

MSD Curriculum Map

Course: **Painting 1**

Grades: **9-12**

Time Frame	Assignment	Outcomes/Skills	Assessment	NJCS
	<ol style="list-style-type: none"> 1. How do people respond to works of art? 2. Why is art necessary? 3. How has art changed through time? 4. How does art help us learn about other people? 5. What problem solving skills do I need to create art? 6. How do I use my knowledge of art vocabulary to create art? 7. How do I use my knowledge of art skills to create art? 8. What skills and vocabulary do I need to appreciate visual art? 	<ol style="list-style-type: none"> 1. Analyze a work of art and explain how it reflects the heritages, traditions, attitudes and beliefs of the artist. 2. How to look at works of art and be able to describe what emotion is being expressed and explains why. 3. Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth. 4. Identify ways in which culture has influenced the work of contemporary artists (e.g. photographers, painters and sculptors). 5. Research and demonstrate the relationships between visual art and other disciplines (e.g. ceramics—chemistry, photography—chemistry, mobile—physics, graphic art—technology). 6. Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent. 7. Use feedback and self-assessment to organize a collection of their artworks in a variety of media. 8. Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional media. 	<ol style="list-style-type: none"> 1. Research and report on the historical, cultural, social or political foundations of selected art forms. 2. Research an artist or work of art of personal interest and write about the historical, social, cultural or political factors influencing the artist or the work. 	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.4 1.5</p> <p>8.1a</p>

8 classes	<p>Painting: Design / Color Theory: Tempera / watercolor</p> <p>Artist: Vassarely, Victor</p> <p><u>Painting-Introduction</u></p> <p>A. Theme/Idea</p> <ol style="list-style-type: none"> 1. Personal choices 2. Design problems 3. Content 4. Use of materials <p>B. Research and Methods</p> <ol style="list-style-type: none"> 1. Articles and images by a variety of artists 2. Cultural motifs 3. 2-D art structure <p>C. Experimentation with New Materials: Tools and Processes</p> <p><u>PAINTING – ART PROJECs:</u></p> <p>A. Design - Color Theory</p> <ol style="list-style-type: none"> 1. Color properties 2. Color schemes 3. Tools, techniques/processes <p>B. Portraiture</p> <ol style="list-style-type: none"> 1. Realistic rendering 2. Expressive/abstraction <p>C. Landscape Painting</p> <ol style="list-style-type: none"> 1. Perspective 2. Watercolor 3. Color mixing <p>D. Still Life Painting</p> <ol style="list-style-type: none"> 1. Composition <p>Painting techniques –Collage-mix media</p> <p><u>6 Panel Color Contrast Designs: Color properties</u></p> <p>Using the variety of “GEO-FORMS” (geometric forms) students will create a group of</p>	<p>1. Define, apply (mix) and identify color properties (hue, intensity, value).</p> <p>2. Create 6-panels- 8”x10” or 9” x12” (tempera / acrylic) designs using optical geometric-isometric forms. Applying the following color (Color theory) contrast relationships:</p> <ul style="list-style-type: none"> • Designs with value gradations(monochromatic painting) • Designs with chrome gradations(mixing complementary colors) • Designs with hue gradations(cool-warm -shades - palette relationship) • Designs with hue mixtures (solid colors-contrast) • Designs with complementary hues • Designs with unrelated hues <p>3. Use color in painting to express artist moods that the viewer can respond to.</p> <p>4. Identify the media (tempera –oil – acrylic), subject matter and</p>	<ul style="list-style-type: none"> • Performance assessment • Rubric based assessment <p>a) Sketchbook b) Homework c) Class exercises d) Grading rubric</p> <ul style="list-style-type: none"> • Formal critique 	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>
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	<p>color contrast exercises (7) demonstrating how to mix color to create harmony.</p> <p>1. Students will create image that reflects the spatial relationships of shapes and color, and at the same time, produces a personally expressive work of art.</p> <p>2. Students will create a series of color theory exercises. Each one visually engaging differences in structure, color and shape.</p> <p>3. Students will make some preliminary sketches based on observations and analysis (Change, simplify, elaborate, combine, transform the images as you desire).</p>	<p>procedures involved when looking at examples of artwork (be able to describe master artwork, noting facts about subject matter, art elements, and medium).</p> <p>5. Demonstrate appreciation for the importance of art history in analysis (description, analysis, interpretation, judgment) by using art history references when possible to complete interpretations of artworks.</p> <p>6.Be able to describe an artwork, knowing facts about subject matter, art elements, art principles and medium use to create scene</p>		
<p>6 classes</p>	<p><u>Photo-Realism / Oil Paint:</u> <u>Artist: Lucian, Freud</u> <u>Introduction:</u> Teacher lecture/demo: under painting demo -layering demo -blending demo</p> <p><u>Figurative oil painting scene:</u> <u>“Employ Designed Realism”</u></p> <p>Student will use a camera as a starting point for this assignment.</p> <p>Photograph action shots of an event, for example, a football game, marathon race, dance, etc., or a special event that involves several figures in action. As you make your</p>	<p>1. Demonstrate sufficient skill in the use of oil paint to match colors and textures from a sample picture to create a figurative scene painting.</p> <p>2. Demonstrate ability to use oil medium effectively using leer oil techniques.</p> <p>3. Demonstrate ability to draw. (Begin by drawing a series of landscape scenes, transfer the composition to a canvas surface and paint the images according to a selected color scheme of picture). Make some preliminary sketches based on observations and analysis. (Change, simplify, elaborate, combine, transform the images as desired.)</p>	<p>1.Performance assessment 2.complementary color still life 3.expressive self-portrait in pointillism 4.landscape illustrating color perspective 5.pattern designs illustrating mixed color techniques 6.Rubric based</p>	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>

	<p>exposures, look beyond the figurative images; pay particular attention to the abstract qualities and substructure of the images framed in the viewfinder of your cameras. Avoid static images. Use a high-speed film and an appropriate setting to “freeze” the action. Be on the lookout for events that will provide dynamic lines and movement. Compose with your camera; take lots of pictures and photograph your subject from many angles.</p> <p><u>Composition Study:</u> Every successful painting, whether representational, abstract, or nonobjective, is based on an underlying foundation called composition. In essence, pictorial composition is simply the way things are put together in a painting to insure that, in one way or another, otherwise disparate components will be related to each other and the whole.</p>	<p>4. Be able to discuss works of art incorporating proper vocabulary.</p> <p>5. Express creativity.</p> <p>6. Learn about different artists and their style of art.</p> <p>7. Learn appreciation for art created not only by them but by others as well.</p> <p>8. Learn art-related vocabulary.</p> <p>9. View and analyze figurative painting by Edouard Manet</p>	<p>assessment</p> <p>a) Sketchbook b) Homework c) Class exercises d) Grading Rubric</p> <ul style="list-style-type: none"> • Formal critique <p><u>Homework:</u> 1. Complete 6 directly observed studies of a figure in an</p> <p>-group critique -vocabulary -Still life composition</p> <p>-layering and blending exercises</p>	
8 classes	<p><u>Landscape 1: Oil Paint:</u> Emphasize texture in an urban landscaping scene.</p> <p><u>Artist:</u> Hopper, Edward</p> <p><u>Teacher PowerPoint presentation:</u> Cole, Gauguin, Cezanne, Hopper, Diebenkorn</p>	<p>1. Demonstrate sufficient skill in the use of oil paint to match colors and textures. From a live scene or sample picture create an urban landscape scene.</p> <p>2. Students will participate in an interpretation of a critic's review forming a schema on speaking of art.</p> <p>3. Students will be able to broaden their visual insights when looking at</p>	<p>1. Performance Assessment</p> <p>2. Rubric Based Assessment</p> <p>a) Sketchbook b) Homework c) Class exercises d) Grading</p>	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>

	<p>a. Artists recognized and identified.</p> <p>b. Continue thumbnails and determine medium</p> <p><u>Emphasize texture in an urban landscaping scene:</u></p> <p>1. For this assignment, work directly or indirectly from nature. Either take art materials outdoors and work directly from a selected subject, or work from an original photograph that the student has taken (city scene, cars, houses, trees, etc.). As student develops their painting they carefully analyze subject to determine the small differences in the figure-ground relationships that make up its texture, as well as the differences of tonality and color.</p> <p>2. Strive to create a composition that exploits surface and texture. Emphasize, simplify, stylize, and paraphrase the observed textures in nature to suit your pictorial needs.</p>	<p>art to be able to understand art influences in their own physical work.</p> <p>4. Demonstrate ability to use oil medium effectively.</p> <p>5. Students will complete an urban or city landscaping scene using oil paint.</p> <p>6. Work with small groups of students to review the concepts of color harmony and atmospheric perspective.</p> <p>7. Have students examining teacher art samples to evaluate their artwork.</p> <p>8. Participate in a group (display of class work) critique, which will include questions related to project objective</p> <p>9. How to create texture.</p>	<p>Rubric</p> <p><u>Homework:</u> Perspective drawing (school hallway) using a palette knife for line variations and texture.</p> <ul style="list-style-type: none"> • Formal critique 	
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<p>8 classes</p>	<p><u>Landscape 2 : Acrylic paint:</u> Landscape influenced by Fauve, expressionist, or Pointillism <u>Artist: Monet, Edward</u> <u>Impressionism Introduction:</u> Teacher lecture/demo A. Color Theory B. Color Mixing C. Materials and Techniques D. Landscape Painting 1. Color schemes 2. Color blending 3. Broken color 4. Color perspective 5. Symbolic/expressive qualities of color Painting materials and techniques A. Historical/Cultural Aspect 1. Authentic history 2. Inventions 3. Exemplary artists/artworks 4. Themes 5. Styles Landscape painting throughout time</p>	<ol style="list-style-type: none"> 1. Apply understanding of color theory. 2. Apply an understanding of impressionism content and technique. 3. Utilize impasto and alla prima technique with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks. 4. Apply various elements and principles to own work 5. Describe the impact (or results) of the artists use of principles and elements on the viewer. 6. Effectively communicate thoughts and ideas through verbal and written critiques. 	<p>1.view and analyze Monet/Van Gogh/landscapes -impasto demo -impasto exercises -vocabulary -Self portrait -group critique</p> <ul style="list-style-type: none"> • Formal critique 	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>
<p>1 classes</p>	<p><u>1.Stretching and priming canvas:</u> <u>2.Painting progresses through history:</u></p>	<ol style="list-style-type: none"> 1. Utilize a variety of painting techniques plus building, stretching, and priming processes. 2. Application of sufficient skill, confidence, and sensitivity so 	<p>Stretching and priming demo View art throughout history</p>	<p>1.1a. 1- 1.2. D2</p>

		<p>that student intentions are carried out in their artwork.</p> <ol style="list-style-type: none"> 3. Students initiate, define, and solve challenging composition problems independently using intellectual skills such as analysis, synthesis, and evaluation. 4. Explore the changes painting has undergone throughout history and closely analyze a period. 5. Apply understanding of color theory. 6. Display insight to ones decisions and artistic choices. 7. Apply various elements and principles to own work. 8. Describe the impact (or results) of the artists use of principles and elements on the viewer. 9. Effectively communicate thoughts and ideas through verbal and written critiques. 	<p>-discuss the progression of painting, techniques, media, content, purposes, and artists</p> <p>-Identification painting, self reflection, and presentation</p> <p>-group critique</p> <ul style="list-style-type: none"> • Formal critique 	
<p>6 classes</p>	<p><u>Watercolor:</u> <u>Multi-angle watercolor still-life composition:</u> (Contour sketch drawing studies: Watercolor painting)</p> <p><u>Artist: O’Keefe, Georgia</u></p> <p><u>Introduction: Teacher lecture/demo</u></p> <ol style="list-style-type: none"> 1. Demo and power point. Review of master still life painter’s artworks. 2. Observe contour drawings. 3. Create 3 final contour drawings of subject matter. <ul style="list-style-type: none"> • Choose one subject to 	<ol style="list-style-type: none"> 1. Students will demonstrate the use of weighted line to show the effect of the light source on the subject. This will be accomplished as students produce three line drawings, each from a different perspective. 2. Students will combine the images from the three drawings to create a well-planned fourth composition. In a larger composition (22”x30”). Students will convey personal expression through their creative use of color and placement (water color). 3. Utilize a variety of watercolor technique with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks 	<p>Contour drawings of hands, still life objects and organic objects(plants and fruits)</p> <p>1. Expressive quality and attention to details</p> <p>Group Critique- how has each student achieved an expressive result in an observational</p>	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>

	<p>transfer onto watercolor paper by tracing or projecting.</p>	<p>4. Students initiate, define, and solve challenging composition problems independently using intellectual skills such as analysis, synthesis, and evaluation.</p> <p>5. Apply understanding of color theory.</p> <p>6. Apply various elements and principles to own work</p> <p>7. Effectively communicate thoughts and ideas through verbal and written critiques.</p> <p>8. SW develops concentration and close observation skills.</p> <p>9. Be able to discuss works of art incorporating proper vocabulary. Express creativity creating a_Multi-angle watercolor still-life composition.</p> <p>10. Identify and learn water color technique.</p> <p>11. Learn art-related vocabulary.</p>	<p>contour drawing?</p> <ul style="list-style-type: none"> • Performance assessment • Rubric based assessment <p>a) Sketchbook b) Homework c) Class exercises d) Grading Rubric</p> <ul style="list-style-type: none"> • Formal critique 	
		<p>SW utilize drawing technique expressively and with a high degree of accuracy.</p>	<p>Drawing shows accuracy and sensitivity of line</p>	
		<p>SW continue to develop close observation and concentration skills.</p>	<p>3 finished drawings that satisfy criteria for contour drawing.</p>	
		<p>SW articulate means in which line shows expression using art vocabulary.</p>	<p>Participation in critique</p> <p>Studio participation</p>	

<p>2 classes</p>	<p><u>Exercise:</u> <u>Monochromatic watercolor study:</u> Produce 1 watercolor painting in which only one color is used to represent all values (Fruits, plants- still life object “man made form”-vegetable- or “nature form”).</p>	<p>SW use watercolor layering technique to show range of values and textures, from light to dark.</p> <p>SW demonstrate knowledge of shading by showing a constant light source in the rendering of a watercolor painting.</p> <p>SW utilize design principle of a-symmetrical balance and golden section as compositional tool.</p> <p>SW recognize and recall artistic devices used by artists to create the illusion of depth on a 2D plane.</p> <p>SW identify compositional strategies used by artists to direct the viewer’s eye.</p> <p>SW identify the work of significant artists who painted the landscape.</p> <p>SW discuss the essential qualities of watercolor painting.</p> <p>SW determine criteria to be used to evaluate the success of a student watercolor painting.</p> <p>Discussion and review of natural vision, atmospheric perspective, overlapping, size/chroma alteration.</p> <p>Clear center of interest in “central” position, dynamic balance present. SW evaluate the work of self and peers offering rationale for judgments made.</p> <p><u>Homework:</u> 1.Practice landscape (from personal reference) 2.Thumbnails completed successfully 3.Materials determined 4.Practice landscape submitted</p>	<p>1. Painting shows a full range of values including white.</p> <p>2.Various textures are represented</p> <p>3.Laws of light have been acknowledged</p> <p>Discussion: Compositional strategies</p> <p>Active studio participation</p> <p>Class discussion/ critique Write 3 paragraphs including determined criteria and self evaluation based on these criteria</p>	<p>1.1a. 1- 1.1a 2 - 1.1.b 2- 1.2. D2 – 1.2- d3</p>
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	<p><u>Canvas Stretching</u> Introduction: Teacher lecture/demo</p>	Stretch canvas over desired size	<p>Weave of canvas is parallel and perpendicular to frame.</p> <p>Tension is even and canvas is taut. No ripples</p>	
5 classes	<p><u>1.Portraiture</u> <u>Artist:</u> Close, Chuck.</p> <p><u>Introduction:</u> Teacher lecture/demo</p> <p><u>Self- Portrait: Using acrylic paint or watercolor</u> (Photorealistic) Produces a self-portrait using oil watercolor or acrylic paint.</p> <p>Demonstrating sufficient skill in the use of acrylic paint or watercolor to match colors and forms.</p> <ul style="list-style-type: none"> • Create a photo-realistic image using the grid as a painting background structure. (Chuck close technique) 	<p>1. Plan and execute a realistic self portrait using a picture as a referent.</p> <p>2. Utilize acrylic or watercolor paints, blending, and glazing techniques with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.</p> <p>3. Students will learn how to create portraits inspired by the American artist Chuck Close.</p> <p>4. Students will experience various media for a single theme.</p> <p>5. Students will see and understand changing styles in a portrait by viewing and discussing portraits. (Picasso, Cluck Close, Van Gogh and Cezanne).</p> <p>5. Students will</p>	<p>1. Students will participate in an interpretation of a critic's review forming a schema on speaking of art.</p> <p>2. Students will be able to broaden their visual insights when looking at art.</p> <p>3. Students will write their own critiques of a supplied work of art. They will share and interpret visual into word.</p> <ul style="list-style-type: none"> • Performance assessment • Formal critique • Rubric Based Assessment <p>a) Sketchbook b) Homework c) Class exercises d) Grading Rubric</p> <p>Samples (color power point presentation) of</p>	<p><u>1.</u> <u>1a</u> <u>.1-</u> <u>1.</u> <u>1a</u> <u>2-</u> <u>1.</u> <u>1.</u> <u>b2</u> <u>-</u> <u>1.</u> <u>2.</u> <u>D2</u> <u>-</u> <u>1.</u> <u>2-</u> <u>d3</u></p>

		<p>view portraiture in three different art styles and be able to distinguish the differences between them and write a research paper about the master artist's artwork.</p> <p>8. Students initiate, define, and solve challenging composition problems independently using intellectual skills such as analysis, synthesis, and evaluation.</p> <p>9. Apply various elements and principles to own work.</p> <p>10. Describe the impact (or results) of the artists use of principles and elements on the viewer.</p>	<p>portraits, explaining the historical background. Discuss, compare, and contrast the portraits. Explain what a triptych is and show an example of today's lesson (a triptych containing three portraits).</p> <p>Effectively communicate thoughts and ideas through verbal and written critiques</p>	
<p>5 classes</p>	<p><u>Non-Objective- Abstract Art:</u> Watercolor or acrylic paint</p> <p><u>Artist :</u> Diebenkorn , Richard</p> <p>Introduction: Teacher lecture/demo</p> <p>A. Emphasis, Rhythm and Balance</p> <ul style="list-style-type: none"> ▪ Emphasis/focal 	<p>1.Utilize a variety of painting techniques with sufficient skill, confidence, and sensitivity so that their intentions are carried out in their</p>	<p>a) Sketchbook b) Homework c) Class exercises d) Grading Rubric</p> <p><u>Formal critique:</u> -view and analyze Abstract art/Diebenkorn</p>	

	<p>point</p> <ul style="list-style-type: none"> ▪ Placement of center of interest/focal point ▪ Entrances/exits ▪ Point of interest and cohesiveness ▪ Visual rhythm ▪ Symmetry/balance ▪ Interrelationships among emphasis, rhythm, and balance <p>1. Critique of paintings/art prints explaining the use of media, tools, techniques or processes.</p> <p>2. Critique of paintings/art prints to explain use of design elements/principles.</p>	<p>artworks.</p> <p>2. Students initiate, define and solve challenging composition problems independently using intellectual skills such as analysis, synthesis, and evaluation.</p> <p>3. Apply understanding of color theory.</p> <p>4. Apply an understanding of non-objective content.</p> <p>5. Apply various elements and principles to own work.</p> <p>6. Describe the impact (or results) of the artists use of principles and elements on the viewer.</p> <p>7. Effectively communicate thoughts and ideas through verbal and written critiques.</p>	<p>-under painting demo</p> <p>-layering demo</p> <p>-blending demo</p> <p>-layering and blending exercises</p> <p>-vocabulary</p> <p>- composition</p> <p>-group critique</p>	
<p>5 classes</p>	<p><u>Cubism - Abstract Art</u> Abstraction from the natural world.</p> <p><u>Artist: Picasso, Pablo - Braque, George.</u></p>	<p>1. Apply understanding of color theory.</p> <p>2. Apply an</p>	<p>a) Sketchbook</p> <p>b) Homework</p> <p>c) Class exercises</p> <p>d) Grading Rubric</p>	

	<p><u>Introduction:</u> Teacher lecture/demo</p> <p>A. Emphasis, Rhythm and Balance</p> <ol style="list-style-type: none"> 1. Emphasis/focal point. 2. Placement of center of interest/focal point. 3. Entrances/exits. 4. Point of interest and cohesiveness. 5. Visual rhythm. 6. Symmetry/balance. 7. Interrelationships among emphasis, rhythm, and balance. 	<p>understanding of impressionism content and technique.</p> <p>3.Utilize impasto and alla prima technique with sufficient skill, confidence, and sensitivity so that their intentions are carried out in their artworks.</p> <p>4.Apply various elements and principles to own work.</p> <p>5.Describe the impact (or results) of the artists use of principles and elements on the viewer.</p> <p>6.Effectively communicate thoughts and ideas through verbal and written critiques.</p>	<p><u>Formal critique</u></p> <ul style="list-style-type: none"> -View and analyze Cubism/Picasso -Under painting demo -Layering demo -Blending demo -Layering and blending exercises -Vocabulary -Still life composition -Group critique
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