

Fine Art II

Unit 1 Title: Drawing Review

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.5 Visual Arts

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

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

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

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:

Historical context:
Starting from the renaissance to contemporary art artists such as Michelangelo, raphael, caravaggio to contemporary artists used the basic drawing elements to create lasting works of art.

Essential/Guiding Question:

How do artists use the Elements of Art as a visual expression?

Content:

By examining artists and styles throughout history students will complete a number of assignments that strengthen the core elements of art and principles of design focusing on drawing within various mediums

Skills(Objectives):

Hand eye coordination focusing on line, shape, value and mediums of graphite, charcoal, pastel & ink.
Observational drawing, perspective drawing, technical and expressive ways of using the different materials

Interdisciplinary Connections:

This art course reinforces concepts taught in:

History: The arts of the renaissance to contemporary arts in correlation to events of each era

Science and Math: The science behind how we actually see to the mathematics behind proportion and perspectives

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Stage 2: Assessment Evidence

Performance Task(s):

Project-based lessons with grades based on rubrics, midterm and final exam.

Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.

Example projects

1. Ribbon studies in pencil
2. Tonal Observational drawing in charcoal
3. Figure Drawing in ink
4. Fantasy floor in perspective
5. Reflected object in pen & ink

Other Evidence:

Daily Do-Now activities

Vocabulary

Sketches

Projects assessed using rubrics focused on skills taught

Safety protocols and processes used

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

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 a portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of	Development of personal ideas, voice, and style. Promoting student leadership and competency to instruct fellow students. Use of a	Development of personal ideas, voice, and style. Use of visual charts, demonstrations, student and teacher examples.	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

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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 examples. Use of notes and online resources.	visual chart, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources.	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.	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 2 Title: 3 Dimensional Exploration

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.5 Visual Arts

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

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

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.

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.

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<p><u>Central Idea/Enduring Understanding:</u> Historical context: Artists use and create 3 dimensional works to stimulate and evoke our perception and emotions throughout time. From Ancient temples to modern sculpture parks</p>	<p><u>Essential/Guiding Question:</u> We live in a 3 dimensional world day in and day out. How do artists use the concept of that space to create appealing and contemplative works of art?</p>
<p><u>Content:</u> How working with different materials such as: White Clay, Plaster, mixed media and Terracotta affects the outcome or desired results of works created in a 3D space</p>	<p><u>Skills(Objectives):</u> Learning the use of new materials and tools with the processes that go along with them Use of art styles, movements, personal expression, and cultural inspirations. Physical engagement: Hand-eye coordination, tool handling, and use Environmental awareness of surroundings, important health information</p>
<p><u>Interdisciplinary Connections:</u> This art course reinforces concepts taught in:</p> <p>History: The use of readily available materials and tools that our ancestors would have had access to depending on their location</p> <p>Math: Measuring length and placement of materials along with pattern development based on visual counting and repetition</p> <p>Science: Physical properties of materials and how they interact with each other</p>	
<p>Stage 2: Assessment Evidence</p>	
<p><u>Performance Task(s):</u> Using Various 3 dimensional mediums Project-based lessons with grades based on rubrics, midterm and final exam. Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges. <u>Example projects</u> Projects: 1. Gargoyle/figure study 2. Terracotta abstract sculpture in clay 3. Fantasy mask in plaster and mixed media</p>	<p><u>Other Evidence:</u> Daily Do-Now activities Vocabulary Sketches Projects assessed using rubrics focused on skills taught Safety protocols and processes used</p>

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Stage 3: Learning Plan

<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none"> • Whole group learning with teacher lecture, discussion, and demonstration; • Guided practice; • Independent practice; • Small group instruction; • Individual instruction; • Cooperative learning. 	<p><u>Resources:</u></p> <p>Scholastic Art Online information Teacher and student examples Google classroom</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> • The New Jersey Amistad Commission Interactive Curriculum • NJ Commission on Holocaust Education • Learning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities <p><i>*Be sure to only include applicable resources.</i></p>
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<p><u>Differentiation</u></p> <p>*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</p>			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<p>Development of personal ideas, voice, and style. Development of a 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 examples. Use of notes and online resources.</p>	<p>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 examples. Independent and guided practice. Use of notes and online resources.</p>	<p>Development of personal ideas, voice, and style. Use of visual charts, demonstrations, student and teacher examples. 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.</p>	<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"> Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

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Unit 3 Title: Painting

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.5 Visual Arts

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

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

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

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:

Historical context:
How artists challenged the way we see not only scientifically but emotionally through different stylistic era's from realism, impressionism, surrealism, industrialism abstract to contemporary visions

Essential/Guiding Question:

Why do certain images/styles/subject matter create different feelings or reactions? How can we describe and use techniques to portray those attributes in our own work?

Content:

Tools, Techniques and materials: Terra cotta clay,, Armature, Coil, Extruder, Vase, Vessel, Handle, Pulling A Handle, Keying, Lid, Pottery Wheel, Throwing

Skills(Objectives):

Use of art styles, movements, personal expression, and cultural inspirations.

Physical engagement: Hand-eye coordination, tool handling, and use

Environmental awareness of surroundings, important health information

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<p>Artistic themes: Proportion, Expression, Theme, Motif, Movement, Color Scheme, Greek Key, Silhouette</p>	
<p><u>Interdisciplinary Connections:</u> This art course reinforces concepts taught in:</p> <p>History: The use of readily available materials and tools that our ancestors would have had access to depending on their location</p> <p>Math: Composition and rule of 3rds, measuring and division of paint amounts</p> <p>Science: How we see color and scientific visual attributes</p>	
<h2>Stage 2: Assessment Evidence</h2>	
<p><u>Performance Task(s):</u></p> <p>Use color schemes to create images that stand out, create mood. Expressive dream depictions through the use of perspective in landscapes (background, middle ground, fore ground)</p> <p>Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.</p> <p><u>Example projects</u></p> <ol style="list-style-type: none"> 1. Complementary color portrait in acrylic 2. Monochromatic interior in Tempera 3. Surrealist dream in pastel 4. Watercolor landscape 	<p><u>Other Evidence:</u></p> <p>Daily Do-Now activities</p> <p>Vocabulary</p> <p>Sketches</p> <p>Projects assessed using rubrics focused on skills taught</p> <p>Safety protocols and processes used</p>
<h2>Stage 3: Learning Plan</h2>	
<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none"> • Whole group learning with teacher lecture, discussion, and demonstration; • Guided practice; • Independent practice; • Small group instruction; • Individual instruction; • Cooperative learning. 	<p><u>Resources:</u></p> <p>Scholastic Art</p> <p>Online information</p> <p>Teacher and student examples</p> <p>Google classroom</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> • The New Jersey Amistad Commission Interactive Curriculum • NJ Commission on Holocaust Education • Learning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities

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				<i>*Be sure to only include applicable resources.</i>
<u>Differentiation</u> *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 a 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 examples. 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 examples. 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 examples. 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.	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	

<u>Unit 4 Title:</u> Printmaking and Mixed Media
Stage 1: Desired Results
<u>Standards & Indicators:</u> 2020 Visual and Performing Arts 1.5 Visual Arts 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place. 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. 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.

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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		
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: Historical context: The industrial age affected not only the mechanics of life but brought innovations in art production, especially in making multiple copies. World War 2 issued in the age of propaganda posters and women's work rights		Essential/Guiding Question: How does the increase in technological advancement affect the way we produce art?
Content: Making multiple prints of works and reproductions Tools: brayer, bench hook, baron, ink, proof, collage, juxtaposition, cobbing-cutting out the background, foreground, middle ground. Layering, etching, carving Artistic Expression & Techniques: Pattern, Expression, Color, Form Life Cast, Mold, Exaggeration		Skills(Objectives): Use of art styles, movements, personal expression, and cultural inspirations. Physical engagement: Hand-eye coordination, tool handling, and use Environmental awareness of surroundings, important health information
Interdisciplinary Connections: This art course reinforces concepts taught in: History: the use of machines and new tools to create and reproduce art the the subjects we portrayed during the industrial revolution and world war 2 propaganda Math: Measuring length and placement of materials along with pattern development based on visual counting and repetition		
Stage 2: Assessment Evidence		
Performance Task(s): Project-based lessons with grades based on rubrics, midterm and final exam. Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges. <u>Example projects</u>		Other Evidence: Daily Do-Now activities Vocabulary Sketches Projects assessed using rubrics focused on skills taught Safety protocols and processes used

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<div>1. Block printing</div> <div>2. Found object piece 9 Sculpture or multimedia piece</div> <div>3. Social commentary collage</div>			
Stage 3: Learning Plan			
<div>Learning Opportunities/Strategies:</div> <div><div>● Whole group learning with teacher lecture, discussion, and demonstration;</div><div>● Guided practice;</div><div>● Independent practice;</div><div>● Small group instruction;</div><div>● Individual instruction;</div><div>● Cooperative learning.</div></div>		<div>Resources:</div> <div>Scholastic Art</div> <div>Online information</div> <div>Teacher and student examples</div> <div>Google classroom</div> <div>Social Studies Resources:</div> <div><div>● The New Jersey Amistad Commission Interactive Curriculum</div><div>● NJ Commission on Holocaust Education</div><div>● Learning for Justice</div></div> <div>LGBT and Disabilities Law Resources:</div> <div><div>● GLSEN Educator Resources</div><div>● Supporting LGBTQIA Youth Resource List</div><div>● Respect Ability: Fighting Stigmas, Advancing Opportunities</div></div> <div><i>*Be sure to only include applicable resources.</i></div>	
<div>Differentiation</div> <div>*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</div>			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice, and style. Development of a 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 examples. 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 examples. 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 examples. 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.	<div>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</div> <div>ELL supports should include, but are not limited to, the following::</div> <div>Extended time</div> <div>Provide visual aids</div> <div>Repeated directions</div> <div>Differentiate based on proficiency</div> <div>Provide word banks</div> <div>Allow for translators. dictionaries</div>

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Pacing Guide

Course Name	Resource	Standards
MP 1		
UNIT 1 -Drawing Drawing review (10 Days) Tonal drawing (7 Days) Compositional Drawing (20 Days)	Resources: Michelangelo - line and shape Caravaggio - form and value Raphael - expression Dali -surrealism Escher - perspective Beardsley - illusion Scholastic Art Online information Teacher and student examples Google classroom Vocabulary: contour lines- cross contour, gesture, continuous line, blind contour, weighted, modeled, tonal, value, charcoal, geometric and organic shapes, proportion, linear perspective- 1 and 2-point, hatch, cross-hatch, stipple Projects: <ol style="list-style-type: none"> 1. Ribbon studies in pencil 2. Tonal/value Observational drawing in charcoal 3. Figure Drawing in ink 4. Fantasy floor in perspective Reflected object in pen & ink Assessment: -Grading based on rubric -class critique -online assessment	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.
MP1		
UNIT 2 -Sculpture White & Terracotta Clay (20 Days) Plaster and mixed media (20 Days)	Resources: Historical Artists: Ogden Picasso Constantin Brancusi Calder Scholastic Art Online information	1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art. 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.

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	<p>Teacher and student examples Google classroom</p> <p>Vocabulary: ceramics, coil, pinch, slab, score, slip, fire, kiln, stilts, pottery wheel, ribs, needle tool, elastic or plastic, low-fired clay, leather-hard, greenware, bisque ware, glaze ware, copper, brass, aluminum, steel, wire gauge, pliers, cutting dykes, additive, and subtractive sculpting</p> <p>Projects:</p> <ol style="list-style-type: none"> 1. Gargoyle/figure study Terracotta 2. Abstract sculpture in clay Fantasy 3. Mask in plaster and mixed media <p>Assessment: -Grading based on rubric -class critique -online assessment</p>	<p>1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.</p>
MP2		
<p>UNIT 3 - Painting Acrylic (20 Days) Tempera (10 Days) Watercolor (18 Days) Pastel (5 Days)</p>	<p>Resources:</p> <p>Artists Studies: Warhol Lichtenstein Hopper Matisse Cezanne Van Gogh Scholastic Art Online information Teacher and student examples Google classroom</p> <p>Vocabulary: tint, tone, shade, primary, secondary, tertiary or intermediate, complementary, monochromatic, analogous colors, tempera, acrylic, watercolor, opaque, translucent, transparent, vehicle, pigment, bloom,</p>	<p>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.</p> <p>1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.</p> <p>1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.</p> <p>1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.</p>

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	blend, brushes- flats, and rounds Projects: <ol style="list-style-type: none"> 1. Complementary color portrait in acrylic 2. Monochromatic interior in Tempera 3. Surrealist dream in pastel 4. Watercolor landscape Assessment: <ul style="list-style-type: none"> -Grading based on rubric -class critique -online assessment 	
MP2		
UNIT 4 Printmaking and Mixed Media Linoleum (20 Days) Collage and Mixed Media (20 Days)	Resources: Artists covered: Durer Faust Janet Warhol Bearden Fish Scholastic Art Online information Teacher and student examples Google classroom Vocabulary: brayer, bench hook, baron, ink, proof, collage, juxtaposition, cobbing-cutting out the background, foreground, middle ground, background, collage. Mod Podge, layering Projects: <ol style="list-style-type: none"> 1. Block print reflection 2. Landscape portrait 3. Abstract Social commentary 4. Movie poster collage Assessment: <ul style="list-style-type: none"> -Grading based on rubric -class critique -online assessment 	1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art. 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences. 1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.