

**Black Horse Pike Regional School District  
580 Erial Road, Blackwood, NJ 08012**

# **Art & Design I**

## **COURSE OF STUDY**

**Fine Art Department**

Written by:

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**Date:**

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**Approved by:**

**TBD**

**BLACK HORSE PIKE REGIONAL SCHOOL DISTRICT**

**Highland - Timber Creek - Triton**  
**Fine Art Department**  
**ART & DESIGN I**  
**SYLLABI**

**Introduction of the Elements of Design and develop practical understanding through Novice level projects, Marking Period 1:**

- Studio and school procedures
- Studio care and organization
- Studio and equipment safety
- Introduction to the Elements of Design
  - Line
  - Shape
  - Space
  - Value
  - Form
  - Color
  - Texture
- Develop practical understanding of elements through novice level projects
- Introduction to Art History
- Introduction to Aesthetic

**Introduction of the Principles of Design and develop practical understanding through Moderate level projects, Marking Period 2:**

- Introduction to the Principles of Design
  - Pattern
  - Contrast
  - Emphasis
  - Balance
  - Proportion and Scale
  - Harmony
  - Rhythm and Movement
  - Unity
  - Variety
- Develop practical understanding through moderate level projects
- Project relevant Art History
- Develop understanding of individual Aesthetic

- Introduction to Critique

**Promote Competence in the use of the Elements and Principles of Design through Advanced level projects, Marking Period 3:**

- Recognize and practice the art Elements and Principles of Design in all art works
- Develop competence through advanced level projects
- Incorporate individual Aesthetic in personal art making
- Explore art history with individual aesthetic in mind
- Practice critique in an individual and class setting

**Promote and assess individual Progress in the use of Elements and Principles of Design through Advanced level self led projects to ascertain current level of Mastery and potential progression in the Fine Art Program, Marking Period 4:**

- Create self led projects using the Elements and Principles of Design to achieve the following
  - Promote competence to mastery of the Elements and Principles of Design
  - Develop and use an individual aesthetic to make artistic choices
  - Use critique to learn and develop work that communicates to an audience
  - Use art history to develop individual aesthetic that inspire artistic choices
  - Create works to be submitted to Annual Art Show and included in personal portfolio
  - Assess student ability to determine potential progression in the fine arts program
- Studio and equipment organization and clean up for the end of year

## Core Skills

Art & Design is the process of developing an understanding of the elements and principles of design and applying that knowledge in the following four core skill areas:

- **Art Creation** - Practically applying the elements and principles of design in the art making process to promote mastery and communicate intent.
- **Art History** - Identify and appreciate the use of the art elements and principles of design through the contributions of artists from different cultures and historical periods.
- **Art Aesthetics** - Understand how personal and cultural aesthetics can influence use of the elements and principles of design in art and affect its intent, interpretation, and value.
- **Art Criticism** - Responding to and making judgments about how the elements and principles of design are applied and interpreted within visual works.

## COURSE DESCRIPTION

### Art & Design I - 5 Credits, Grade 9-12

The visual arts offer a unique opportunity for students to explore their creative, intuitive, and imaginative talents. Art making involves time management, creativity, tactile development, problem solving and tapping into deeper thoughts and emotions. It is essential for human development, especially in young minds. Art & Design I is an introductory Art course that offers a comprehensive exploration of the art elements and principles of design and their use in art creation, historical art appreciation, aesthetic development, and critique. Students will gain proficiency in the care and usage of an art studio and the supplies found within. After completion of this course students will have attained comprehensive experience in a variety of practical art application techniques. Students will be assessed on the production of their work according to the district developed rubric, and students will be required to produce an original artwork to be submitted to the annual juried Art Show for their final assessment. After completion of this course, students' level of mastery of the elements and principles of design and their portfolio of work, will determine if pursuit of more in-depth study in Art & Design II is warranted.

### GRADING SCALE

<b>Homework/ Critique</b>	<b>Classwork/ Participation</b>	<b>Projects</b>
<b>20%</b>	<b>30%</b>	<b>50%</b>
Critiques will be based on the traditional outline of description, analysis, interpretation and judgement, and will consist of a variety of self and group reflections. Homework assignments will be completed regularly in a required sketchbook.	Students will earn weekly participation grades judged on meeting general classroom etiquette and expectations, and will complete a variety of classwork assignments that supplement projects.	Projects are evaluated through a rubric based on art media application and use of the art elements and principles of design. There will be at least three major project assessments per marking period.

# Black Horse Pike Regional School District Curriculum

ENGAGING STUDENTS - FOSTERING ACHIEVEMENT - CULTIVATING 21ST CENTURY GLOBAL SKILLS

## PART 1: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p><b>Course/Unit Title: Art and Design 1/ Marking Period 1</b></p> <p><b>Grade Level(s): 9-12</b></p>	<p><b>Unit Summary:</b> Students will demonstrate an understanding of the elements that govern the creation of works of visual art through various traditional and modern mediums and processes. From line, shapes, value, color, form, and space can be created. They will engage with lessons that focus on developing skills and craftsmanship, but also explore innovation and play, with the understanding that art is a combination of both.</p>
<p><b>Essential Question(s):</b></p> <p>What are the Elements of Art?</p> <p>How can an artist vary the use of line to achieve their goals?</p> <p>How can line show value, emotion, and movement?</p> <p>How can the other elements of art help create and emphasize space?</p> <p>How does one develop thoughts and ideas into a piece of art?</p> <p>How are creativity and innovation developed within and through media arts productions?</p> <p>How do media artists use various tools and techniques?</p>	<p><b>Enduring Understanding(s):</b></p> <p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• Line is the most basic of the elements of art and can create different moods, values and movement</li> <li>• From line, shapes, form, value, texture, and color start to emerge.</li> <li>• The elements of art are the foundation to all art making</li> <li>• Media artists require a range of skills and abilities to creatively solve problems.</li> <li>• Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.</li> </ul>

## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable.

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<p>Develop skills in sketching and mark-making to plan, execute, and construct two-dimensional images.</p> <p>Demonstrate effective and accurate use of art vocabulary throughout the art making process.</p> <p>Demonstrate visual thinking skills to process the challenges and execution of a creative endeavor.</p> <p>Use the structural elements of art design in works of art to establish an interpretive and technical foundation for visual coherence.</p>	<p><b>1.5.12prof.Cr2b:</b> Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.</p> <p><b>1.2.2.Pr5a:</b> Identify and enact basic skills such as handling tools, making choices, and soft skills for planning and creating media artworks.</p> <p><b>1.2.2.Pr5b:</b> Identify, describe and demonstrate basic creative skills such as trial-and-error and playful practice, within media arts production</p> <p><b>1.2.2.Cr1a:</b> Discover, share and express ideas for media artworks through experimentation, sketching and modeling.</p> <p><b>1.2.2.Cr1b:</b> Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.</p> <p><b>1.2.2.Cr1c:</b> Explore and form ideas for media art production with support.</p> <p><b>1.2.2.Cr1d:</b> Connect and apply ideas for media art production.</p> <p><b>1.2.2.Cr3a:</b> Create and assemble content for media arts productions, identifying basic principles (e.g., pattern, positioning, attention, and repetition.)</p> <p><b>1.5.12prof.Cr2a:</b> Engage in making a work of art or design without having a</p>

	<p>preconceived plan.</p> <p><b>1.2.2.Cn11b:</b> Interact appropriately with media arts tools and environments considering safety, rules and fairness.</p>
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**Interdisciplinary Connections:**

- Developing creative and critical thinking skills to come up with personal ideas.
- Mathematic skills in measuring and drawing in perspective.

**Students will engage with the following text:**

Students will be exposed to different artists and art styles through various teacher guided demonstrations, power points, worksheets, and activities

Relevant art history and art application websites and articles will be provided to bolster understanding and encourage self discovery.

**Suggested sources:**

Art Fundamentals: Theory and Practice by Otto Ockvirck

Barrett, Terry. (1994) Criticizing Art: Understanding the Contemporary:  
[https://www.uwgb.edu/malloyk/art\\_criticism\\_and\\_formal\\_analysi.htm](https://www.uwgb.edu/malloyk/art_criticism_and_formal_analysi.htm)

Articles from the Museum of Modern Art: <https://www.moma.org/collection/>

**Students will write:**

Independent critique at the conclusion of a project that will serve as a performance assessment.  
 Warm Ups and reflections which will serve as formative assessments.

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills.**

Demonstration of techniques by the teacher.  
 Practice of those techniques by the student through sketchbooks, thumbnails and classwork assignments.  
 Completion of written and group critiques.



Completion of multi faceted projects that focus on individual skills and techniques, planning and creativity.

### **Sample Projects/Assignments:**

**Sketchbook Assignments-** Throughout the course, gather ideas, record, and practice in sketchbooks to further artistic vision.

**“Twenty Minute Line” Drawing-** Using a thin tip marker, draw a single line for twenty minutes, considering movement and variety. Do not let the line intersect itself or go off the page. Use a ruler to add geometric and organic shapes over the line, and fill in only those shapes with color, creating an optical illusion.

**”Color Chemistry” sketchbook activity-** students will only be given the three primary colors (red, yellow, and blue) and will explore with color mixing through trial and error to invent the rest of the colors on the color wheel and beyond. As they mix different combinations, they will record specific proportions of the colors used, and invent their own names for their new color creations, which can be unlimited.

**Japanese Zen Circle-** Use one or two uninhibited brushstrokes, ink and a brush to attempt this simple yet meditative art practice that explores the element of line, movement, calligraphy, and the universe. Research and discuss the specific technique and practice it in your sketchbook.

**Line and Texture-** Use masking or artists tape to break up space in geometric sections. Practice creating various textures in each section using lines and other various marks with a thin marker (hatching, stippling, patterns, etc). Add one or two colors with a colored pencil, or a watercolor wash to compliment the design. Rip off the tape to create an interesting composition.

**Magazine Extension Zentangle-** Cut out an interesting image of a celebrity or object. Starting from the image, fill in the rest of the negative space with various patterns, lines, and colors using the “zentangle” art technique.

**”Forced Perspective” Photography-** Explore the element of space using a modern tool: the cell phone. Use various props and yourself to create an engaging photo that shows the optical illusion of Forced Perspective. Research examples to gather inspiration and insight.

**Abstract Contour Drawing-** Create a blind contour drawing of an object. Once complete, lines from the object will be drawn off the page. These lines are random and come from the object itself. The lines can intersect and go through the object itself. Once complete, each

new shape is shaded using colored pencils or graphite.

**Contour Line Thumbs-** Practice observation and line by drawing your thumb five times using a black marker and continuous contour line. Vary the position and angle of your thumb to create interest. Fill in negative areas with colored pencil techniques.

**Pinch Pot Mugs-** Practice the element of form by creating a pinch pot, then attaching decorative forms including a handle. Discuss techniques such as scoring and slipping, engraving, and hand modeling.

**Gesture Sketching Activity-** Have students pose and draw each other in various poses using the prompt and intuitive gesture technique. Break down the fundamentals of the gesture including action lines, general shapes and pivot points. Reference Edgar Degas and other figure artists.

**Mandala Rock Painting-** Using flat rocks, acrylic paint, and dotting tools (pencil, q-tip, etc) to create a colorful mandala design that shows variety in color and pattern. Discuss the meaning and qualities of a mandala.

**Cardboard Loom bag weaving-** Create a mini bag (3x4 in) using a homemade cardboard loom and colored yarn that shows pattern. Discuss weaving techniques and fashion design as an art form.

**Collagraph Printing-** Students will first examine examples of a current art movement: abstract land art. Discuss the qualities of abstract art and how repetition of the art elements are used. They will then create an abstract composition layering organic or found materials that have various textures (leaves, sticks, buttons, scrap fabric, etc. onto a piece of flat cardboard or matboard. Use printmaking methods to print the images onto paper in various colors.

**Shadow Puppets-** Students will research different hand gestures to stage their own shadow puppet. With a partner, they will play with lighting and placement to figure out the composition, and photograph their hand gesture with the shadow. Then trace each other's shadow puppet on a large piece of paper in a light contour line, and then fill it in with charcoal. Explore how the medium of charcoal can create soft textures and expressive qualities. Use this to add character to your shadow.

**Pixel Art-** Explore the element of shape and color on a digital platform. Use free online design website [pixilart.com](http://pixilart.com) to create a 50x50 inch icon from pixels. Discuss the history of iconography and the impact of digital media on the art world and communication.

**Perspective Name-** Design your name in interesting lettering by using various lines, and then use one-point perspective to make it 3-D. Add color, value, pattern, and texture to decorate in a way that expresses who you are.

**PART IV: EVIDENCE OF LEARNING**  
**IDENTIFY THE METHODS BY WHICH STUDENTS**  
**WILL DEMONSTRATE THEIR UNDERSTANDING OF**  
**CONTENT AND THEIR ABILITY TO APPLY SKILLS.**  
**IDENTIFY BLOOM'S LEVELS.**



**Formative Assessments:**

- Daily Warm Ups to introduce new lessons, promote discussion, and enforce classroom procedures.
- One on one conversations between teacher and student that facilitate student progress, constructive suggestions, and recalling information.
- Classwork assignments focus on developing skills and techniques.
- In progress critiques and checklists for students to individually evaluate their progress and time management.

**Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Reduce the total amount of work when appropriate.
- Provide students with folders/binder to assist with organization.
- Give students a checklist of materials which will be needed for each class.
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near the area of instruction.

- Provide individual or small group instruction when possible.

### **Summative Assessments:**

- Final projects that are a sum of techniques and concepts learned and are evaluated by a rubric based on art media application and use of the art elements and principles of design. There will be at least three major project assessments per marking period.

### **Accommodations/Modifications:**

- Give an extended due date when appropriate.
- Repeat/Clarify directions.
- Break the project into parts and set a separate due date for each part.
- Give partial credit for late or incomplete work until the students are able to complete their work on time.
- Provide students with a checklist to encourage time management.

### **Performance Assessments:**

- Formal written critiques will be based on the traditional outline of description, analysis, interpretation and judgement.
- Sketchbook Assignments
- Classwork Assignments

### **Accommodations/Modifications:**

- Give an extended due date when appropriate.
- Read the directions and/or writing prompt aloud.
- Give partial credit for late or incomplete work until the students are able to complete their work on time.

# Black Horse Pike Regional School District Curriculum

ENGAGING STUDENTS - FOSTERING ACHIEVEMENT - CULTIVATING 21ST CENTURY GLOBAL SKILLS

## PART 1: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p><b>Course/Unit Title: Art and Design 1/ Marking Period 2</b></p> <p><b>Grade Level(s): 9-12</b></p>	<p><b>Unit Summary:</b>                  Students will deepen their knowledge and practice of principles of design through mixed media and various traditional art techniques, and make connections to influential artists and cultures. They will understand how color pertains to the use of hue in artwork and design, and how the primary colors can be mixed to create secondary and tertiary. They will also explore development of the imagination through experimenting with ideas and working towards a goal of self-expression.</p>
<p><b>Essential Question(s):</b></p> <p>How does color contribute to the unity of an artwork?</p> <p>How does color convey emotional qualities within a work?</p> <p>How do the development of art movements parallel with developments in architecture and other cultural events?</p> <p>What is Mixed Media?</p> <p>How do media artists and designers determine whether a particular direction in their work would be effective?</p> <p>How do media artists learn from trial and error?</p> <p>How are the design principles used to facilitate</p>	<p><b>Enduring Understanding(s):</b></p> <ul style="list-style-type: none"> <li>• Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement through the use of color.</li> <li>• The artist’s understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (non objective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience through the use of color and mixed media.</li> <li>• The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks.</li> <li>• Create moderate level visual designs that use all the elements of design arranged to emphasize guiding art principles.</li> </ul>

and organize the art elements in a visual design?	
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**PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES**

**DESCRIBE THE LEARNING TARGETS.**

**After each target, identify the NJCCCS or Common Core Standards that are applicable.**

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<p>Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.</p> <p>Explore paint and color theory.</p> <p>Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.</p> <p>Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.</p> <p>Research and use the techniques and processes of various artists to create personal works.</p> <p>Explore the use of the elements of design with the principles of design in mind.</p>	<p><b>1.4.12.A.2:</b> Content Statement: Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks. Cumulative Progress Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p><b>1.2.12.A.1:</b> Determine how visual art has influenced world cultures throughout history.</p> <p><b>1.2.12.A.2:</b> Justify the impact of innovations in the arts on societal norms and habits of mind in various historical eras.</p> <p><b>1.2.2.Cr1e:</b> Choose ideas to create plans for media art production.</p> <p><b>1.5.12acc.Cr1b:</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> <p><b>1.2.2.Re7a:</b> Identify, share and describe the components and messages in media artwork.</p>

**Interdisciplinary Connections:**

- The investigation of art throughout time and culture.
- The development of art alongside historical events.
- Mathematic skills in measuring by using the Grid Method.
- Taking photographs and manipulation of photographs in Photoshop or other editing platforms.

**Students will engage with the following text:**

Students will be exposed to different artists and art styles through various teacher guided demonstrations, power points, worksheets, and activities.

Relevant art history and art application websites and articles will be provided to bolster understanding and encourage self discovery.

**Suggested sources:**

Understanding Art by Lois Fichner-Rathus

Art Across Time: This is Art History by Laurie Schneider Adams

Werner's Nomenclature of Colours: Adapted to Zoology, Botany, Chemistry, Mineralogy, Anatomy, and the Arts by Patrick Syme: <https://www.c82.net/werner/>

National Gallery of Art Free Publication Archives:  
<https://www.nga.gov/research/publications/pdf-library.html>

**Students will write:**

Independent critique at the conclusion of a project that will serve as a performance assessment.  
Warm Ups and reflections that will serve as formative assessments.

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills.**

Demonstration of techniques by the teacher.  
Practice of those techniques by the student through sketchbooks, thumbnails and classwork assignments.  
Completion of written and group critiques.  
Completion of multi faceted projects that focus on individual skills and techniques, planning and creativity.

## **Sample Projects/Assignments:**

**Watercolor Collage-** Students will experiment with different watercolor techniques on watercolor paper such as flat wash, gradient, splatter, wet into wet, etc. They will create a landscape that consists of a foreground, middle ground, and background from ripped pieces of the watercolor paper. Review the concept of overlapping and relative size.

**Pop Art-** Students will create a Pop Art composition of a modern object repeated in four quadrants and then add color using acrylic paint and color compliments in the style of Andy Warhol.

**Monochromatic Value Self Portrait Painting-** Explore the creative and expressive art of the “Selfie.” Take a selfie that shows a mood or emotion, and then Use Photoshop/Free design platform to adjust the self portrait into a posterized image with 5 values. Save, print and grid the photo. Use the grid method to recreate the image by outlining the sections of value. Paint the portrait using 5 tints and shades of one color, connecting the color choice to the mood being expressed.

**Chalk Pastel Drawing-** Students will find an image of a close up, cropped image of a flower. They will then create a chalk pastel drawing of the flower inspired by Georgia O'Keeffe. They are to focus on making the petals appear to have volume, and use blending techniques.

**Wire Gestures-** Use sculpting wire to create a figure in action. Apply techniques in continuous line, proportion, overlapping and manipulating wire.

**Creative Color Wheel-** Paint a color wheel that incorporates an original design with two colors: the main color with its direct opposite. The color wheel should be broken down into sections that are individually painted and then assembled onto a background. Use knowledge of color theory and color mixing.

**Aboriginal Animals-** Introduce the colorful and expressive style of Aboriginal art. Design an exotic animal in the aboriginal art style by repetition of circles and other organic shapes. Start with an outline of the animal’s silhouette and use cut paper, paint, or organic materials like thread or yard to fill in the negative and positive space. Research the animal’s natural environment and lifestyle to guide your choices in color, shape and pattern.

**Geometric Cardboard Collage-** Analyze the creations of Picasso’s cubism period. Use exact-o knife and cardboard to cut out and glue a layered collage made of various geometric shapes painted with different colors and values. An overall color scheme should be developed.

**Watercolor Polaroid Painting-** Paint a “polaroid” of your favorite place using specific watercolor techniques, texture, and landscape composition in the style of Impressionist landscape artists such as Claude Monet. Discuss how Plen Air Painting influenced the artist’s works.



**Magazine/Newspaper Collage-** Students will first set up their own still life composition to photograph to use as a reference. They must bring in their own personal objects, and will use photography techniques such as lighting and staging to take their photo. Using clippings from magazines and newspapers, they will then create an interesting composition of their still life that demonstrates understanding of the use of texture. Introduce the art of the still life from different artists, mediums and styles. Make a connection of their work to the fundamental elements of a still life composition.

**Linoleum Block Printing-** Use Positive and Negative space to carve and print an image of a famous european building from a specific art movement, such as the baroque or renaissance. Discuss the european influence on the art world and art history, and how these art styles connect to the architectural qualities during that time.

**Photo Grid Drawing-** Students will research a “macro” image to draw, such as an eye, flower, or insect. They will grid their photograph and then grid the paper in proportion using a ruler. They will go section by section to draw the photograph first in a contour line, then add shading to create value. The drawing can be small (4x6 in.) Discuss how macro photographers and realistic artists appreciate the beauty in nature and small details.

**African Masks-** Use paper mache or paper, paint and found materials to design an african inspired mask. Explore the meaning, function and emotion behind a mask and the qualities of this traditional art form.

**PART IV: EVIDENCE OF LEARNING**  
**IDENTIFY THE METHODS BY WHICH STUDENTS**  
**WILL DEMONSTRATE THEIR UNDERSTANDING OF**  
**CONTENT AND THEIR ABILITY TO APPLY SKILLS.**  
**IDENTIFY BLOOM’S LEVELS.**



**Formative Assessments:**

- Daily Warm Ups to introduce new lessons, promote discussion, and enforce classroom procedures.
- One on one conversations between teacher and student that facilitate student progress, constructive suggestions, and recalling information.

- Classwork assignments focus on developing skills and techniques.
- In progress critiques and checklists for students to individually evaluate their progress and time management.

#### **Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Reduce the total amount of work when appropriate.
- Provide students with folders/binder to assist with organization.
- Give students a checklist of materials which will be needed for each class.
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
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#### **Summative Assessments:**

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- Give an extended due date when appropriate.
- Repeat/Clarify directions.
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# Black Horse Pike Regional School District Curriculum

ENGAGING STUDENTS - FOSTERING ACHIEVEMENT - CULTIVATING 21ST CENTURY GLOBAL SKILLS

## PART 1: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p><b>Course/Unit Title:</b>  <b>Art &amp; Design I/ Marking</b>  <b>Period 3</b></p> <p><b>Grade Level(s):</b>  <b>9-12</b></p>	<p><b>Unit Summary:</b>          The focus of this unit will be the development and exploration of the students individual aesthetic through the study of art history, independent/ class critiques, and advanced studio projects. Students will continue to build proficiency in the use of the elements and principles of design through regular studio practice, discussion, and critique. Understanding and practical application of the rules of the art elements and principles of design will give the students a personal road map to their ideal aesthetic and provide them with the visual awareness to defend and assess that aesthetic in their work during constructive critique.</p>
<p><b>Essential Question(s):</b></p> <p>How does consistent practice with a variety of art tools and medium improve practical art application?</p> <p>How to become more proficient in the use of the elements and principles of design in visual art works?</p> <p>What is a visual design aesthetic?</p> <p>How to use the elements and principles of design to develop an aesthetic?</p>	<p><b>Enduring Understanding(s):</b></p> <p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• The elements and principles of design are found in all visual art works across all media.</li> <li>• Practical understanding of the elements and principles of design and the study/ critique of current and historical art leads to the development of an individual aesthetic.</li> <li>• Repetition and practice with art tools and medium leads to practical application competence and allows the artist to control visual intention, communication, and aesthetic.</li> <li>• Constructive and professional critique demands practical application experience with, and the in depth study of, the elements and principles of design.</li> </ul>

<p>How to defend or constructively criticise visual works using the rules present in the elements and principles of design?</p> <p>What behaviours are expected during a constructive and beneficial critique?</p>	<ul style="list-style-type: none"> <li>• To have a constructive critique, there must be established behaviour expectations of both the students and teacher.</li> </ul>
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**PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES**

**DESCRIBE THE LEARNING TARGETS.**

**After each target, identify the NJCCCS or Common Core Standards that are applicable.**

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<p>Create a variety of artwork projects that implement the art elements and principles of design with a variety of tools and mediums that promotes an advanced level of competence in the visual arts.</p> <p>Participation in individual and class critique using the art elements and principles of design and knowledge of application techniques to develop constructive and relevant observations and criticism in regards to creative art works.</p> <p>Recognize individual visual aesthetics found in current and historical artworks and develop a personal visual aesthetic that can be proven effective by referring to experience with a variety of art media and the rules found in the art elements and principles of design.</p>	<p><b>1.5.12prof.Cr1a:</b> Use multiple approaches to begin creative endeavors.</p> <p><b>1.5.12acc.Cr2a:</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p><b>1.5.12prof.Cr3a:</b> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.</p> <p><b>1.5.12prof.Pr4a:</b> Analyze, select and curate artifacts and/or artworks for presentation and preservation.</p> <p><b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.</p> <p><b>1.5.12prof.Pr6a:</b> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings</p> <p><b>1.5.12acc.Re7a:</b> Recognize and describe personal</p>

	<p>aesthetic and empathetic responses to the natural world and constructed environments.</p> <p><b>1.5.12acc.Re8a:</b> Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p><b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works.</p> <p><b>1.5.12prof.Cn10a:</b> Document the process of developing ideas from early stages to fully elaborated ideas.</p> <p><b>1.5.12acc.Cn11a:</b> Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.</p>
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**Interdisciplinary Connections:**

<p><b>Math</b> - Incorporate rulers while measuring and developing project composition and proportions.</p> <p><b>History</b> - Introduce Art styles, meaning and symbolism through exposure to relevant artworks.</p> <p><b>Intrapersonal Connections</b> - Allowing the students to incorporate their own aesthetic into various works of art using the elements and principles of design.</p> <p><b>Writing</b> - Having students write during formal critiques to have them reflect on the work they have created and justify their design decisions.</p> <p><b>Science</b> - Description, component make up, and safe handling of artistic materials and tools.</p> <p><b>Technology</b>- Students learn digital photography, photo editing, image printing, and a variety of applications and processes on both Smartphones and PC to digitally archive work and build a portfolio.</p>
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**Students will engage with the following text:**

<p>Students will be exposed to different artists and art styles through various teacher guided demonstrations, power points, worksheets, and activities.</p> <p>Relevant art history and art application websites and articles will be provided to bolster understanding and encourage self discovery.</p>
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**Suggested sources:**

Barrett, Terry. (1994) Criticizing Art: Understanding the Contemporary:  
[https://www.uwgb.edu/malloyk/art\\_criticism\\_and\\_formal\\_analysi.htm](https://www.uwgb.edu/malloyk/art_criticism_and_formal_analysi.htm)

Articles from the Museum of Modern Art: <https://www.moma.org/collection/>

**Students will write:**

Independent and class critiques at the conclusion of performance assessments that will serve as summative assessments of learned art and design theory and terms.

Warm Ups and reflections that will develop understanding and foster the growth of an individual art aesthetic.

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills.**

Demonstration of techniques using the elements and principles of design by the teacher.

Practice of those techniques through sketchbooks, thumbnails and studio assignments to promote familiarity and competency.

Completion of written and group critiques to recognize aesthetics found within art and develop an individual aesthetic.

Completion of advanced level art projects that focus on individual skills and techniques using all the art elements and principles of design, planning, and creativity.

Sample advance level Projects/Assignments:

**Cardboard 3-D Sculpture** - Create a sculpture in the round using combined cardboard shapes and textures.

**Design your dream room** – Use one-point perspective and color theory to create an interior design drawing for your dream room.

**Grid Assisted Art** – Use a ruler to create a grid to maintain correct proportion and minimize distortion or to intentionally change or distort those proportions.

**Observational Art** - Copy a person, place, or thing from observation using any art media on a 2D surface creating the illusion of 3D space.

**PART IV: EVIDENCE OF LEARNING**  
**IDENTIFY THE METHODS BY WHICH STUDENTS**  
**WILL DEMONSTRATE THEIR UNDERSTANDING OF**  
**CONTENT AND THEIR ABILITY TO APPLY SKILLS.**  
**IDENTIFY BLOOM'S LEVELS.**



**Formative Assessments:**

- Daily Warm Ups to introduce new lessons, promote discussion, and enforce studio procedures.
- One on one conversations between teacher and student that facilitate student progress, constructive suggestions, and recalling information.
- Studio and sketchbook assignments focusing on developing skills and techniques.
- In progress critiques for students to individually evaluate their progress and time management.

**Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Provide students with folders/binder to assist with organization.
- Give students a checklist of materials which will be needed for each class.



- Reinforce positive behaviors for following class rules.
- Grade content and mechanics separately for writing assignments.
- Provide activities for students during free time.
- Preferential seating near the area of instruction.
- Provide individual or small group instruction when possible.

### **Summative Assessments:**

- Individual and class critiques of completed creative studio projects that assess the use and understanding of relevant art elements and principles of design and practical application techniques.

### **Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Grade content and mechanics separately for writing assignments.

### **Performance Assessments:**

- Creative projects that are a sum of techniques and concepts learned and are evaluated by a rubric based on studio art media application and use of the art elements and principles of design. There will be at least three major creative project assessments per marking period.

### **Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.

- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Grade content and mechanics separately for writing assignments.

# Black Horse Pike Regional School District Curriculum

ENGAGING STUDENTS - FOSTERING ACHIEVEMENT - CULTIVATING 21ST CENTURY GLOBAL SKILLS

## PART 1: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p><b>Course/Unit Title:</b>  <b>Art &amp; Design I/ Marking</b>  <b>Period 4</b></p> <p><b>Grade Level(s):</b>  <b>9-12</b></p>	<p><b>Unit Summary:</b>          The focus of this unit will be the creation and exploration of student-led advanced studio art projects that will be based on student visual aesthetic and used to measure the students' cumulative understanding of the elements and principles of design and art media application skills. These student works will be submitted to the annual juried art show and included in an end of the year portfolio that evaluates student progress in the arts and determines if pursuit of advanced visual art classes are recommended. Students will continue to build intermediate to advanced visual art skills in the use of the elements and principles of design through regular studio practice, discussion, and critique.</p>
<p><b>Essential Question(s):</b></p> <p>How to develop expertise in the use of the elements and principles of design in visual art work?</p> <p>How to critique and choose work to be included in a portfolio for furthering interest in the arts?</p> <p>How to create visual art work to be submitted to a juried art show?</p>	<p><b>Enduring Understanding(s):</b></p> <p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• Study and critique of current and historical art leads to the development of an individual aesthetic that promotes visual design confidence in the creation of original studio art works.</li> <li>• Practical understanding of digital and physical archiving, storing, and displaying of professional art works that can be used in pursuit of collegiate and other educational opportunities.</li> <li>• Life long repetition and practice with art tools and medium leads to emerging mastery of practical application and allows</li> </ul>

<p>What is the importance of visual aesthetic in the development of artistic intent within art works?</p> <p>What is the benefit of and the behaviours expected while participating in a juried art show?</p> <p>How can technology benefit an artist in regards to storage, display, and accessibility to their portfolio?</p>	<p>the artist to pursue higher learning and professional employment in the visual arts.</p> <ul style="list-style-type: none"> <li>• Constructive and professional critique provides valid visual design aesthetic evidence to be used to determine selected works to be included in a juried art show.</li> <li>• A successful visual juried art show and portfolio demands works that communicate an artistic intent using the elements and principles of design guided by an original aesthetic.</li> </ul>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable.

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<p>Develop and create student-led studio art projects that combine personal aesthetic, visual design expertise, cultural and historical context to communicate an artistic intent.</p> <p>Create a variety of studio projects that implement the art elements and principles of design with a variety of tools and mediums that will be included in an art portfolio to be used in pursuit of continuing education in advanced visual arts.</p> <p>Participation in the annual art show by submitting art works that use the art elements and principles of design and knowledge of personal aesthetic to communicate a planned intent.</p> <p>Create and archive a digital and physical</p>	<p><b>1.5.12acc.Cr1b:</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> <p><b>1.5.12acc.Cr2a:</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p><b>1.5.12acc.Cr3a:</b> Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p> <p><b>1.5.12acc.Pr4a:</b> Analyze, select and critique personal artwork for a collection or portfolio presentation.</p> <p><b>1.5.12acc.Pr5a:</b> Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p>

portfolio of visual artworks using current technology and practical application skills.

**1.5.12prof.Pr6a:** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings

**1.5.12acc.Re7a:** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**1.5.12acc.Re8a:** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**1.5.12acc.Re9a:** Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

**1.5.12prof.Cn10a:** Document the process of developing ideas from early stages to fully elaborated ideas.

**1.5.12acc.Cn11a:** Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

### **Interdisciplinary Connections:**

**Math** - Incorporate rulers while measuring and developing project composition and proportions.

**History** - Introduce Art styles, meaning and symbolism through exposure to relevant artworks.

**Intrapersonal Connections** - Allowing the students to incorporate their own aesthetic into various works of art using the elements and principles of design.

**Writing** - Having students write during formal critiques to have them reflect on the work they have created and justify their design decisions.

**Science** - Description, component make up, and safe handling of artistic materials and tools.

**Technology**- Students learn digital photography, photo editing, image printing, and a variety of applications and processes on both Smartphones and PC to digitally archive work and build a portfolio.

**Students will engage with the following text:**

Students will be exposed to different artists and art styles through various teacher guided demonstrations, power points, worksheets, and activities.

Relevant art history and art application websites and articles will be provided to bolster understanding and encourage self discovery.

**Suggested sources:**

Barrett, Terry. (1994) Criticizing Art: Understanding the Contemporary:

[https://www.uwgb.edu/malloyk/art\\_criticism\\_and\\_formal\\_analysi.htm](https://www.uwgb.edu/malloyk/art_criticism_and_formal_analysi.htm)

Articles from the Museum of Modern Art: <https://www.moma.org/collection/>

**Students will write:**

Independent and class critiques at the conclusion of performance assessments that will serve as summative assessments of learned art and design theory and terms.

Student-led project proposals for review by instructor.

Warm Ups and reflections that will develop understanding and foster the growth of an individual art aesthetic.

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills.**

Demonstration of techniques using the elements and principles of design by the teacher.

Practice of those techniques through sketchbooks, thumbnails and studio assignments to promote familiarity and competency.

Completion of written and group critiques to recognize aesthetics found within art and develop an individual aesthetic.

Completion of advanced level student-led art projects that focus on individual skills and techniques using all the art elements and principles of design, planning, and creativity.

Start a portfolio to be used throughout secondary education to determine pursuit of advanced art.

Participation in and submission to the annual juried art show.

**PART IV: EVIDENCE OF LEARNING**  
**IDENTIFY THE METHODS BY WHICH STUDENTS**  
**WILL DEMONSTRATE THEIR UNDERSTANDING OF**  
**CONTENT AND THEIR ABILITY TO APPLY SKILLS.**  
**IDENTIFY BLOOM'S LEVELS.**



**Formative Assessments:**

- Daily Warm Ups to introduce new lessons, promote discussion, and enforce studio procedures.
- One on one conversations between teacher and student that facilitate student progress, constructive suggestions, and recalling information.
- Studio and sketchbook assignments focusing on developing skills and techniques.
- In progress critiques for students to individually evaluate their progress and time management.
- Instruction and practice in the digital and physical creation of a visual arts portfolio.

**Accommodations/Modifications:**

- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Provide students with folders/binder to assist with organization.
- Give students a checklist of materials which will be needed for each

class.

- Reinforce positive behaviors for following class rules.
- Grade content and mechanics separately for writing assignments.
- Provide activities for students during free time.
- Preferential seating near the area of instruction.
- Provide individual or small group instruction when possible.

### **Summative Assessments:**

- Individual and class critiques of completed creative studio projects that assess the use and understanding of relevant art elements and principles of design and practical application techniques.

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- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Grade content and mechanics separately for writing assignments.

### **Performance Assessments:**

- Creative projects that are a sum of techniques and concepts learned and are evaluated by a rubric based on studio art media application and use of the art elements and principles of design. There will be at least three major creative project assessments per marking period.
- Submission to and participation in the annual art show.
- First visual art works to be included in a student portfolio.

### **Accommodations/Modifications:**



- Use of visual aids, such as whiteboard, overhead, Smartboard, and project samples.
- Read the directions and/or writing prompt aloud.
- Repeat and clarify directions.
- Give step by step directions, outline the steps in writing.
- Underline or highlight important words in the directions.
- Break long assignments into parts. Set separate due dates for each part.
- Reduce the total amount of work when appropriate.
- Give partial credit for late or incomplete work until the students are able to complete their work.
- Grade content and mechanics separately for writing assignments.