

<b>Time Frame</b>	<b>Content/Topic</b>	<b>Observable Proficiencies/Skills</b>	<b>NJCCCS</b>	<b>Performance Benchmarks/Assessment</b>
Ongoing	<b>COURSE NOTEBOOK AND SKETCHBOOK</b>	<p>SWBAT:Organize informational handouts and studio exercises as a reference manual</p> <p>Accurately draw assigned objects from direct observation</p> <p>Apply techniques and concepts taught in class as unguided practice</p>	1.2D2	<p>Quarterly notebook checks</p> <p>Organized and complete notebook</p> <p>Drawings demonstrate effort and close observation from life</p> <p>Timely completion</p>
5 Sessions	<p><b>UNIT I: GRAPHIC DESIGN</b></p> <p>Create a notebook cover or other application</p>	<p>Apply principles of design to produce a visually strong solution</p> <p>Select appropriate media, style and subject matter to produce an individual response to the problem</p> <p>Apply compositional strategies used in exemplars</p> <p>Demonstrate understanding of the role of the graphic designer</p> <p>Use computer to create a solution for graphic design problems</p> <p>Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1,1.2D2, 2D4</p> <p>1.3D1</p> <p>1.4A1-2</p> <p>3.3</p> <p>8.1 a, 8.2</p>	<p>Dynamic Composition</p> <p>Text is focal point and clearly legible</p> <p>Lettering style or font enhances meaning and appearance of the piece</p> <p>Skillful use of media, including use of technology</p> <p>Completion in time for class critique</p>

<p>15 Sessions</p>	<p><b>UNIT 2: DRAWING</b>  <b>-Contour Drawing</b>            a. organic forms            b. inorganic forms</p> <p><b>-Shaded Drawing</b>             a. Platonic solids            b. Irregular shape            c. Proportion            d. Creating illusion of depth            e. Compositional strategies            f. Shading techniques in various media</p>	<p>Demonstrate ability to accurately record observed object or image</p> <p>Use line to record shape and form of a subject and also as a vehicle of expression</p> <p>Apply the laws of light to render a flat shape as a 3-D form</p> <p>Employ strategies to draw objects in accurate proportion</p> <p>Apply strategies and techniques to successfully create illusion of 3-D space using a variety of media</p> <p>Study and reproduce compositional strategies in exemplars shown</p> <p>Identify stylistic and compositional strategies used in master drawings            Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1,1.2D2,            1.2D4            1.3D1            1.4A1-2,            1.4B1-2            1.5A2            3.3</p>	<p>Contour drawings demonstrate attention to detail and expressive line quality</p> <p>Completed design created from overlaying several line drawings in which the relationship between positive and negative shapes drives the composition.</p> <p>Completed exercises of fully modeled forms (exhibiting a full range of values)</p> <p>Completed drawings based on exemplars shown and notations - included in notebook</p> <p>Finished shaded still life drawing with a convincing sense of form, depth and balanced composition</p> <p>Completion of rubric</p> <p>Timely completion and participation in group critique</p>
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<p>5 Sessions</p>	<p><b>UNIT 3: COLORED PENCIL TECHNIQUE</b></p> <ul style="list-style-type: none"> <li>- layering</li> <li>- hatching</li> <li>- scribbling and other individual marks</li> </ul>	<p>Layer successive applications of colored pencils to create a rich surface with a range of hues, values and chromas</p> <p>Apply color theory to render form through color changes</p> <p>Study and apply use of color in exemplars</p> <p>Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1,1.2D2, 1.2D4 1.3D1 1.4A1-2, 1.4B1-2,1.5A2</p> <p>3.2a, 3.3a.-c.</p>	<p>Illusion of form achieved through color and value changes</p> <p>Colored pencil studies demonstrate proficient use of medium</p> <p>Application of technique and theory in a balanced and unified composition</p> <p>Completion of rubric</p> <p>Participation in group critique or self-assessment in reflective writing</p>
<p>Infused throughout</p>	<p><b>UNIT 4: ART CRITICISM</b></p>	<p>Learn and apply the four step critical process to make judgments about works of art</p>	<p>1.1A1-2, 1.4A2</p> <p>3.2 b., 3.3 3.5 a. b.</p>	<p>Participation in verbal critiques</p> <p>Written critical essays scored using the Holistic Scoring Rubric</p>

<p>10 Sessions</p>	<p><b>UNIT 5: THE HUMAN HEAD</b></p> <p>a. human skull b. proportion c. placement of features d. planes of the head</p>	<p>Demonstrate understanding of structure of skull</p> <p>Demonstrate understanding and close observation of facial features and proportion</p> <p>Effectively use selected medium to range of textures and values</p> <p>Accurately render plane breaks of the head through use of shading</p> <p>Identify and place in historical context techniques and stylistic characteristics used in selected master portraits</p> <p>Demonstrate critical skills in improving one's work      Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1, 1.2D2, 2D4 1.3D1 1.1A1-2, 1.4A2 1.5A2 3.3 4.2 d., 4.3 a.</p>	<p>Observational portrait or self-portrait drawing displays a likeness to the sitter</p> <p>Skillful use of media and techniques</p> <p>Opt: a sense of the psychological dimension or inner life of the sitter is conveyed</p> <p>Completion of rubric</p> <p>Participation in critique</p>
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<p>5 sessions</p>	<p><b>UNIT 6: VALUE SEPARATION AND COLOR THEORY</b></p>	<p>Reduce the full range of values in a photographic image to only four values in a schematic drawing of the subject, and design the shapes of these value areas to conform to the planar structure of the subject in relation to the light source.</p> <p>Translate values into color</p> <p>Apply basic color theory in choosing colors for their composition</p> <ul style="list-style-type: none"> <li>- complementary scheme</li> <li>- analogous scheme</li> <li>- monochromatic scheme</li> </ul> <p>Utilize colors to convey desired emotional effect</p> <p>demonstrate understanding of formal differences between graphic and painterly styles and discuss suitable applications for each</p> <p>Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1,1.2D2, 2D4 1.3D1 1.1A1-2, 1.4A2 1.5A2</p> <p>3.3</p> <p>4.5 - a. c. d. e. f.</p>	<p>Completed four color/four value graphic design based on a black and white photograph in which color is used imaginatively and subject is accurately presented, although in an abbreviated manner.</p> <p>Effective use of medium to enhance graphic quality of the piece</p> <p>Participation in critique</p>
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<p>5 sessions</p>	<p><b>UNIT 7: 3-D DESIGN</b></p>	<p>Manipulate plastic material such as clay to create a sculptural form that will be viewed from all sides</p> <p>Create receding and advancing planes to create dramatic light and dark as an integral part of the 3-D design</p> <p>Demonstrate understanding of various historical approaches to and functions of sculpture</p>	<p>1.1A1,1.2D2, 2D4 1.3D1 1.1A1-2, 1.4A2 1.5A2 3.2, 3.3 8.1</p>	<p>Creation of a freestanding sculpture based on an organic form that is visually engaging from every vantage point</p> <p>Range of textural effects and values on the sculpture enhance the expressive effect of the piece</p> <p>The base of the sculpture formally complements the piece</p> <p>Completion in time for critique</p> <p>Participation in oral or written comparison of 2 sculptures of contrasting styles and functions</p>
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<p>5 sessions</p>	<p><b>UNIT 8: PAINTING TRANSPARENT WATERCOLOR</b></p>	<p><b>STUDENT WILL BE ABLE TO:</b>                  Demonstrate proficiency in both wet-on-wet and wet-on-dry watercolor painting techniques                   Demonstrate aesthetic understanding in choosing appropriate technique for desired result                   Exploit the inherent characteristics of watercolor as a transparent and fluid medium                  Articulate strengths and weaknesses of own work and that of peers</p>	<p>1.1A1,1.2D2, 2D4                  1.3D1                  1.1A1-2, 1.4A2                  1.5A2                   3.2, 3.3</p>	<p>Creation of a work of art in which watercolor is the dominant medium and in which the student will demonstrate:                  - proficient level of skill in controlling the medium                  - expressive and/or invented use of color and painterly effects                  - unique point of view in his/her use of compositional strategies</p> <p>Completion of rubric</p> <p>Written reflective response about his/her completed artwork</p> <p>Participation in critique</p>
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<p>15 sessions</p>	<p><b>UNIT 9: PAINTING ACRYLIC, LANDSCAPE</b></p>	<p>attain proficient level of skill in mixing paint to create a range of hues and values</p> <p>Demonstrate several methods of mixing grey (neutrals)</p> <p>Differentiate between opaque and transparent media respecting the inherent characteristics, maneuverability and constraints of each</p> <p>Apply the traditional manner of painting from thin to thick (layering) and from dark to light (opposite procedure from water color)</p> <p>Apply the concept of massing to organize the visual information of the landscape</p> <p>Plan a composition with a clear division of foreground, middle ground and background</p> <p>Demonstrate understanding of methods painters use to create an illusion of space upon close</p>	<p>1.1A1,1.2D2, 2D4 1.3D1 1.1A1-2, 1.4A2 1.5A2</p> <p>3.1,3.2,3.3</p>	<p>Completion of value and chroma scales presented in notebook</p> <p>Creation of a landscape painting from photographic sources in which the student will demonstrate:</p> <ul style="list-style-type: none"> <li>-proficient skill in color mixing to achieve naturalistic effects</li> <li>- effective use of various methods to achieve 3-D effects of form and space</li> <li>-skillful application of aerial perspective to convey atmospheric effects and a sense of great distance</li> </ul> <p>Submission of three thumbnails showing compositional decision-making process</p> <p>Completion of a massed sketch or a schematic plan of proposed landscape composition</p> <p>Participation in critiques, oral and written in which student demonstrates fluent use of art</p>
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<p>5 sessions</p>	<p><b>UNIT 10: PAINTING ACRYLIC BROKEN COLOR</b></p>	<p>Apply the concept and technique of broken color and optical mixing in an acrylic painting from observation</p> <p>Research and demonstrate understanding of formal innovations and theories of Impressionism, Neo and Post Impressionism in relation to the technological advances and socio-political climate of the period.</p> <p>Differentiate between physical and optical color mixing used in:</p> <ul style="list-style-type: none"> <li>-Realism</li> <li>-Impressionism</li> <li>-Neo-Impressionism</li> <li>-Post Impressionism</li> </ul> <p>Articulate responses to exemplars using art vocabulary appropriately</p>	<p>1.1A1,1.2D2, 2D4 1.3D1 1.1A1-2, 1.4A2 1.5A2</p> <p>3.2,3.3,3.4,3.5</p> <p>8.1</p>	<p>Completion of optical mixing exercises presented in note book</p> <p>Creation of a painting from direct observation in which skillful use of broken color and optical mixing conveys the illusion of form, naturalistic light and atmospheric effects.</p> <p>Participation in discussions relating to technological advances of the period and how these directly relate to art making. Student contributions based on research</p> <p>Participation in critique</p> <p>Completion of written response to student's own work and that of peers</p>
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<p>10 sessions</p>	<p><b>UNIT 11:</b>  <b>PRINTMAKING</b>  <b>RELIEF PRINTING:</b>  <ul style="list-style-type: none"> <li>- Collagraph</li> <li>- Linoleum</li> <li>- Wood cut</li> </ul> </p>	<p>Identify and describe the unique characteristics of relief printmaking</p> <p>Successfully produce an edition of prints of consistent quality</p> <p>Demonstrate printmaking presentation skills in signing, numbering, matting or mounting prints</p> <p>Research and discuss</p> <ul style="list-style-type: none"> <li>- the influence of Japanese wood block prints on late 19th century avant garde European Art</li> <li>-place of printmaking in relation to technological and social changes that took place in the late 19th century</li> <li>- functions of printmaking             <ul style="list-style-type: none"> <li>-as a fine art form</li> <li>-as a mass produced item for commercial use or to disseminate information</li> </ul> </li> </ul> <p>Make and justify aesthetic judgements regarding qualities associated with relief printmaking</p>	<p>1.1A1,1.2D2, 2D4            1.3D1            1.1A1-2,            1.4A2            1.5A2</p> <p>3.1-3.5</p> <p>8.1</p>	<p>Use the printmaking medium to convey a theme, concept, emotional state or to relate a narrative</p> <p>Complete an edition of prints in which:</p> <ul style="list-style-type: none"> <li>-the quality is consistent from print to print</li> <li>-an idea or emotion is communicated though the expressive use of the elements and principles of design</li> <li>-individual style of the student/artist is evident</li> <li>-at least one print is matted or mounted, ready for display</li> </ul> <p>Participation in discussions and responses to work of peers in regard to the correct interpretation of the intended meaning</p> <p>Written or oral aesthetic responses to exemplars shown</p> <p>Active participation in group oral and visual presentation on research topic</p>
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<p>5-10 sessions</p>	<p><b>UNIT 12: DIGITAL IMAGING: TECHNOLOGY AS A TOOL IN ART MAKING</b></p>	<p>Use the digital camera and/or scanner and computer software to create or alter an image</p> <p>Apply knowledge and skills acquired in other units to create a work of art with strong visual impact and that derives at least in part from technological manipulation</p> <p>Follow sets of directions in order to independently operate digital camera, scanner , printer and one software program</p>		<p>Completion of one work of art in which the image was generated or enhanced by the expressive use of a form of digital technology</p> <p>Demonstration of proficiency and independence in use of technology in achieving desired results.</p> <p>Presentation of exemplars of digitally generated, altered or enhanced images from print media.</p> <p>Completion in time for critique</p> <p>Completion of rubric</p>
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<p>Infused throughout</p>	<p><b>UNIT 13: ART HISTORY: 19TH CENTURY</b></p> <p><b>NEO-CLASSICISM THROUGH POST IMPRESSIONISM IN EUROPEAN ART</b></p> <p><b>HUDSON RIVER SCHOOL IN AMERICA</b></p>	<p>Identify and demonstrate understanding of stylistic characteristics of the major movements of 19th Art in Europe and America</p> <ul style="list-style-type: none"> <li>-Neo-Classicism</li> <li>-Romanticism</li> <li>-Realism</li> <li>-Impressionism</li> <li>-Neo-Impressionism</li> <li>-Post Impressionism</li> <li>-Symbolism</li> <li>-Synthetism</li> </ul> <p>In America</p> <ul style="list-style-type: none"> <li>-the Hudson River School</li> <li>-American Impressionists</li> </ul> <p>Identify the work of artists from each of the movements</p> <ul style="list-style-type: none"> <li>-David and Ingres</li> <li>-Gericault and Delacroix</li> <li>-Courbet, Corot, Constable</li> <li>-Monet, Pissarro, Degas, Manet, (Van Gogh), Morisot, Cassatt</li> <li>-Seurat and Signac</li> <li>-Cezanne, (Van Gogh), Lautrec</li> <li>-Gauguin, (Van Gogh)</li> <li>-Gauguin, Bernard, Vuillard, Bonnard, Redon</li> </ul> <p>Explain ways in which the art of a</p>	<p>1A.1,2,3 1A.2-3 1.5A.2 1.5B.2 3.1-3.5</p> <p>8.1</p>	<p>Participation in discussions upon close viewing of exemplars</p> <p>Completion of studio responses in the form of drawings based on exemplars that reflect the style or other special feature of the original.</p> <p>Drawings after master examples with student notations presented in notebook.</p> <p>Slide I.D. tests on artists and movements</p> <p>Written formal analysis and interpretation, scored with Holistic Scoring Rubric</p> <p>Written comparison of two paintings from different stylistic movemnts</p> <p>Oral and visual presentations such as Power Point, given by students based on research on selected topics in Art History and Aesthetics.</p>
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		<p>advances of the time and place in which it was made.</p> <p>Respond to works of art on a more than superficial level through guided discussions</p> <p>Formulate and support aesthetic judgements regarding exemplars presented.</p> <p>Describe connections between the activities, concerns and philosophies of the 19th century avant garde and those of the avant garde movements (or individuals) of the 20th century</p> <p>Describe interdisciplinary nature of some of the art movements in the 19th century (for ex., Romanticism in music and poetry)</p>		
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<p>2 sessions</p>	<p><b>UNIT 14: CAREERS IN VISUAL ARTS</b></p>	<p>Investigate and describe the professional and/or non-professional opportunities for men and women in the fields of fine art, design, graphic art, media.</p>	<p>1.2D4 3.1-3.4 8.1, 8.2 C</p>	<p>Completion of a research-based oral or written report on career of interest</p> <p>Active listening, observation, note-taking during presentations from guest speakers:</p> <ul style="list-style-type: none"> <li>-professionals from various fields</li> <li>-representatives from colleges and during student presentations</li> </ul> <p>Questions on final exam regarding careers in the arts</p>
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