer session Portfolio presentation Note taking
Ongoing	UNIT 10: PORTFOLIO PREPARATION	Set up lights and tripod and operate SLR camera to produce portfolio quality image for digital portfolio and for slides Use aesthetic judgment to select strongest works for inclusion in portfolio Articulate formal and conceptual theme explored in Concentration section in a cohesive, formal written statement	1.1.B.2, 1.4B.1, Tech Ed	All pieces successfully photographed Work ranked using aesthetic judgment. Reasons for final selection justified orally or in writing Written statement submitted
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