

# Drawing and Painting

**Unit Title:** Pattern and Shape

## Stage 1: Desired Results

### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr3a:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

**1.5.12prof.Pr5a:** Analyze and evaluate the reasons and ways an exhibition is presented.

**1.5.12prof.Re9a:** Establish relevant criteria in order to evaluate a work of art or collection of works.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

#### **2020 Media Arts Standards 1.2**

**1.2.12prof.Cr2b:** Critique plans, prototypes and production processes considering purposeful and expressive intent.

**1.2.12prof.Cr2c:** Apply aesthetic criteria in developing, refining and proposing media arts artwork.

**1.2.12acc.Cr2b:** Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.

**1.2.12acc.Cr2c:** Apply aesthetic criteria in developing and refining media arts artwork.

### **Career Readiness, Life Literacies and Key Skills**

<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
<b>9.4.12.Cl.2</b>	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
<b>9.4.12.CT.1</b>	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

### **Central Idea/Enduring Understanding:**

Creativity, innovative thinking, and problem solving are skills that can be developed throughout life.

### **Essential/Guiding Question:**

How does one foster creativity and innovative thinking?

### **Content:**

Pattern and shape is explored by creating a symmetrical mandala using a compass, ruler, paper, colored pencils and markers.

### **Skills(Objectives):**

1. We are learning to use shape and pattern to create a mandala.
2. We are learning to identify the characteristics of a mandala by looking at the history and cultural influences of mandalas.
3. We are learning to create a balanced composition with radial symmetry by using a compass and a ruler to create the mandala.
4. We are learning to develop a color scheme and coloring techniques by using colored pencils and/or markers.

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## Interdisciplinary Connections:

This art course reinforces concepts taught in:

Math - using a compass and ruler to create radial symmetry. Students are introduced to the concept of symmetry as well as other geometry terms such as concentric circles and bisecting lines.

## Stage 2: Assessment Evidence

### Performance Task(s):

Assessment:

- Summative project grade based on rubric
- Formative grades based on class participation and progress
- Class critique
- Online assessment

### Other Evidence:

- Teacher observation
- Teacher-student discussions
- Student observation checklist
- Turn and talk
- Peer assessment
- Art critique
- Student self-assessment
- Exit slips

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Whole group learning with teacher lecture, discussion and demonstration
- Guided practice
- Independent practice
- Small group instruction
- Individual instruction
- Cooperative learning

### Resources:

Scholastic Art, online information, teacher and student examples, google classroom

Materials: paper, compass, ruler, colored pencil, markers

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

*\*Be sure to only include applicable resources.*

## Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing	Development of personal ideas, voice and style. Promoting student leadership and competency to	Development of personal ideas, voice and style. Use of visual charts,	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to:

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post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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**Unit Title:** Observational Drawing - Still-life

### Stage 1: Desired Results

**Standards & Indicators:**

**2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr2b:** Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.

**1.5.12prof.Pr5a:** Analyze and evaluate the reasons and ways an exhibition is presented.

**1.5.12prof.Re8a:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

**2020 Media Arts Standards 1.2**

**1.2.12prof.Pr6a:** Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.

**1.2.12prof.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.

**1.2.12acc.Pr6a:** Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.

**1.2.12acc.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.

**1.2.12prof.Re9a:** Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals

**1.2.12prof.Cn10a:** Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.

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Career Readiness, Life Literacies and Key Skills		
Standard	Performance Expectations	Core Ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.
<b>Central Idea/Enduring Understanding:</b> Artists continually develop their work and skills through practice, constructive feedback, reflection and revision.		<b>Essential/Guiding Question:</b> What habits of mind and practice help artists grow and continue to develop?
<b>Content:</b> Observational drawing skills are developed by drawing a still-life arrangement using charcoal.		<b>Skills(Objectives):</b> <ol style="list-style-type: none"> <li>1. We are learning to identify artists associated with still life painting by reading and discussing the art of Paul Cezanne and Wayne Thiebaud.</li> <li>2. We are learning to compose a still-life by using depth, balance and spacing of 3-5 inanimate objects.</li> <li>3. We are learning to create value with charcoal by establishing the highlights, mid-tones, and shadows</li> </ol>
<b>Interdisciplinary Connections:</b> Science - looking at the effects of light on objects and how cast shadows are created. Using skull replicas in the still-life arrangements introduces students to the underlying anatomy of the human face.  History - reading about the history of still-life painting and learning about some of the masters such as Paul Cezanne.		
Stage 2: Assessment Evidence		
<b>Performance Task(s):</b> Assessment: <ul style="list-style-type: none"> <li>• Summative project grade based on rubric</li> <li>• Formative grades based on class participation and progress</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>		<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Teacher-student discussions</li> <li>• Student observation checklist</li> <li>• Turn and talk</li> <li>• Peer assessment</li> <li>• Art critique</li> <li>• Student self-assessment</li> <li>• Exit slips</li> </ul>
Stage 3: Learning Plan		
<b>Learning Opportunities/Strategies:</b> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion and demonstration</li> <li>• Guided practice</li> <li>• Independent practice</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Cooperative learning</li> </ul>		<b>Resources:</b> Scholastic Art, online information, teacher and student examples, google classroom  Materials: Inanimate objects collected throughout the years, charcoal, grey charcoal paper  Social Studies Resources:

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				<ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
<b><u>Differentiation</u></b>				
*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation				
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL	
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	Development of personal ideas, voice and style. Promoting student leadership and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice and style. Use of visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> <li>Extended time</li> <li>Provide visual aids</li> <li>Repeated directions</li> <li>Differentiate based on proficiency</li> <li>Provide word banks</li> <li>Allow for translators, dictionaries</li> </ul>	

# Drawing and Painting

**Unit Title:** Perspective Drawing

## Stage 1: Desired Results

### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr1b:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

**1.5.12prof.Pr4a:** Analyze, select and curate artifacts and/or artworks for presentation and preservation.

**1.5.12prof.Re9a:** Establish relevant criteria in order to evaluate a work of art or collection of works.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

#### **2020 Media Arts Standards 1.2**

**1.2.12prof.Cr3a:** Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.

**1.2.12acc.Cr3a:** Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.

**1.2.12acc.Cr3b:** Demonstrate an understanding of media art principles through a selection of tools and production processes.

**1.2.12prof.Pr5b:** Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.

**1.2.12prof.Pr5c:** Demonstrate adaptation and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks.

**1.2.12acc.Pr5a:** Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.

### **Career Readiness, Life Literacies and Key Skills**

<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
<b>9.4.12.Cl.2</b>	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
<b>9.4.12.CT.1</b>	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

### Central Idea/Enduring Understanding:

Artists invent, create and experiment with a variety of tools, materials and techniques to communicate ideas and express emotions.

### Essential/Guiding Question:

How does an artist choose which materials and techniques might best communicate an idea?

### Content:

Perspective drawing is learned by creating a city street using one point linear perspective.

### Skills(Objectives):

1. We are learning to create the illusion of depth in our artwork by using the rules of one point perspective with these key points: vanishing point, horizon line, converging lines, overlapping, scale changes
2. We are learning to use the elements and principles of art by composing a cityscape using one point perspective
3. We are learning to create a light source in our drawings in order to create a range of values: highlights, midtones, shadows.

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## Interdisciplinary Connections:

Math - rulers and t-squares will be used to draw parallel and perpendicular lines. The idea of equidistant proportional spacing utilizes math by using bisecting and diagonal lines.

History - the development of perspective drawing is explored within the context of technological advances in human culture.

## Stage 2: Assessment Evidence

### Performance Task(s):

Assessment:

- Summative project grade based on rubric
- Formative grades based on class participation and progress
- Class critique
- Online assessment

### Other Evidence:

- Teacher observation
- Teacher-student discussions
- Student observation checklist
- Turn and talk
- Peer assessment
- Art critique
- Student self-assessment
- Exit slips

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Whole group learning with teacher lecture, discussion and demonstration
- Guided practice
- Independent practice
- Small group instruction
- Individual instruction
- Cooperative learning

### Resources:

Scholastic Art, online information, teacher and student examples, google classroom

Materials: paper, ruler, t-square, pencil, colored pencils, markers

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

*\*Be sure to only include applicable resources.*

### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice and style. Development of portfolio of original artwork in	Development of personal ideas, voice and style. Promoting student leadership	Development of personal ideas, voice and style. Use of	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might

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<p>anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.</p>	<p>and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.</p>	<p>visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.</p>	<p>include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> <li>Extended time</li> <li>Provide visual aids</li> <li>Repeated directions</li> <li>Differentiate based on proficiency</li> <li>Provide word banks</li> <li>Allow for translators, dictionaries</li> </ul>
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**Unit Title:** Figure Drawing

### Stage 1: Desired Results

**Standards & Indicators:**

**2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr3a:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

**1.5.12prof.Pr5a:** Analyze and evaluate the reasons and ways an exhibition is presented.

**1.5.12prof.Re9a:** Establish relevant criteria in order to evaluate a work of art or collection of works.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

**2020 Media Arts Standards 1.2**

**1.2.12prof.Pr6a:** Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.

**1.2.12prof.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.

**1.2.12acc.Pr6a:** Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.

**1.2.12acc.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.

**1.2.12prof.Re9a:** Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals

**1.2.12prof.Cn10a:** Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.

# Drawing and Painting

Career Readiness, Life Literacies and Key Skills		
Standard	Performance Expectations	Core Ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.
<b>Central Idea/Enduring Understanding:</b> Artists continually develop their work and skills through practice, constructive feedback, reflection and revision		<b>Essential/Guiding Question:</b> How does knowing the contexts, histories and traditions of art forms help us create works of art and design?
<b>Content:</b>  Figure drawing is explored through gesture drawings and anatomical drawings by using a live model.		<b>Skills(Objectives):</b> <ol style="list-style-type: none"> <li>1. We are learning to make gesture drawings from a live model by expressing the weight and mass with as few marks as possible</li> <li>2. We are learning to use a variety of drawing materials and techniques associated with gesture drawing</li> <li>3. We are learning to use the correct proportions of the human figure</li> <li>4. We are learning to make modeled drawings (the use of value) by using charcoal to draw a model in a 25 min. seated pose</li> <li>5. We are learning to identify artists such as Michelangelo known for their work with the human figure.</li> </ol>
<b>Interdisciplinary Connections:</b> History - students learn about the renaissance artists such as Michelangelo and Leonardo Da Vinci  Math - Figure proportions and facial proportions are taught by seeing how large one feature is compared to another feature.		
Stage 2: Assessment Evidence		
<b>Performance Task(s):</b> Assessment: <ul style="list-style-type: none"> <li>• Summative project grade based on rubric</li> <li>• Formative grades based on class participation and progress</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>		<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Teacher-student discussions</li> <li>• Student observation checklist</li> <li>• Turn and talk</li> <li>• Peer assessment</li> <li>• Art critique</li> <li>• Student self-assessment</li> <li>• Exit slips</li> </ul>
Stage 3: Learning Plan		
<b>Learning Opportunities/Strategies:</b> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion and demonstration</li> </ul>		<b>Resources:</b> Scholastic Art, online information, teacher and student

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<ul style="list-style-type: none"> <li>• Guided practice</li> <li>• Independent practice</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Cooperative learning</li> </ul>	<p>examples, google classroom</p> <p>Materials: paper, art sticks, vine charcoal, compressed charcoal, grey charcoal paper</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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## Differentiation

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High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	Development of personal ideas, voice and style. Promoting student leadership and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice and style. Use of visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

# Drawing and Painting

**Unit Title:** Color Theory

## Stage 1: Desired Results

### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr3a:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

**1.5.12prof.Pr5a:** Analyze and evaluate the reasons and ways an exhibition is presented.

**1.5.12prof.Re9a:** Establish relevant criteria in order to evaluate a work of art or collection of works.

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#### **2020 Media Arts Standards 1.2**

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**1.2.12acc.Pr6a:** Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.

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### Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

### Central Idea/Enduring Understanding:

Artists invent, create and experiment with a variety of tools, materials and techniques to communicate ideas and express emotions.

### Essential/Guiding Question:

How does an artist choose which materials and techniques might best communicate an idea?

### Content:

Color theory is explored by creating a color wheel using only the three primary colors.

### Skills(Objectives):

1. We are learning to create a color wheel by using the three primary colors: red, yellow and blue
2. We are learning to mix colors by creating the secondary and tertiary colors from the 3 primary colors
3. We are learning to create tints and shades of all the colors in the color wheel

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## Interdisciplinary Connections:

Science - color theory is explored by learning about the properties of light and how the brain perceives color.

## Stage 2: Assessment Evidence

### Performance Task(s):

Assessment:

- Summative project grade based on rubric
- Formative grades based on class participation and progress
- Class critique
- Online assessment

### Other Evidence:

- Teacher observation
- Teacher-student discussions
- Student observation checklist
- Turn and talk
- Peer assessment
- Art critique
- Student self-assessment
- Exit slips

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Whole group learning with teacher lecture, discussion and demonstration
- Guided practice
- Independent practice
- Small group instruction
- Individual instruction
- Cooperative learning

### Resources:

Scholastic Art, online information, teacher and student examples, google classroom

Materials: tag board, tempera paint, compass, ruler, paint brushes

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

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advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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<b>Unit Title:</b> Watercolor Painting		
<b>Stage 1: Desired Results</b>		
<b>Standards &amp; Indicators:</b> <b>2020 Visual and Performing Arts 1.5 Visual Arts</b> <b>1.5.12prof.Cr1a:</b> Use multiple approaches to begin creative endeavors. <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented. <b>1.5.12prof.Re8a:</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. <b>1.5.12prof.Cn10a:</b> Document the process of developing ideas from early stages to fully elaborated ideas. <b>2020 Media Arts Standards 1.2</b> <b>1.2.12prof.Cr3a:</b> Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone. <b>1.2.12acc.Cr3a:</b> Apply ideas with deliberate choices in organization, integrating content and stylistic conventions. <b>1.2.12acc.Cr3b:</b> Demonstrate an understanding of media art principles through a selection of tools and production processes. <b>1.2.12prof.Pr5b:</b> Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions. <b>1.2.12prof.Pr5c:</b> Demonstrate adaptation and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks. <b>1.2.12acc.Pr5a:</b> Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.		
<b>Career Readiness, Life Literacies and Key Skills</b>		
<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
<b>9.4.12.Cl.2</b>	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.

# Drawing and Painting

9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.
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<b><u>Central Idea/Enduring Understanding:</u></b> Looking at and discussing art can help us understand and appreciate diverse cultures, backgrounds and styles	<b><u>Essential/Guiding Question:</u></b> How does art help us communicate about our own experiences and understand the lives of others?
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<b><u>Content:</u></b> Watercolor paint is used to create a cubist inspired self-portrait exploring the use of value and contrast	<b><u>Skills(Objectives):</u></b> <ol style="list-style-type: none"> <li>1. We are learning to identify the art of Pablo Picasso and the Cubist movement by learning about the characteristics that defined cubism.</li> <li>2. We are learning to create a self portrait by using proper facial proportions.</li> <li>3. We are learning to create a cubist inspired design on our self portrait drawings</li> <li>4. We are learning to create value and contrast by using gradients of light and dark with watercolor paint.</li> </ol>
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<b><u>Interdisciplinary Connections:</u></b> History - students learn about the cubist movement and the art of Pablo Picasso  Math- cubism explores the idea of expressing three dimensional space on a two dimensional surface by rendering multiple viewpoints on a flat (2D) picture plane.
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## Stage 2: Assessment Evidence

<b><u>Performance Task(s):</u></b> Assessment: <ul style="list-style-type: none"> <li>• Summative project grade based on rubric</li> <li>• Formative grades based on class participation and progress</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>	<b><u>Other Evidence:</u></b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Teacher-student discussions</li> <li>• Student observation checklist</li> <li>• Turn and talk</li> <li>• Peer assessment</li> <li>• Art critique</li> <li>• Student self-assessment</li> <li>• Exit slips</li> </ul>
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## Stage 3: Learning Plan

<b><u>Learning Opportunities/Strategies:</u></b> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion and demonstration</li> <li>• Guided practice</li> <li>• Independent practice</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Cooperative learning</li> </ul>	<b><u>Resources:</u></b> Watercolor Cubist Self-portrait resources: Scholastic Art, online information, teacher and student examples, google classroom  Materials: watercolor paints, watercolor paper, paint brushes, ruler
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# Drawing and Painting

	<p>Social Studies Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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## Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	Development of personal ideas, voice and style. Promoting student leadership and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice and style. Use of visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

# Drawing and Painting

**Unit Title:** Acrylic Painting

## Stage 1: Desired Results

### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12prof.Cr2a:** Engage in making a work of art or design without having a preconceived plan.

**1.5.12prof.Pr4a:** Analyze, select and curate artifacts and/or artworks for presentation and preservation.

**1.5.12prof.Re7a:** Hypothesize ways in which art influences perception and understanding of human experiences.

**1.5.12prof.Cn11b:** Describe how knowledge of global issues, including climate change, may influence personal responses to art.

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

#### **2020 Media Arts Standards 1.2**

**1.2.12prof.Pr6a:** Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.

**1.2.12prof.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.

**1.2.12acc.Pr6a:** Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.

**1.2.12acc.Pr6b:** Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.

**1.2.12prof.Re9a:** Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals

**1.2.12prof.Cn10a:** Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.

### **Career Readiness, Life Literacies and Key Skills**

<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

### Central Idea/Enduring Understanding:

Creativity, innovative thinking and problem solving are essential life skills that can be developed throughout life

### Essential/Guiding Question:

How does one foster creativity and innovative thinking?

### Content:

Acrylic painting techniques are explored by creating a landscape painting

### Skills(Objectives):

1. We are learning to use acrylic paints by using various techniques such as wet on wet blending.
2. We are learning to use the principles of balance and unity when creating our compositions.
3. We are learning to create a harmonious color scheme by using a limited palette.

### Interdisciplinary Connections:

Science - Students are encouraged to take reference pictures out in nature and notice the effects of light at different times of the day

# Drawing and Painting

History - Students learn about the impressionist painters such as Claude Monet

## Stage 2: Assessment Evidence

### Performance Task(s):

Assessment:

- Summative project grade based on rubric
- Formative grades based on class participation and progress
- Class critique
- Online assessment

### Other Evidence:

- Teacher observation
- Teacher-student discussions
- Student observation checklist
- Turn and talk
- Peer assessment
- Art critique
- Student self-assessment
- Exit slips

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Whole group learning with teacher lecture, discussion and demonstration
- Guided practice
- Independent practice
- Small group instruction
- Individual instruction
- Cooperative learning

### Resources:

Scholastic Art, online information, teacher and student examples, google classroom

Materials: acrylic paints, paint brushes, canvas panels, palettes

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

*\*Be sure to only include applicable resources.*

### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting	Development of personal ideas, voice and style. Promoting student leadership and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars.	Development of personal ideas, voice and style. Use of visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing

## Drawing and Painting

student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	Independent and guided practice. Use of notes and online resources.	resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	ELL supports should include, but are not limited to, the following: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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<b>Unit Title:</b> Printmaking		
<b>Stage 1: Desired Results</b>		
<b><u>Standards &amp; Indicators:</u></b> <b>2020 Visual and Performing Arts 1.5 Visual Arts</b> <b>1.5.12prof.Cr1b:</b> Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. <b>1.5.12prof.Pr4a:</b> Analyze, select and curate artifacts and/or artworks for presentation and preservation. <b>1.5.12prof.Re8a:</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. <b>1.5.12prof.Cn11b:</b> Describe how knowledge of global issues, including climate change, may influence personal responses to art. <b>2020 Media Arts Standards 1.2</b> <b>1.2.12prof.Pr6a:</b> Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences. <b>1.2.12prof.Pr6b:</b> Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others. <b>1.2.12acc.Pr6a:</b> Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels. <b>1.2.12acc.Pr6b:</b> Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation. <b>1.2.12prof.Re9a:</b> Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals <b>1.2.12prof.Cn10a:</b> Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.		
<b>Career Readiness, Life Literacies and Key Skills</b>		
<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
<b>9.4.12.Cl.2</b>	Identify career pathways that highlight personal talents, skills, and abilities	Innovative ideas or innovation can lead to career opportunities.
<b>9.4.12.CT.1</b>	Identify problem-solving strategies used in the development of an innovative product or	Collaboration with individuals with diverse experiences can aid in the

# Drawing and Painting

	practice	problem-solving process, particularly for global issues where diverse solutions are needed.
<b><u>Central Idea/Enduring Understanding:</u></b> Art can be used as a social tool to question and challenge		<b><u>Essential/Guiding Question:</u></b> How does art and art making help us question and make sense of the world around us?
<b><u>Content:</u></b> Printmaking is explored by carving a linoleum printing plate and making an edition of prints		<b><u>Skills(Objectives):</u></b> <ol style="list-style-type: none"> <li>1. We are learning to identify different values in a photo reference or drawing by indicating the highlights, shadows and midtones of a reference picture.</li> <li>2. We are learning to make a linoleum printing plate by transferring a drawing onto the linoleum and carving the image.</li> <li>3. We are learning to create an edition of print(s) by inking our carved linoleum and transferring the inked image onto paper.</li> </ol>
<b><u>Interdisciplinary Connections:</u></b> History - The art of Japanese woodblock printmakers is introduced and the famous artist known as Hokusai.  Political themed art is explored by looking at the anti war art of the german artist Kathe Kollwitz		
<b>Stage 2: Assessment Evidence</b>		
<b><u>Performance Task(s):</u></b> Assessment: <ul style="list-style-type: none"> <li>• Summative project grade based on rubric</li> <li>• Formative grades based on class participation and progress</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>		<b><u>Other Evidence:</u></b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Teacher-student discussions</li> <li>• Student observation checklist</li> <li>• Turn and talk</li> <li>• Peer assessment</li> <li>• Art critique</li> <li>• Student self-assessment</li> <li>• Exit slips</li> </ul>
<b>Stage 3: Learning Plan</b>		
<b><u>Learning Opportunities/Strategies:</u></b> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion and demonstration</li> <li>• Guided practice</li> <li>• Independent practice</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Cooperative learning</li> </ul>		<b><u>Resources:</u></b> Scholastic Art, online information, teacher and student examples, google classroom  Materials: linoleum blocks, bench hooks, linoleum carving tools, barons, brayers, printing ink, printing paper  Social Studies Resources: <ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> LGBT and Disabilities Law Resources:

## Drawing and Painting

		<ul style="list-style-type: none"><li>● <a href="#">GLSEN Educator Resources</a></li><li>● <a href="#">Supporting LGBTQIA Youth Resource List</a></li><li>● <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li></ul> <p><i>*Be sure to only include applicable resources.</i></p>	
<b><u>Differentiation</u></b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation			
<b>High-Achieving Students</b>	<b>On Grade Level Students</b>	<b>Struggling Students</b>	<b>Special Needs/ELL</b>
Development of personal ideas, voice and style. Development of portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student exemplars. Use of notes and online resources.	Development of personal ideas, voice and style. Promoting student leadership and competency to instruct fellow students Use of a visual chart, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice and style. Use of visual charts, demonstrations, student and teacher exemplars. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures. Variation of lessons include simplification of projects in terms of scale, detail and subject matter.	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

## Pacing Guide

# Drawing and Painting

Course Name	Resource	Standards
<b>MP 1</b>		
<b>UNIT 1</b> Pattern and Shape - Mandala 10 blocks	<b>Mandala project</b> <b>Resources:</b> Scholastic Art, online information, teacher and student examples, google classroom  <b>Assessment:</b> <ul style="list-style-type: none"> <li>Grading based on rubric</li> <li>Class critique</li> <li>Online assessment</li> </ul>	<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. <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented. <b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works. <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.
<b>UNIT 2</b> Observational Drawing - Still-life 10 blocks	<b>Charcoal Still-life Resources:</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b>  <b>Assessment:</b> <ul style="list-style-type: none"> <li>Grading based on rubric</li> <li>Class critique</li> <li>Online assessment</li> </ul>	<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. <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented. <b>1.5.12prof.Re8a:</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.
<b>MP 2</b>		
<b>UNIT 3</b> Perspective Drawing 10 Blocks	<b>One-point Perspective Resources:</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b>  <b>Assessment:</b> <ul style="list-style-type: none"> <li>Grading based on rubric</li> <li>Class critique</li> <li>Online assessment</li> </ul>	<b>1.5.12prof.Cr1b:</b> Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. <b>1.5.12prof.Pr4a:</b> Analyze, select and curate artifacts and/or artworks for presentation and preservation. <b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works. <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.

## Drawing and Painting

<p>UNIT 4 Figure Drawing 10 Blocks</p>	<p><b>Figure drawing Resources:</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b></p> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Grading based on rubric</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>	<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.  <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.  <b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works.  <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.</p>
<p><b>MP 3</b></p>		
<p>UNIT 5 Color Theory 10 blocks</p>	<p><b>Color Wheel Resources: Scholastic Art, online information, teacher and student examples, google classroom</b></p> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Grading based on rubric</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>	<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.  <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.  <b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works.  <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.</p>
<p>UNIT 6 Watercolor - Cubist Self-portrait 10 blocks</p>	<p><b>Watercolor Cubist Self-portrait resources:</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b></p> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Grading based on rubric</li> <li>• Class critique</li> <li>• Online assessment</li> </ul>	<p><b>1.5.12prof.Cr1a:</b> Use multiple approaches to begin creative endeavors.  <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.  <b>1.5.12prof.Re8a:</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.  <b>1.5.12prof.Cn10a:</b> Document the process of developing ideas from early stages to fully elaborated ideas.</p>
<p><b>MP 4</b></p>		

## Drawing and Painting

<p>UNIT 7 Acrylic Painting - landscape 10 blocks</p>	<p><b>Acrylic landscape resources:</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b></p> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• <b>Grading based on rubric</b></li> <li>• <b>Class critique</b></li> <li>• <b>Online assessment</b></li> </ul>	<p><b>1.5.12prof.Cr2a:</b> Engage in making a work of art or design without having a preconceived plan.  <b>1.5.12prof.Pr4a:</b> Analyze, select and curate artifacts and/or artworks for presentation and preservation.  <b>1.5.12prof.Re7a:</b> Hypothesize ways in which art influences perception and understanding of human experiences.  <b>1.5.12prof.Cn11b:</b> Describe how knowledge of global issues, including climate change, may influence personal responses to art.  <b>1.5.12prof.Cn10a:</b> Document the process of developing ideas from early stages to fully elaborated ideas.</p>
<p>UNIT 8 Printmaking 10 blocks</p>	<p><b>Printmaking resources</b> <b>Scholastic Art, online information, teacher and student examples, google classroom</b></p> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• <b>Grading based on rubric</b></li> <li>• <b>Class critique</b></li> <li>• <b>Online assessment</b></li> </ul>	<p><b>1.5.12prof.Cr1b:</b> Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.  <b>1.5.12prof.Pr4a:</b> Analyze, select and curate artifacts and/or artworks for presentation and preservation.  <b>1.5.12prof.Re8a:</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.  <b>1.5.12prof.Cn11b:</b> Describe how knowledge of global issues, including climate change, may influence personal responses to art.</p>