

Time Frame	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
15 Class Sessions	UNIT 1: DRAWING Contour	Demonstrate observational drawing skills: 1.Utilize line to indicate shape, volume and emotion 2.Demonstrate eye/hand coordination	1.2D2, 1.3D1	25 drawings of a single subject produced from direct observation Expressive line quality evident Attention to physical contour and details demonstrated
	Mixed Media Collage	Explore and apply principles of design Manipulate various found materials to produce a unified image having visual coherence and a definite center of interest.	1.2D2, 1.3D1	3 pieces are submitted in a timely fashion Completed pieces successfully integrate the elements and principles of design Unity, balance and emphasis are achieved
	Matting	Plan, measure and cut a mat correctly using written directions	1.2D2, 3.1, 4.2	Clean, accurately matted picture, ready for presentation/critique
	Art History Master Drawing	Demonstrate knowledge of various historic and cultural drawing styles	1.1A2,1.4A1,1.5A2, 1.5B2,3.1, 3.2, 3.4, 3.5	Ability to recognize and discuss stylistic characteristics in the drawings of artists such as Ingres, Schiele, Lautrec, Ellsworth Kelly, artists from 18th - 21st centuries demonstrated orally and/or in writing Quiz/exam
	Art Criticism	Make aesthetic judgments of own work and that of peers	1.1A1,1.4A2,1.4B1, 3.3,3.4	Demonstrated critical analysis skill - self evaluation, written or oral
15 Class Sessions	UNIT 2: RENDERING	Demonstrate observational drawing skills - ability to render value, illusion of 3-D and textures, accurate proportions Demonstrate compositional skills - ability to organize elements within pictorial space to achieve balance, unity, focus Demonstrate narrative skills - ability to convey meaning using traditional and personal visual language	1.1B1,1.2D1,1.2D2	Observational skills - Full range of values is successfully represented. Rendering appears dimensional Compositional skills - Completed work is balanced, integrated with a clear center of interest Narrative skills - unique juxtaposition of content, scale, context, perspective communicates meaning
	Art History Master Drawings	Recognize individual style, importance, and message of master drawings - for example: Flemish and Dutch to Surrealism and Photorealism	1.1A2, 1.4A1, 1.5B2, 3.2, 3.3, 3.4	Exemplars are identified, stylistic qualities discussed orally and /or in writing

	Art Criticism	Make aesthetic judgments of own work and that of peers Analyze and interpret message conveyed in the drawings	1.1A1,1.4A2	Aesthetic judgments, analyses and interpretations are justified orally and/or in writing
5 Class Sessions	UNIT 3: FIGURE DRAWING	Create observational drawings from a model using 3 techniques	1.2D2	Drawings show close observation of the specific model and pose
	Contour Drawing	Convey volume, shape and significant detail through use of line Vary line quality to express emotion	1.1A1,1.2D2	Drawings show close observation of details and of the subtleties in contour of the figure Line successfully indicates volume Expressive, varied line conveys emotion
	Gesture Drawing	Demonstrate ability to capture the essential gesture of a figure	1.1A1,1.2D2	Fluid drawings convey essence of action of the figure with minimal markmaking
	Massed Drawing	Render large masses of the figure in correct proportion and perspective (foreshortening)	1.1A1,1.2D2	Accurate proportions/perspective are represented in modeled drawings The palpable effect of distribution of weight is conveyed
	Art History Master Figure Drawings.	Demonstrate knowledge of and understanding of the merits of figurative master drawings, for example: Schiele, Degas, Ingres, Matisse, Rodin, Giacometti, Seurat, Lautrec, Segal, Raphael Distinguish the work of particular artists based on stylistic differences and working methods	1.1A2, 1.4A1, 1.5B2, 3.1, 3.2, 3.3, 3.4, 3.5	Stylistic differences among exemplars displayed are knowledgeably discussed, orally and/or in writing
	Art Criticism	Determine the value of works of art based on craftsmanship, originality and stated objectives Apply critical skills to select 3 drawings for inclusion in final portfolio	1.1A1,1.1A2,1.4B1, 3.2, 3.3, 3.4	Participation in class critique Work ranked using aesthetic judgment Reasons for final selection justified orally or in writing
15 class sessions	UNIT 4: ILLUSTRATION Visual Literacy	Identify analyze, interpret and apply compositional strategies and other artistic devices used by artists to communicate a complex idea	1.1A2,1.2D2, 1.3D1	Participation in discussion Submit examples for peer review

	illustration	Plan and execute an original illustration which 1. conveys a coherent message to the viewer 2. will reproduce clearly 3. utilizes media for its expressive potential 4. demonstrates a developing personal style	1.1A2,1.1B1,1.2D2, 1.3D1	Multiple thumbnail sketches and visual references submitted showing evidence of planning Illustration completed in time for class critique and display Illustration is publication and portfolio worthy Illustration clearly communicates message as
	Art History	Identify the styles, expressive devices, and working methods of artist- illustrators such as Maurice Sendak, N. C. Wyeth, Ralph Steadman.	1.1A2, 1.4A1. 1.5B2	Completed response sheet/quiz/exam Work reflects understanding and application of working methods and devices typically used by illustrators
	Art Criticism	Articulate artistic merits of own work and that of peers with respect to clarity of message	1.1A1,1.4A2	Participation in critique The message of the illustration is readily interpreted by peers during critique, orally or in writing
10 class sessions	UNIT 5: CRAYPAS STILL LIFE Small Still Life Study	Create a small study from life in which: 1. colors and values are produced by applying layering and broken color techniques 2. color and value are used to represent form, texture and space, suggesting the effect of light 3. principles of design are applied to produce a dynamic composition 4. the medium of oil pastel expressively and exaggerated colors are used expressively	1.1A1,1.2D2	One small study submitted demonstrating: layered, exaggerated color range of values illusion of texture, depth and dimension dynamic balanced composition
	Expressive Still Life Composition	Create a still life craypas painting in which: 1. Color and gesture are used to create a mood 2. the effect of light is created through color, value and warm/cool contrast 3. the illusion of 3-D form and space are suggested 4. the principles of design are manipulated to construct a dynamic composition	1.2D1,1.2D2,1.3D1	Finished portfolio-worthy work shows: a distinctive gestural style individual point of view the expressive use of color and of the elements and principles of design a convincing illusion of form and space Student actively participates in group critique based on rubric <u>Completed self assessment submitted</u>
	Art History 19th and 20th C.	Identify and discuss styles of Post Impressionists, Symbolists and Fauvists, German Expressionists (ex: VanGogh, Gauguin, Cezanne, Matisse, Frida Kahlo, Vlaminck, Derain,Kirchner, Nolde) Analyze and interpret the individual manner in which each artist uses exaggerated color to convey meaning	1.1A2,1.4A1,1.5B2	Completed response sheet/quiz/exam Work reflects understanding and application of theories and practices of exemplars

	Art Criticism	Make aesthetic judgments of own work and that of peers	1.1A2,1.4A1,1.5B2	Demonstrated critical analysis skill - self evaluation, written or oral
15 class sessions	UNIT 6: OIL PAINTING Still Life Study - Underpainting	Produce a monochromatic value study of a simple still life from observation - oil paint diluted with turpenoid Develop the painting in full color matching the value in each area	1.2D2	Submit a full value monochromatic underpainting Study demonstrates proficient skill in mixing and matching colors and values using oil paint
	"Fat over Lean"	Develop an oil painting using the alla prima technique by applying progressively thick (fat) layers of paint - mixing colors to values established in underpainting. Demonstrate understanding of the reasons for	1.2D2	Finished study shows the build up of thicker areas over thinner areas. Explain the purpose behind "fat over lean" in writing, quiz/exam
	Finished Oil Painting - personal, narrative theme Composition	Compose an observational painting in oil utilizing devices associated with photography, film or comics - such as close cropping, extreme perspective etc. Use lighting effects in order to convey dramatic, narrative or emotional content	1.1A1,1.2D2	Finished painting elicits response from viewer, communicates content (action or emotion) through expressive and individual application of the elements and principles of design
	Properties of Color	Develop observational and painting skills with regard to reproducing shifts of chroma and temperature of local colors Develop skill in producing color harmonies throughout the painting Demonstrate ability to adjust color for expressive intent	1.2D2,	Finished painting contains range of values from light to dark, harmonious color relationships, quality of light. Expressive and succesful use of color is a significant aspect of the work Painting demonstrates proficient skill in use of medium of oil paint. Painting is portfolio/ display worthy Submitted in time for critique
	ART HISTORY 19th C - Contemporary Painting	Identify and describe technical/stylistic differences from among a range of modern and contemporary painters (teacher choice) with emphasis on paintings with narrative content, for example Edgar Degas, Eric Fischl, Edward Hopper, Balthus, Alice Neel, Mark Tansey. Determine the perceived intent of the artist Recognize the devices used by the artist to communicate the message's).	1.1A2,1.4A1,1.5B2	Analysis, interpretation and justification of interpretations of teacher or student selected works of art in class discussions, written responses, student created Power Point presentations, quiz or exam

	Art Criticism	Articulate artistic merits of own work and that of peers with respect to techniques/strategies used to convey content	1.1A1,1.4A2	Full participation in group critique with emphasis on interpretation of narrative content with justification Demonstrated critical analysis skill in self evaluation, written or oral
10 class sessions	UNIT 7: ASSEMBLAGE SCULPTURE	Consciously use the elements and principles of art to select materials and organize a dimensional work of art. Arrange elements purposefully to direct the viewer's eye Combine disparate "found" materials to compose a unified dimensional construction - a box, freestanding or relief structure	1.2D2,1.3D1	Completed assemblage demonstrates: Recognition of the purely aesthetic qualities of the materials used Ability to use depth, light and shadow as elements in an artistic composition Ability to distinguish relatedness of materials and to organize them into a visually coherent composition
	Art History	Identify the work of artists who have made major contributions to the genre of Assemblage, such as :Marcel Duchamp, Joseph Cornell, Louise Nevelson, John Chamberlain, Ed Keinholz, Betye Saar, Felix Gonzalez-Torres, Andy Goldsworthy	1.1A2, 1.4A2,1.5B2	Understanding of the medium as a form of creative expression demonstrated through: Slide quiz, discussion
		Describe and analyze the stylistic characteristics and content in the work of assemblage artists and articulate his/her role in expanding the definition of art	1.1A2, 1.4A2,1.5B1	Participation in group discussions Written responses to open ended questions on quiz/exam
	Art Criticism	Make aesthetic judgments of own work and that of peers	1.1A1,1.4B1	Demonstrated critical analysis skill - self evaluation, written or oral
On-going	UNIT 8: INDIVIDUAL CONCENTRA- TION	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	1.1B1,1.2D3,1.3D1	Submission of 4-6 portfolio worthy pieces that demonstrate: Clear evidence of process of exploration of a theme/idea Synthesis of form, content and technical skills

On-going, 16 weeks	UNIT 9: SKETCHBOOK	Develop a visual journal that will become an idiosyncratic personal record of student artist's experiences, sensations and responses to his/her world as well as a resource for future work Apply compositional and shading skills to create drawings based on direct observation Create drawings that express a personal response to each assignment	1.1B1,1.2D3,1.3D1	Weekly submissions of completed assignments in sketchbook demonstrating: research, exploration, observation, reflection.
On going	UNIT 10: CAREERS	Investigate and describe the professional and/or non-professional opportunities in the fields of fine and applied arts Investigate a selected profession in the field of art Research the preparations required for the selected profession	1.2D4	Knowledge of selected field in the arts is demonstrated by oral presentation or written summary based on research