

CURRICULUM GUIDE

VISUAL/PERFORMING ARTS DEPT.

COURSE: **Advanced Painting**

GRADES: **10 - 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 Painting course has been designed as a continuation of the painting experience, for those students who have successfully completed the requirements of the introductory painting course and who desire to develop their painting and conceptualization skills further.

Advanced Painting Students will revisit methods and techniques which were introduced in Painting I; reiteration of which is aimed at achieving mastery in the discipline of painting; obtaining 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 painting proficiencies through the creation of painting 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".

Students who participate in this course will be provided a rich cultural experience that meets and exceeds the New Jersey Student Learning Standards.

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.

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 Resources

Georgia O'Keefe Art and Letters **Jack Cowart, Juan Hamilton;** *letters selected and annotated by Sarah Greenough:* **National Gallery of Art**

Exploring Painting Second Edition **Gerald F. Brommer, Nancy K. Kinne:** **Davis Publications, Inc. Worcester, Massachusetts.**

Short Lessons in Art History; Artists and Their Work 1987, 2002 **Phyllis Clausen Barker:** **Walch Publishing**

The Visual Experience 2004 **Jack Hobbs, Richard A. Salome, Ken Vieth:** **Davis Publications**

Painting Outside the Lines; a Positive Approach to Negative Painting second edition
2013 **Linda Kemp: F&W Media, Inc.**

The Art Teacher's Book of Lists 2010 **Helen D. Hume: Jossey Bass Inc.**

Incredible @rt Department www.incredibleart.org
Course Proficiencies

Students will be able to...

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

- Paint a variety of still-life arrangements of vast subject matter, ranging from simple to complex, in a wide range of media such as acrylic paint, tempera paint, oil paint and watercolor paint, exploring a large number of painting techniques.
- Paint 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 painting materials and techniques during the creation of these paintings.
- Apply drawing skills to the exploration of technologies such as impasto painting; producing series of “painterly artworks, in which students attempt to use varying brushes, palette knives and paint medium to achieve variations of paint thicknesses and textural surfaces.

- **Keep a sketchbook and paint box, 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 paintings.**
- **Create paintings that are derived from imagination and memory; through these paintings explore art movements and styles such as surrealistic, expressionistic and abstraction.**
- **Solve visual “problems” which are presented in class through the creation of a series of watercolor paintings.**
- **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: exhibits knowledge of art terminology , awareness of art purposes and concepts; speculates about meaning and feeling of painting; takes risks when creating paintings and displays introspection and perception when contemplating the paintings of others.**

Curriculum Units

Unit 1: Still life Painting: Students will explore the discipline of still life painting through the completion of 3 to 4 paintings, each of which emphasizes different subjects, media and approaches. They will create detailed, realistic paintings of unusual subjects, such as mechanical materials; they will create still life paintings through which they depict an extreme point of view; they will create still life paintings which explore specific textural surfaces, such as reflective, rough, or soft; they will create still life paintings that are comprised of a multitude of related objects, resulting in a design that “reads” as a pattern, or texture. Students will participate in verbal and written critiques of completed works.

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 2: The Painter as a Designer: This unit will place heavy emphasis on the importance of design in painting. Students will create 3 paintings during this unit. In each painting project, students will be challenged to emphasize one to two design principles, which are: emphasis, contrast, pattern, rhythm, movement, variety, unity, proportion, balance. Lessons will be designed to encourage usage of one or more of these principles, specific to that project's objectives. A variety of media will be explored.

CRP2. Apply appropriate academic and technical skills.

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: Painting an Environment: Students will explore the subject of "environments"; painting a series of works which study the surroundings in which we live, work and play. Students will tackle such subjects as room interiors, in which an intimate setting, such as one's favorite corner of a living room is examined; groupings of buildings, which can range from industrial settings, to downtown scenes, sports arenas and theatres, to cityscapes and outdoor gardens. Students will be challenged to answer the questions; "What roles do physical settings play in my life? How do the spaces we live in define us as people, and how do we shape the environments in which we exist?" From a technical point of view, the student artist will work with spatial relationships, color composition, values and tonal range, to express themselves visually. Student research will be heavily emphasized and will include photographic excursions, sketching on sight, thumbnail sketching and color compositions, in preparation for final paintings. Students will participate in verbal and written critiques of completed works.

CRP2. Apply appropriate academic and technical skills.

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.

CRP11. Use technology to enhance productivity.

Unit 4: Portrait Painting: Students will create a series of portrait paintings; working from the inspiration of master painters such as Chuck Close, Amedeo Clemente Modigliani, Henri Matisse and Pablo Picasso, experimenting with a vast range of stylized approaches, media and subjects. Students will work with sketching; during which their models will “sit” for them; they will photograph their models and work from those images and they will create self-portraits, working with free-standing mirrors and photos. Students will strive to capture the likenesses of their subjects and also, the essence of the subjects’ humanity-their character and emotional qualities. Students will participate in verbal and written critiques of completed works.

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: Figure Paintings: Students will create a series of paintings which explore the clothed figure. Students will pose for and paint each other during studio sessions, in the “alla prima” method and will also create a number of formal paintings which have been researched and planned with care. Their subjects range from those people who have “sat”, to those who have been photographed in action. Students will experiment with a variety of approaches, from highly realistic,

to fantastic distortions. Master artists such as Marc Chagall will be used for inspiration for stylistic approaches. Students will participate in verbal and written critiques of completed artworks.

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 6: Technique and Style Exploration: Students will execute a number of paintings in a vast array of technical approaches; pushing the parameters of painting and achieving creative and personal approaches to painting technique. The unit will begin with students creating series of small, exploratory works through which they will produce works including, but not limited to, collage, motif, 3-d, or low relief, pointillist and impasto. Additionally, in this unit students will replicate a master work and also create an original, derivative work which was influenced by the “copy work”. The culmination of the unit will be the creation, of a body of paintings that explore a topic, style, or technical approach that is unique and exclusive to each student: a small-scale independent study. The teacher will act as a guide and mentor, facilitating each student’s act of exploration. Students will write essays before beginning and again at the conclusion of the master replication assignment; they will initially describe their rationale for choosing the artist/style, what they hope to learn and what they believe will be challenging. At the conclusion of the painting project they will describe the experience and describe what they have gained through the experience. Students will participate in verbal and written critiques of completed work.

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.

Pacing Guide- Course

Content

Number of Days

Unit 1: Still Life: Students will create a series of still life paintings, through which they will explore multiple approaches to this discipline. **4 Weeks**

Unit 2: Design: Students will create a series of three paintings, each of which places heavy emphasis on one or more specific design principles **4 Weeks**

Unit 3Painting an Environment: Students will create a series of paintings which study diverse environments and which observe their varying impacts on people: **6 Weeks**

Unit 4: Portrait Painting: Students will paint a wide range of portrait studies, of various subjects, in varying media and implementing a number of stylistic approaches: **7 Weeks**

Unit 5: Figure Painting: Students will paint a series of studies of the clothed figure in a variety of media, of a wide range of subjects, in a variety of activities: **7 Weeks**

Unit 6: Technique and Style Exploration: Students: Students will execute paintings in a wide array of technical and stylistic approaches, arriving at individual courses of study and creating an expressive, personal body of work that constitutes independent studies in painting: **6 Weeks**

Unit 1: Still Life

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>What do students need to know about Still Life in order to be effective painters?</p> <p>What studio experiences best facilitate the development of students as Still Life painters; what practical applications (painting assignments) are best suited for the intermediate painter, in pursuit of literacy in the theory and uses of form and space?</p> <p>When an assignment is completed, how can one guide students to continue learning from their experiences?</p> <p>How can writing assist in the development of student artists?</p>	<p style="text-align: center;"> 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 engage in discussions pertaining to Still Life Painting with the teacher and will take notes on Still Life Painting.</p> <p>Students will observe teacher painting demonstrations and they will view a wide range of master still life paintings</p> <p>Students will create still life paintings; they will create paintings comprised of unusual, unconventional subjects, which they identify, photograph and sketch, prior to painting.</p> <p>Students will create a still life painting that depicts an extreme point of view; they will use forced</p>	<p>The teacher will conduct notebook checks. Quizzes on technique and design terms will be administered at the midpoint and at the end of the unit.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson objectives</p>

<p>How historical art can references aid in the development of students as Still Life Painters?</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>perspective, foreshortening, and diagonal eye movement when designing these paintings in a quest to execute dynamic compositions.</p> <p>Students will create still life paintings that utilize contrast as a means of obtaining emphasis.</p> <p>Students will create still life paintings that emphasize textural components; Students will create paintings which emphasize surface textures; students will create paintings which depict reflective surfaces.</p> <p>Students will view the painted works of master artists, who are respected for their use of color. Students will view the work of their peers.</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>
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<p>How can observation of others work facilitate the development of students as Still Life Painters?</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>Students will engage in verbal and written critiques of student work, and of the works of master artists.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p>
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Unit 2: Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>What do students need to know about design in order to be effective painters? What are the specific skills they will need to develop?</p> <p>What must students learn about materials and tools and technique to facilitate their success in achieving effective designs and painters?</p> <p>What studio experiences best facilitate the development of students as painters; what practical applications (painting assignments) are best suited for the intermediate adolescent painter, in pursuit of compositional proficiency?</p>	<p style="text-align: center;"> 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 engage in discussions pertaining to design techniques and approaches with the teacher and will take notes on terms and definitions which apply to 2 dimensional designs.</p> <p>Students will observe teacher painting demonstrations.</p> <p>Students will create a series of paintings which explore a wide array of design strategies and emphasize specific design principles in each of the painting assignments.</p> <p>There will be a minimum of 4 painting projects which emphasize design within this unit.</p>	<p>The teacher will conduct notebook checks.</p> <p>Quizzes on technical definitions and terms will be administered at the midpoint and at the end of the unit.</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 conducted, using teacher-designed rubrics that are in accordance</p>

<p>When an assignment is completed, how can one guide students to continue learning from their experiences?</p> <p>How can writing assist in the development of student artists?</p> <p>How can historical art references aid in the development of students as painters?</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 write about their painting experience and will compare and contrast the approaches necessary to achieve effectively designed paintings.</p> <p>Students will view, discuss and write about master works, which they will explore in class, and at home.</p>	<p>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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<p>How can observation of and contemplation of others work facilitate the development of students' painting skills?</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 participate in critiques of completed paintings, verbally, in discussion groups, and in written form.</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 Scoring Rubric will be used when assessing student writing.</p>
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Unit 3: Painting an Environment

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>What do students need to know about painting spaces prior to attempting to gain proficiency as a painter of environments? What are the specific skills they will need to develop?</p>	<p align="center"> 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 engage in discussions pertaining to the particular discipline of painting environments. They will view, contemplate and dissect several different types of “environmental paintings”.</p>	<p>The teacher will conduct notebook checks.</p> <p>Quizzes on technical definitions and terms will be administered at the midpoint and at the end of the unit.</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 conducted, using</p>

<p>What studio experiences best facilitate the development of students as painters of three dimensional environments; what practical applications (painting assignments) are best suited for the intermediate painter, in pursuit of technical proficiency?</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 paint a number of environmental paintings, which will include, but not be limited to:</p> <p>Room interiors; intimate settings.</p> <p>Room interiors; public spaces, vast interiors.</p> <p>Exterior Spaces; buildings and street scenes.</p> <p>Exterior Spaces; gardens, fields.</p> <p>Each of the aforementioned paintings will be carefully researched, in the field, through books and the computer.</p> <p>Students will photograph, sketch and design their paintings prior to the actual painting execution.</p>	<p>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 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>When an assignment is completed, how can one guide students to continue learning from their experiences?</p> <p>How can writing assist in the development of student artists?</p> <p>How can historical art references aid in the development of students as painters?</p> <p>How can observation of others work facilitate the development of student still life painting skills?</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 view the painted works of a vast range of master artists, who are respected for their painterly styles. Students will view the work of their peers.</p> <p>Students will engage in verbal and written critiques of student work, and of the works of master artists.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p>
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Unit 4: Portrait Painting

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>What do students need to know about portraiture prior to developing their own portrait paintings? What are the specific skills they will need to develop?</p> <p>What studio experiences best facilitate the development of students as portrait painters; what practical applications (painting assignments) are best suited for the intermediate painter?</p> <p>When an assignment is completed, how can one guide students to continue learning from their experiences?</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 engage in discussions pertaining to portrait painting techniques with the teacher and will take notes on terms and definitions which apply to portrait painting.</p> <p>Students will observe teacher painting demonstrations.</p> <p>Students will, over the course of a week, experiment with portrait painting techniques.</p> <p>Students will paint a number of portraits, in a wide range of styles and technical approaches.</p>	<p>The teacher will conduct notebook checks.</p> <p>Quizzes on technical definitions and terms will be administered at the midpoint and at the end of the unit.</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 writing assist in the development of student artists?</p> <p>How can historical art references aid in the development of students as painters?</p> <p>How can observation of others work facilitate the development of student painting skills?</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 paint in the style of master portrait painters, such as Picasso, Modigliani, Close and Matisse and other artists whom they discover and are influenced through research; in a quest to define their own personal approaches to portraiture.</p> <p>Students will engage in verbal and written critiques of student work, and of the works of master artists.</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 Scoring Rubric will be used when assessing student writing.</p>
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Unit 5 Technique and Style Exploration

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>What do students need to know about painting techniques and how to develop specific techniques prior to painting? What are the specific skills they will need to develop? How can the teacher assist students in developing individual stylistic approaches that are best suited to their expressive needs?</p> <p>What studio experiences best facilitate the development of students as technically proficient painters?</p> <p>What studio experiences</p>	<p align="center"> 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 engage in discussions pertaining to painting techniques and styles with the teacher and will take notes on terms and definitions which apply to this subject</p> <p>Students will observe teacher painting demonstrations.</p> <p>Students will create a series of paintings which explore a wide range of technical and stylistic approaches, including but not limited to:</p> <p>Collage</p> <p>Motif</p>	<p>The teacher will conduct notebook checks.</p> <p>Quizzes on technical definitions and terms will be administered at the midpoint and at the end of the unit.</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>best facilitate the stylistic development of student painters?</p> <p>When an assignment is completed, how can one guide students to continue learning from their experiences?</p> <p>How can historical art references aid in the development of students as painters?</p> <p>How can observation of others work facilitate the development of student landscape painting skills?</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>Pointillism</p> <p>Impasto</p> <p>3-d, or low relief</p> <p>Cubist</p> <p>Students will view the painted works of a vast range of master artists, who are respected for their landscape paintings.</p> <p>Students will view the work of their peers.</p> <p>Students will engage in verbal and written critiques of student work, and of the works of master</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 conducted, using teacher-designed rubrics that are in accordance</p>
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<p>How can writing assist in the development of student artists?</p>		<p>Pop Art</p> <p>Students will create a number of written critiques of peer work and master artworks.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing.</p>
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Unit 6: Figure Paintings

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>What do students need to know about figure painting prior to the execution of their own work, to have meaningful experiences as artist/painters? What are the specific skills they will need to develop in order to paint effectively and honestly?</p> <p>What studio experiences best facilitate the</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 engage in discussions pertaining to figure painting with the teacher and will take notes about the creation and development of representation of the human form in art.</p> <p>Students will observe teacher painting demonstrations.</p>	<p>The teacher will conduct notebook checks.</p> <p>Quizzes on technical definitions and terms will be administered at the midpoint and at the end of the unit.</p> <p>The teacher will circulate around the room during studio sessions, checking student progress and</p>

<p>development of students as figure painters; what practical applications (painting assignments) are best suited for the intermediate painter, in pursuit of technical proficiency and understanding of figure paintings reason for being, and its purpose?</p> <p>When an assignment is completed, how can one guide students to continue learning from their experiences?</p> <p>How can historical art references aid in the development of students as painters?</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 study artists; those who work figuratively from the figure and those who create abstractions of the human form, for the purposes of self-expression. Notable examples of figure painters are Marc Chagall, Paul Gauguin, and Modigliani.</p> <p>Students will pose for and paint each other, creating a series of alla prima paintings, through which various forms of “action” and various painting techniques and media are explored.</p> <p>Students will plan and execute a series of paintings, through which:</p> <p>Their models will “sit” for their paintings.</p> <p>They will photograph subjects in movement;</p>	<p>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 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>The teacher will circulate around the room during studio sessions, checking student progress and understanding of lesson</p>
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New Jersey Student Learning 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

