

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: **Advanced Drawing**

GRADE: **9 - 12**

ADOPTED DATE: **JUNE 2015**

UPDATED: **DECEMBER 18, 2018**

Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

The Advanced Drawing course has been designed as a continuation of the drawing experience, for those students who have successfully completed the requirements of the introductory drawing course and who desire to develop their rendering and conceptualization skills further.

The Advanced Drawing Students will revisit methods and techniques which were introduced in Drawing I; reiteration of which is aimed at achieving mastery in the discipline of drawing: high levels of artistic proficiency in those methods previously attempted, and preparedness for introduction to additional, increasingly complex approaches to art-making and more sophisticated media. Students will work toward achieving advanced skill levels and acutely-developed understanding in one or more areas of interest, which they will identify through a series of activities, completed in the first marking period, which are designed to facilitate each student's discovery of an approach which will lead to a more personalized course of studies.

Students will be encouraged to investigate a wide range of visual concepts and to develop design and drawing proficiencies through the creation of studio projects, sketch book assignments, verbal critique of artworks and written critiques.

There will be focus directed on challenging students to become creative thinkers, to generate artworks which are highly explorative and which are individualized: expressive of their interests, emotions, values and beliefs-the beginning of true "art-making".

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.
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Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

CRP1. Act as a responsible and contributing citizen and employee.

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4. Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11, Use technology to enhance productivity.

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology

applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12. Work productively in teams while using cultural global competence.

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Recommended Textbooks

**Mona Brooks *Drawing for Older Children and Teens* 1991 Renguin/Putman, Inc.
Discovering Drawing Worcester, Ma: Davis Publications, Inc., 2000**

Betty Edwards *Drawing on the Right Side of the Brain* 1991 Penguin/Putman, Inc.

**Nathan Goldstein *the Art of Responsive Drawing* 2006:
Prentice Hall**

**Mittler and Howze *Creating and Understanding Drawing* Mission Hills, CA:
Glencoe/McGraw-Hill, 1995**

Nicolaides Kiman *the Natural Way to Draw* 1990: Houghton, Mifflin

**Ted Rose and Sallye Mahan-Cox *Discovering Drawing; a Comprehensive Look at the
Most Fundamental Art Form* 2006: Davis Publications**

Ken Vieth *Engaging the Adolescent Mind* 2005: Davis Publications

**Mick Maslen and Jack Southern *Drawing Projects-an Exploration of the Language of
Drawing* 2011: Black Dog Publishing**

Course Proficiencies

Students will be able to...

Create drawings that result from informed observation, imaginative creation and memory, utilizing skills developed in basic drawing and developing those skills to a level of higher proficiency.

- Draw a variety of still-life arrangements of vast subject matter, ranging from simple to complex, in a wide range of media such as graphite pencil, charcoal, oil and chalk pastel, colored pencil and pen and ink and exploring a large number of mark-making strategies.
- Draw figures, human anatomy and portraits through the observation of live models and through the utilization of photographic references.
- Depict environments such as room interiors, landscapes and architecture, while directly experiencing these environments, “on- site” and in the studio; through the utilization of sketches made on-site and with photographic references. Experiment with a wide range of materials and mark-making strategies during the creation of these drawings.
- Apply drawing skills to the exploration of technologies such as relief printmaking; producing series of linoleum block prints, mono prints and experimenting with collography.
- Keep a sketchbook in which approaches and techniques presented in class will be explored further at home; use the sketchbook to create observational renderings and to develop concepts for unique, individual renderings.
- Create drawings that are derived from imagination and memory; through these drawings explore art movements and styles such as surrealistic, expressionistic and abstraction.
- Solve visual “problems” which are presented in class through the creation of drawings, or series of drawings.
- Analyze art made by themselves and others through critique; both verbal and written. Continue to develop ones own artistry through the act of art analysis.
- Generate art in conjunction with the written word; such as illustrations, graphic designs or creative stories which further explain ones artwork

Curriculum Units

Unit 1: Exploration of the Still life: Students will develop their mastery of still life rendering through the exploration of a number of still life arrangements, media and techniques. Beginning with simple, single-object still life drawings which each student will render individually and concluding with vast still life arrangements, from which the entire class will draw, students will:

- Arrange shapes at interesting positions and relate forms to each other within set parameters; in short, juxtapose shapes artistically.
- Make critical choices regarding the portion of the still life arrangement that should be depicted on the picture plane and use tools such as view-finders to aid in making those decisions.
- Draw convincingly realistic shapes, using scale and comparative measurement techniques to accurately depict proportion.
- Model shapes, creating the illusion of form through the continued development of shading techniques learned prior to this course.
- Develop a wide range of mark-making strategies to effectively describe a great range of textural surfaces while exploring materials such as, graphite pencil, colored pencil, charcoal, chalk pastel, oil pastel and conte crayon.

- Develop an understanding of the approaches necessary for drawing still life renderings in personalized, highly individualized manners; in short, create emotional, humanistic drawings through expressive depictions of inanimate objects.
- Create highly stylized, abstracted still life renderings; derive inspiration from art movements such as cubism and synthetic cubism.
- Utilize sketchbooks and journals in pursuit and development of advanced proficiency in still life rendering.
- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Unit 2: Figure Rendering: Students will develop mastery of figure rendering through the depiction of live and inanimate subjects. Students will:

- Complete numerous artworks in which the clothed figure is depicted in drawing sessions, during which they will alternate between rendering and modeling for their peers
- Use photographic references, skeleton replicas; plaster busts and rubber casts of hands. Additionally, students will conduct anatomical studies, through which they will render their own hands and feet.
- Complete a series of gesture drawings; timed figure sketches and long-duration, “finished” drawings, which are accurately and thoroughly modeled.
- Depict drawings in proper proportion, depicting the human form with accuracy.
- Effectively render foreshortened views of the human form.
- Draw the figure expressively; distorting shape and form with intent and control, in pursuit of an emotional, subjective visual communication.
- Continue to experiment with a vast array of media, such as pencil, charcoal, pastels, colored pencil, pen and ink and conte crayon. Implement a variety of techniques; develop alternative mark-making strategies.
- Utilize sketchbooks and journals in pursuit and development of advanced proficiency in figure rendering.

- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Unit 3: Portraiture: Students will develop mastery of portraiture through the creation of sequential renderings of faces. Live “sittings”, observation of photographic references and plaster busts will be utilized as students:

- Create a series of informal portrait sketches of a wide range of facial positioning; full face, three-quarter views and profile.
- Develop “finished” portraits, in which the depiction of form and skin texture is fully developed through effective shading and modeling techniques.
- Become highly proficient in rendering facial features; depicting with accuracy shape and proportion.
- Gain advanced proficiency in the use of a variety of media, such as pastel, charcoal and conte crayon and develop informed use of materials and mark-

making techniques, to affect a particular stylistic approach, or to create a specific mood within the artwork.

- Evoke a sense of the portrait subject's mood and character, through effective, expressive mark-making strategies and informed use of shading and color.
- Create a least one portrait in which the subject is abstracted through simplification, distortion, or arbitrary use of color; as a means of expressing the artist's point of view, or communicating the artist's emotional connection to the subject. Through this abstraction, gain understanding of art movements/periods, such as expressionism, post impressionism, fauvism and cubism.
- Utilize sketchbooks and journals in pursuit and development of advanced proficiency in figure rendering.
- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Unit 4: Printmaking: Students will apply drawing skills toward the exploration of technologies such as relief printmaking; producing series of linoleum block prints, monotype prints and experimenting with collography. Students will:

- Design, carve and print linoleum block prints, from a subject of their own choice and creating an edition of no fewer than 5 identical prints from the linoleum block.
- Experiment with techniques that can produce multi-color prints, such as rainbow prints, “jigsaw prints”, multi-block prints and reduction prints.
- Create monotype prints, “ghost prints” and prints using the printer’s technique of, collography.
- Learn the technical terms which apply to tools and techniques and use those terms in discussion and writings.
- Work together as a collective group of artists; designating tasks, organizing studio spaces and collaborating on printing sessions to make optimum use of the studio sessions.

- Properly sign and number completed prints; mat a minimum of one finished print.
- Utilize sketchbooks and journals in pursuit and development of advanced proficiency in printmaking.
- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Unit 5: Fantasy Renderings: Students will create drawings that are derived from imagination and memory and will, through these drawings explore art movements and styles such as surrealism, expressionism and abstraction expressionism. Students will solve visual problems which are presented in class through the creation of drawings, or series of drawings. Students will:

- Create a drawing through which they “invent” a utilitarian object.
- Create a drawing which recalls a distant memory, or a dream.
- Create a drawing in which their dreams, or daydreams “meet” their actual worlds.
- Create a drawing which illustrates a building that can only exist in an environment which cannot naturally sustain human life.
- Create a drawing of something they have seen, or a place they have visited, without using any references other than memory.
- Create a drawing in which one object changes into another in sequential steps; one subject must be living and the other non-living: in either of the two possible combinations.
- Create an abstracted or nonobjective rendering through which an emotion, or state-of-being is expressed.

- Write a creative story and create an artwork that illustrates it and conversely; Write creatively about, or in conjunction with several of the aforementioned drawing challenges.
- Utilize sketchbooks and journals to develop their drawing concepts.
- Research the artwork of master artists who work conceptually.
- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Unit 6: Rendering Environments: Students will render observational drawings of their surroundings; landscapes, room interiors and architectural studies.

Students will:

- Create sketch studies of landscapes, “in the Field” and additionally photographically reference their subjects. They will complete their drawings in the studio, using the combined references and will execute the renderings in charcoal, pastels, conte crayon, or pen and ink.
- Create renderings of room interiors, both at home and in school, as a series of sketches and concluding with one well- developed, finished drawing.
- Create from photographic references, colored pencil and pen and ink renderings of buildings or other structures; depicting their subjects at interesting and unusual angles and points-of –view.
- In all of the renderings, correctly exercise the principles of linear and visual perspective to accurately and effectively depict space.
- Within all of their environmental renderings, implement a variety of techniques and execute control over color and value, to evoke a specific mood, or feeling.
- Write about how they felt while visiting, working, or living in the environments that they have drawn.
- Utilize sketchbooks and journals in pursuit and development of advanced proficiency in landscape, architectural and interior rendering.

- Analyze artworks of peers, master artists and the student's own work through written and verbal critiques.
 - CRP2. Apply appropriate academic and technical skills.
 - CRP4. Communicate clearly and effectively and with reason.
 - CRP6. Demonstrate creativity and innovation.
 - CRP7. Employ valid and reliable research strategies.
 - CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
 - CRP11. Use technology to enhance productivity.

Pacing Guide- Course

Content

Number of Days

Unit 1: Exploration of the Still life: Students will develop their mastery of still life rendering through the exploration of a number of still life arrangements, media and techniques. 6 Weeks

Unit 2: Students will develop mastery of figure rendering through the depiction of live and inanimate subjects. 5 Weeks

Unit 3: Portraiture: Students will develop mastery of portraiture through the creation of sequential renderings of faces. 6 Weeks

Unit 4 : Printmaking: Students will apply drawing skills toward the exploration of technologies such as relief printmaking. **6 Weeks**

Unit 5: Students will create drawings that are derived from imagination and memory. **5 weeks**

Unit 6: Rendering Environments: Students will render observational drawings of their surroundings; landscapes, room interiors and architectural studies **6Weeks**

Unit 1; Exploration of Still life

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>How will students develop their mastery of still life rendering</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p>	<p>Students will create a number of still life renderings, beginning with simple, single object placements and concluding with complex, multi-object arrangements. Each lesson will facilitate the exploration of different subjects, media and techniques.</p>	<p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson</p>

<p>How can students juxtapose shapes artistically?</p> <p>How can students learn to make critical choices regarding how subject matter should be depicted on the picture plane?</p> <p>How can students develop the skill of drawing convincingly realistic shapes and accurately depicting proportion?</p> <p>How can students develop the skill of modeling shapes,</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p>	<p>Students will be instructed in creating balanced, effective still life arrangements and will be responsible for arranging their own still life compositions prior to drawing. Students will be encouraged to use viewfinders and to crop shape off the page when drawing.</p> <p>Students will be coached in use of scale and comparative measurement when creating their renderings.</p> <p>Students will create a number of still life renderings in which</p>	<p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each</p>
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<p>creating the illusion of form on a 2D surface?</p> <p>How can students be encouraged to develop a wide range of mark-making strategies to effectively describe a great range of textural surfaces?</p> <p>What best demonstrates that students have developed an understanding of the approaches necessary for creating emotional, humanistic drawings through expressive</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p>	<p>shading and modeling will be developed via the elements of shading and through use of blending techniques. Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>Projects will be assigned, through which students will be instructed in the use of many, varied techniques. Students will create a number of drawings that explore</p>	<p>finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each</p>
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<p>depictions of inanimate objects?</p> <p>How can students be facilitated in creating highly stylized, abstracted still life renderings?</p> <p>Should students refer to other artists, art movements, cultures and historical periods to assist in the development of their drawing concentrations?</p> <p>How can students learn to value and utilize sketchbooks and journals in pursuit and development of advanced proficiency in still life rendering?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.5</p> <p>NJSLS#1.1.12.D.1 NJSLS#1.1.12.D.2 NJSLS#1.2.12.A.1 NJSLS#1.3.12.D.1 NJSLS#1.3.13.D.2 NJSLS#1.3.12.D.4 NJSLS#1.3.12.D.5 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>mark-making strategies such as, blocking in forms, scumbling, gradation blending and hatching.</p> <p>Students will write self-critiques and will describe what their intentions were regarding the artwork they have created.</p> <p>Students will be create still life renderings in which abstraction is implemented and in which color is used arbitrarily , to depict</p>	<p>finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts.</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p> <p>critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson</p> <p>Formal, graded critiques of each</p>
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<p>How can students be assisted in analyzing artworks of peers, master artists and themselves through written and verbal critique?</p>		<p>emotion, rather than figuratively.</p>	<p>finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Art</p>
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Unit 2: Figure Rendering

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>How will students become skillful in accurately depicting the human form through rendering?</p>	<p align="center"> NJSLS#1.1.12.D.1 NJSLS#1.2.12.A.1 NJSLS#1.4.12.A.2 </p>	<p>Students will complete numerous artworks in which the clothed figure is depicted in drawing sessions, during which they will alternate between rendering and modeling for their peers</p> <p>Students will use</p>	<p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each finished project</p>

<p>How can a meaningful drawing experience be facilitated for students in the art classroom?</p> <p>What sequence of drawings should take place in the art classroom to best facilitate</p> <p>How can drawing activities facilitate student knowledge of the human body and its form?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12. D2 NJSLS#1.3.12. D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>photographic references, skeleton replicas; plaster busts and rubber casts of hands. Additionally, students will conduct anatomical studies, through which they will render their own hands and feet.</p> <p>Students will complete a series of gesture drawings; timed figure sketches and long-duration, “finished” drawings, which are accurately and thoroughly modeled.</p> <p>Students will render drawings in proper proportion, depicting the human form with accuracy.</p>	<p>will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each finished project will be</p>
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<p>Can drawing the human form advance student understanding of visual and linear perspective?</p> <p>How can the figure rendering unit aid the development of students' expressive capabilities?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12. D2 NJSLS#1.3.12. D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>Students will effectively render foreshortened views of the human form. Draw the figure expressively; distorting shape and form with intent and control, in pursuit of an emotional, subjective visual communication.</p> <p>Students will continue to experiment with a vast array of media, such as pencil, charcoal, pastels, colored pencil, pen and ink and conte crayon. They will implement a variety of techniques and develop alternative mark-making strategies.</p>	<p>conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each finished project will be</p>
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<p>What additional tools and activities are necessary for the development of highly proficient figure rendering artists?</p> <p>How can students continue their artistic and expressive development through activities other than drawing?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4</p>	<p>Students will utilize sketchbooks and journals in pursuit and development of advanced proficiency in figure rendering. Students will study the drawings of master artists who have rendered the figure throughout history. They will discuss and write about what Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts that they have observed.</p>	<p>conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p>
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<p>In what ways can student reflection be facilitated after projects have been completed?</p> <p>How can students implement drawings which are expressive and highly-charged emotionally?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12. D2 NJSLS#1.3.12. D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>Students will analyze artworks of peers, master artists and their own work through written and verbal critiques.</p> <p>Students will draw figure renderings that are highly abstracted; distorted or exaggerated. These drawings will reflect the artist's feelings; using the figure as an expressive means: drawing figuratively, but not realistically.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p>
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Unit 3: Portraiture

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>How can students best develop advanced proficiency in portraiture?</p> <p>What are the specific technical concerns an artist has when creating portraits?</p> <p>What challenges can the instructor present</p>	<p>NJSLS#1.1.12.D.1 NJSLS#1.2.12.A.1 NJSLS#1.4.12.A.2</p>	<p>Students will create a series of informal portrait sketches of a wide range of facial positionings; full face, three-quarter views and profile.</p> <p>Students will develop “finished” portraits, in which the depiction of form and skin texture</p>	<p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p>

<p>to the class as a means of helping them experience these concerns and to become proficient technically?</p> <p>How does portrait rendering vary and how can an artist learn to alter his or her approach and the mood that is created when making art?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.1.12.D.1 NJSLS#1.2.12.A.1 NJSLS#1.4.12.A.2</p>	<p>is fully developed through effective shading and modeling techniques.</p> <p>Students will render facial features; depicting with accuracy shape and proportion. Students will use of a variety of media, such as pastel, charcoal and conte crayon and develop informed use of materials and mark-making techniques, to affect a particular stylistic approach, or to create a specific mood within the artwork.</p> <p>Students will evoke a sense of the portrait subject's mood and</p>	<p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded</p>
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<p>Do portraits always need to be literal; when is it appropriate and beneficial for the artist to alter and distort the image of a human being ? What is being communicated through abstractions of facial features?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4</p>	<p>character, through effective, expressive mark-making strategies and informed use of shading and color.</p> <p>Students will create at least one portrait in which the subject is abstracted through simplification, distortion, or arbitrary use of color; as a means of expressing or communicating the artist’s emotional connection to the subject.</p> <p>Students will study art movements/periods, such as expressionism, post impressionism, fauvism and cubism</p>	<p>critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded</p>
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<p>How can students learn about being effective portrait artists outside of the studio? How can history teach the artist?</p> <p>What tools and pursuits can aid student artists in developing advanced proficiency in portraiture?</p> <p>In what ways can students express what they have learned through viewing and studying artworks?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12. D2 NJSLS#1.3.12. D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>and will create portraits that are inspired from their studies.</p> <p>Students will utilize sketchbooks and journals in pursuit and development of advanced proficiency in portrait rendering.</p> <p>Students will analyze artworks of peers, master artists and their own work through written and verbal critiques.</p>	<p>critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p>
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Unit 4: Printmaking

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
To what technologies can drawing skills be applied when creating artworks?	NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1	Students will design, carve and print linoleum block prints, from a subject of their own choice and create an edition of no fewer than 5 identical prints from the linoleum block.	The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives Informal critiques of work will be conducted at the midpoint of each studio

<p>How can students be encouraged to explore, grow creatively and experiment with technologies?</p> <p>Within the discipline of printmaking, what variations of materials and approaches are there?</p> <p>How can students be facilitated in communicating about the discipline of printmaking specifically, and art in general?</p>	<p>NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>Students will experiment with techniques that can produce multi-color prints, such as rainbow prints, “jigsaw prints”, multi-block prints and reduction prints.</p> <p>Students will create monotype prints, “ghost prints” and prints using the printer’s technique of collography.</p> <p>Students will learn the technical terms which apply to tools and techniques and use those terms in discussions and writings.</p> <p>Students will properly</p>	<p>lesson.</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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<p>What additional tools and activities can aid in the growth and development of student printmakers?</p> <p>How can students learn about printmaking through observation and reflection?</p> <p>How can the arts help students to become more proficient writers?</p> <p>How can students become better at</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1</p>	<p>sign and number completed prints and matte a minimum of one finished print.</p> <p>Students will utilize sketchbooks and journals in pursuit and development of advanced proficiency in printmaking.</p> <p>Students will analyze the artworks of peers, master artists and their own work through written and</p>	<p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p>
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<p>articulating their thoughts regarding art? How can an arts education aid students in becoming proficient writers?</p>	<p>NJSLS#1.3.12.D.2</p>	<p>verbal critiques.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p>
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Unit 5:Fantasy Renderings

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>How can students be facilitated in creating drawings that are derived from imagination and memory; how will drawing in this manner help foster creative problem solving in the arts and in other</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>Students will create drawings through which they “invent” a utilitarian object.</p> <p>Students will create drawings which recall a distant memory, or a dream.</p> <p>Students will create</p>	<p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the</p>

<p>subject matter?</p> <p>What types of drawing problems foster enhanced student creativity?</p> <p>Can students effectively create observational drawings without references at the ready; will working in this manner in the studio facilitate greater observational skills</p>	<p>NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>drawings in which their dreams, or daydreams “meet” them in their actual worlds.</p> <p>Students will create drawings which illustrate a building that can only exist in an environment which cannot naturally sustain human life. The building will be “constructed” with materials one would not typically use to create an ediface.</p> <p>Students will create drawings of something they have seen, or a place they have visited, without using any references other than memory.</p>	<p>midpoint of each studio lesson.</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p>
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<p>when the student artist is drawing outside the studio?</p> <p>How can drawing creatively aid in the development of students' observational and assessment skills?</p> <p>In what way can students be assisted in effectively expressing themselves through drawing?</p> <p>What art activities facilitate development of student proficiency in writing and how can writing aid in the development of student art work?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>Students will create drawings in which one object changes into another in sequential steps; one subject must be living and the other non-living: in either of the two possible combinations. Students will create abstracted or nonobjective renderings through which an emotion, or state-of-being is expressed.</p> <p>Students will write creative stories and create artworks that illustrate them and conversely; Write creatively about, or in conjunction with</p>	<p>Informal critiques of work will be conducted at the midpoint of each studio lesson</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The New Jersey Registered Holistic</p>
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<p>How can students be assisted in developing drawing concepts, in the class and at home, independently?</p> <p>How can students be assisted in exploring art movements and styles such as surrealism, expressionism and abstraction expressionism?</p> <p>Can students learn about working creatively through viewing the art of others; how can they</p>	<p>NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>several of the aforementioned drawing challenges.</p> <p>Students will utilize sketchbooks and journals to develop their drawing concepts.</p> <p>Students will research the artworks of master artists who work conceptually.</p> <p>Students will analyze artworks of peers, master artists and the their own work through written and</p>	<p>Scoring Rubric will be used when assessing student writing</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing</p>
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become proficient at judging artworks?		verbal critiques.	
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Unit 6: Rendering Environments

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>In what way can students best develop proficiency in landscape rendering?</p> <p>Can landscape rendering help students in their depicting of space and environments?</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2</p>	<p>Students will create sketch studies of landscapes, “in the Field” and will also photographically reference their subjects; completing their drawings in the studio, using the combined references.</p> <p>Students will execute</p>	<p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each</p>

<p>How can students best become proficient in many drawing techniques and styles; how can students achieve mastery of many art media? In what additional ways can students be facilitated in their ability to depict spatial renderings?</p> <p>What additional environments can students render? How do drawing strategies vary when students depict different subjects?</p> <p>In what ways can</p>	<p>NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p> <p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>a number of landscape renderings in charcoal, pastels, conte crayon, or pen and ink and will explore a varied number of mark-making strategies.</p> <p>Students will create renderings of room interiors, both at home and in school, as a series of sketches; concluding with one well- developed, finished drawing.</p> <p>Students will create from photographic references, colored pencil and pen and ink renderings of buildings or other structures; depicting</p>	<p>studio lesson.</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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<p>students create dynamic renderings when depicting architecture?</p> <p>How can students best be exposed to drawing lessons that facilitate their understanding of and proficiency in implementing the principles of visual and linear perspective?</p> <p>How can students effectively communicate emotion through the depiction of environments?</p> <p>How can art lessons facilitate student proficiency in writing</p>	<p>NJSLS#1.3.12.D.1 NJSLS#1.3.12.D.2 NJSLS#1.3.12.D.4 NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2 NJSLS#1,3,12,D,1 NJSLS#1.3.12.D.2</p>	<p>their subjects at interesting and unusual angles and points-of -view.</p> <p>Students will create landscape and interior renderings, correctly exercising the principles of linear and visual perspective to accurately and effectively depict space.</p> <p>Students will create environmental renderings, implementing a variety of techniques and executing control over color and value; evoking a specific mood, or feeling.</p> <p>Students will write</p>	<p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts</p> <p>Informal critiques of work will be conducted at the midpoint of each studio lesson.</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core</p>
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<p>and how can writing help students to develop artistically?</p> <p>How can students be assisted in developing drawing concepts, in the class and at home, independently?</p> <p>Can students learn about working creatively through viewing the art of others; how can they become proficient at judging artworks?</p>	<p>NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>about how they felt while visiting, working, or living in the environments that they have drawn.</p> <p>Students will utilize sketchbooks and journals in pursuit and development of advanced proficiency in landscape, architectural and interior rendering.</p> <p>Students will analyze artworks of peers, master artists and the their own work through written and verbal critiques.</p>	<p>Curriculum Standards for the Arts</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing</p> <p>Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing</p> <p>New Jersey Core Curriculum Standards for the Arts</p>
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New Jersey Student Learning Content Standards
Academic Area

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Grades 9-12: Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate [proficiency](#)* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

New Jersey Scoring Rubric

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

1. Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.

2. Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
3. Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Informal critiques of work will be conducted at the midpoint of each studio lesson.

Formal, graded critiques of each finished project will be conducted, using teacher-designed rubrics that are in accordance with the New Jersey Core Curriculum Standards for the Arts

The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing