

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: 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 principles.**
 - **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 purpose of this course is to teach students how to draw; to promote a common understanding of creativity, and to encourage visual thinking strategies that will help students embark upon a journey of artistic and academic exploration. Students will be guided through the processes of developing idea-formation skills, concept formation skills and creating skills; through a cumulative series of experiences and activities which focus upon the discipline of rendering. Students will have rich studio experiences; they will imagine, conceive and implement a wide range of drawings and they will contemplate the purposes and meanings of art through discussion and writing. Students will experience varied methods of art-making; they will be instructed in a wide range of drawing techniques, they will be introduced to a large number of drawing materials and surfaces and they will choose from a number of subjects and themes. They will learn how to balance the parameters of lesson objectives and their own needs for personal expression; obtaining the ability to communicate visually. Lastly, students will develop an understanding how to successfully navigate the artist's studio. Students will have a complete 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

Mona Brooks *Drawing for Older Children and Teens* 1991 Penguin/Putman, Inc.

***Discovering Drawing* Worcester, Ma: Davis Publications, Inc., 2000**

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

**Harvard Educational Review; *Expanding Our Vision for the Arts in Education*. Vol.
83, No. 1 2013, Cambridge, MA: Harvard Graduate School of
Education**

**Diane B. Jaquith and Nan E. Hathaway, Editors *The Learner-Directed Classroom:
Developing Creative Thinking Skills Through Art*
Teachers College Press, 2011**

***How Might an Artist Approach the Issue of Standards and Assessments?* The
Journal of the National Art Education Association
January 2014 Volume 67, No. 1**

**Incredible@rtDepartment
www.incredibleart.org**

Course Proficiencies

Students will be able to...

- Draw through careful observation of subjects
- Formulate ideas for drawings:
- Plan drawings through sketching; conducting multiple approaches toward developing a drawing
- Understand the each of the 7 elements of art and use them successfully when drawing
- Organize their artworks successfully; through implementations of the principles of art
- Draw shapes and forms with accuracy
- Exhibit their understanding of scale through drawing
- Generate gradations of value and color, using a variety of art materials
- Generate variations of value and color, using a variety of art methods and techniques:
- Create modeled drawings; exhibiting understanding the elements of shading
- Exhibit their understanding of visual perspective through drawing
- Exhibit their understanding of linear perspective through drawing
- Execute drawings using multiple mark-making techniques; experimenting with technique and arriving at original (to the students) methods of drawing
- Understand the difference between contour and outline drawings and use each method effectively
- Draw varied subjects, living and inanimate, with accuracy and expression
- Draw the human figure accurately; displaying understanding of scale, proportion and foreshortening
- Draw portraits with accuracy; in full view, profile and three-quarter views
- Design and draw simple still life arrangements
- Suggest/create the illusion of multiple textual surfaces through varied drawing techniques
- Discuss the reasons and purposes of art, verbally and through writings:
- Articulate ones understanding of art terms, definitions techniques and history.
- Develop understanding of art aesthetics and develop the ability to determine the aesthetics of their own artworks
- Create effective illustrations of stories and generate creative writings that relate to student artworks.

Curriculum Units

Unit 1: Observational Drawing; Learning to Draw What One Sees: Students are introduced to the skill of drawing, through developing a combination of thoroughly and carefully observing subjects and clearly, effectively representing their observations. Students will explore the various methods of examining that which they desire to render and will experience numerous mark-making techniques that can be executed in creating visual chronicles of those observations. Students will participate in a number of “seeing exercises”, sketching sessions and will conclude the unit with a number of finished artworks which have been carefully and precisely rendered.

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

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

CRP11. Use technology to enhance productivity.

Unit 2: Shading and Modeling Forms: Students will be introduced to the elements of shading and will become proficient in identifying value contrast, creating varying tones or values and blending contrasting tones to achieve seamless gradations. Having achieved this skill set, students will become competent in creating tonal variation within a rendered artwork and modeling forms to create the illusion of volume within a composition. Students will develop knowledge of the tools, materials and techniques one uses when shading and modeling. In short; students will become competent in creating the illusion of three-dimensional space within a two-dimensional picture plane.

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

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

CRP11. Use technology to enhance productivity.

Unit 3: Perspective: Students will learn the principles of visual and linear perspective and will apply their knowledge toward advancing their proficiency in depicting three dimensional space; they will become capable of creating drawings which illustrate deep space. Students will display their knowledge and skills in a number of renderings of environments which range from small, intimate spaces, to large interior spaces and lastly, buildings and simple landscapes.

CRP2. Apply appropriate academic and technical skills.

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: Figure Rendering: Students will be introduced to the art of figure rendering. They will learn how to render forms to scale and in proper proportion; most notably, they will learn the 8-head scale. Students will become proficient in rendering clothed human figures in a variety of poses and in capturing a number of actions. Students will create their rendering within a series of drawing sessions; they will alternate between posing for and rendering their peers; and will additionally utilize photographic references. The unit will begin with simple sketches and will conclude with formal, finished studies. Students will build upon knowledge and skills gained in previous units of this course to create renderings in which their subjects are effectively foreshortened and modeled. They will experiment with a number of materials and techniques. At the conclusion of the unit, students will be proficient in creating drawings that are accurate, convincing depictions of clothed human subjects.

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

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: Portrait Rendering: Students will be introduced to the art of portrait rendering. They will learn how to break the human face down into its various planes; how to depict facial features in proper proportion and how to shade and model the face. Students will create portraits in a number of views; full, three-quarter and profile. They will use a wide range of materials and techniques. Students will alternate between modeling for and drawing their peers and will additionally utilize photographic references. Students will build upon knowledge and skills gained in previous units of this course to create renderings that are convincing depictions of human faces.

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

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: Concept Development: Students will be introduced to the process of creating drawings, from the stages of idea formation, through the creation of the final rendering, or renderings. The unit will begin with instruction in brainstorming for ideas; students will be encouraged to recall images and experiences through such methods as discussion, perusing photographs, writing essays and maintaining artists' journals. Students will have control over the choices of imagery and will be responsible for making decisions such as what they can reasonably draw from memory and what they will need to reference. References may be actual objects, or subjects, such as people who will "sit", to be drawn; or photographs which the students may take, or acquire from a printed source. Students will plan their drawings through a series of sketches, beginning with thumbnails and concluding with at least one color comp. The final drawings may be as simple as a single, significant composition, or as complex as a comic book, or a book of illustrations, complete with captions, or narrative text. Students should be able to discuss their sources of inspiration, their experiences in choosing their concepts and subjects, how they decided upon their genera and why they chose to implement their specific design and drawing techniques. Students may share their artworks with the class, or through display, for the High School Community

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: Observational Drawing; Learning to draw what one sees. Students are introduced to the skill of drawing, through developing a combination of thoroughly and carefully observing subjects and clearly, effectively representing their observations. **5 Weeks**

Unit 2: Shading and Modeling Forms. Students will become competent in creating the illusion of three-dimensional space within a two-dimensional picture plane. **6 Weeks**

Unit 3: Perspective: Students will learn the principles of visual and linear perspective and will apply their knowledge toward advancing their proficiency in depicting three dimensional spaces. **6 Weeks**

Unit 4: Figure Rendering: Students will learn how to render forms to scale and in proper proportion. **6 Weeks**

Unit 5: Portrait Rendering: Students will learn how to render facial features in proper proportion and how to shade and model faces. **6 Weeks**

Unit 6: Concept Development: Students will conceive a drawing and design concept and implement original, personally expressive artworks; choosing their subject, story, materials and techniques. **5 weeks**

Unit 1: Observational Drawing. Learning to Draw What One Sees

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>How can students be facilitated in creating representational drawings that are convincing and accurate?</p> <p>In what ways can students be taught to see in thorough and as an artist?</p> <p>What types of exercises will best aid in the development of the student artist?</p> <p>What mark-making techniques will best serve the student artist in creating meaningful, realistic drawings?</p> <p>What materials should a student artist experiment with when beginning work in the studio?</p> <p>How often should</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>Students will create pure contour renderings of objects that are placed upon the tables for their observation.</p> <p>Students will create modified contour renderings of simple objects that are set in front of them.</p> <p>.</p> <p>Students will copy master artworks that have been inverted; creating “upside down contour renderings”.</p> <p>.</p> <p>Students will choose a subject and will render that subject using one continuous, unbroken line. They will depict its shape</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 Student Learning Standards for the Arts.</p>

<p>students be introduced to different media, and how many media can be successfully mastered by students within a unit, or a course?</p> <p>What subject matter is best rendered by the novice artist? Should motifs be greatly varied?</p> <p>For how long should students observe and render a particular subject before moving onto new endeavors?</p> <p>What is the difference between a pure and a modified contour rendering?</p> <p>When and how should students begin to compose or design observational renderings and can they do so while still generating drawings</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>and surface texture.</p> <p>Students will depict the negative spaces that envelop a form or forms; the resulting drawing will depict the objects that exist within the parameters of the negative spaces.</p> <p>Students will create pure and modified renderings of their hands</p> <p>Students will arrange and render a number of still life arrangements and will experience a great range of materials in their drawing sessions. Students will draw the same still life arrangement several times; using varying materials and alternative mark-making</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 Student Learning Standards for the Arts.</p>
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<p>that are honest and accurate representations of their subjects?</p> <p>What is a gesture rendering? Can gesture renderings be executed as a response to inanimate subject matter?</p> <p>Is line always the preferred method of initially depicting observed subject matter? If not, what are some alternative mark-making strategies?</p> <p>How can students continue to develop as artists outside the art classroom?</p> <p>How can students bring desired subjects into the classroom/art studio?</p> <p>What additional methods, materials and activities other than drawing sessions will facilitate the</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>techniques.</p> <p>Students will create gesture renderings of stationary objects.</p> <p>Students will create gesture renderings of objects in flux.</p> <p>Students will observe objects, blocking in forms and will “lift highlights” with erasers.</p> <p>Students will keep sketch books and will fill those pads with observational renderings of subjects found in their homes, on travels and in their neighborhoods.</p> <p>Students will, using cameras that are available to them, photograph subjects which they are</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 Student Learning Standards for the Arts.</p> <p>The teacher will circulate around the room during</p>
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<p>development of the student artist?</p> <p>How can critique help students to learn about drawing?</p> <p>How can history aid in the development of student artists?</p> <p>How can writing aid in the development of proficient student artists? How can art help students to become more proficient writers?</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>attracted to as drawing subjects.</p> <p>Students will view drawings in art books, magazines and online and will report upon their investigations in essays, written critiques and classroom discussions.</p> <p>Students will write about their subjects.</p> <p>Students will write about their experiences drawing.</p> <p>Students will generate a creative story which relates, or further illustrates one of their renderings.</p>	<p>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 Student Learning Standards for the Arts.</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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Unit 2: Shading and Modeling Forms

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>What must students learn about tone and value before they can effectively shade and model drawings?</p> <p>What skill sets must be developed prior to attempting to shade or model a rendering?</p> <p>What types of exercises best help the development of students' shading skills?</p> <p>What kinds of subject matter should students initially attempt to shade and model? How simple or complex should initial motifs be?</p> <p>How many materials should the novice artist be exposed to when learning shading and modeling</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>Students will learn about the elements of shading through viewing examples, taking notes and observing demonstrations.</p> <p>Students will create a number of gradation scales, using graphite pencils of varying softness and implementing a number of techniques.</p> <p>Students will be provided a number of blank squares of paper and will create different tonal ranges within each of the boxes. They will then cut each box into even smaller segments and arrange them to create a recognizable image of their choosing. Students will model simple geometric forms;</p>	<p>Students will be quizzed on the “elements of shading”.</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 Student Learning Standards for the Arts.</p>

<p>skills? How long should the student artist spend mastering each material?</p> <p>How can students continue to develop as artists outside the art classroom?</p> <p>How can students bring desired subjects into the classroom/art studio?</p> <p>What additional methods, activities and materials other than drawing sessions will best facilitate the development of the student artist?</p> <p>How can critique help students to learn about drawing?</p> <p>How can history aid in the development of student artists?</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>several times; each time with a different drawing material or tool.</p> <p>Students will create an imaginary rendering of a ribbon, which is folding around a gradation scale that they have created. The resulting image should look very three-dimensional.</p> <p>Students will model a still life arrangement of an American flag, depicting its folds and form.</p> <p>Students will keep a sketch book and will render observational drawings within it; modeling and shading the subjects.</p> <p>Students will sketch and photograph possible art subjects outside the class, for homework. Students will participate in class critiques of student</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 Student Learning Standards for the Arts.</p>
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<p>How can writing aid in the development of proficient student artists? How can art help students to become more proficient writers?</p>	<p>NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>work and of master drawings.</p> <p>Students will write critiques of student and master renderings.</p>	<p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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Unit 3: Perspective. Students will learn the principles of visual and linear perspective

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>What are the principles of visual perspective?</p> <p>When should visual perspective be introduced to the drawing student?</p> <p>What types of exercises or activities will best instruct students in visual perspective?</p> <p>What are the principles of linear perspective? How can one best be instructed in the difference between one and two point perspective?</p> <p>What are the best introductory exercises to be conducted at the onset</p>	<p align="center"> 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 </p>	<p>Students will learn the principles of visual perspective through note-taking; viewing artworks which exhibit the principles and by participating in simple drawing exercises through which they perform a number of tasks which require them to illustrate the principles.</p> <p>Students will create simple drawings of boxes which are at, below and above eyelevel; in one and two point perspective and are also placed directly in the center of the picture plane; to its left and to its right.</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 Student Learning Standards for the Arts.</p>

<p>of a linear perspective unit?</p> <p>When should perspective exercises become more complex?</p> <p>When can students implement their perspective “skill sets” in observational drawings? In what ways does knowledge of perspective facilitate the development of students’ renderings?</p> <p>What types of drawings can be effectively rendered by the student who has a wide breadth of knowledge regarding perspective; visual and linear?</p> <p>How can students continue to develop as artists outside the art classroom?</p> <p>How can students bring desired subjects into the classroom/art studio?</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</p> <p>NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>Students will create hallway interior renderings, using visual and linear perspective principles to generate accurate and effective representations.</p> <p>Students will create still life renderings in which the subjects are placed in greatly foreshortened views and will use linear perspective drawing strategies to accurately depict the advancing and receding forms.</p> <p>Students will create room interior renderings.</p> <p>Students will create architectural renderings.</p> <p>Students will create simple landscape renderings.</p> <p>Students will keep and record observations of</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 Student Learning Standards for the Arts.</p>
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<p>What additional methods, activities and materials other than drawing sessions will best facilitate the development of the student artist?</p> <p>How can critique help students to learn about perspective rendering?</p> <p>How can history aid in the development of student artists?</p> <p>How can writing aid in the development of proficient student artists? How can art help students to become more proficient writers?</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</p> <p>NJSLS#1.4.12.A.2 NJSLS#1.4.12.B.1 NJSLS#1.4.12.B.2</p>	<p>spatial subjects in sketchbooks; in which they will work at home.</p> <p>Students will view works of art online, in books and magazines and when accessible, at museums and galleries.</p> <p>Students will critique finished class perspective assignments and works of art by master artists in written and verbal form.</p> <p>Students will write about their experiences drawing.</p> <p>Students will generate creative about an environment that they have rendered.</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 Student Learning Standards for the Arts.</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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Unit 4: Figure Rendering. Students will learn how to render forms to scale and in proper proportion.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>How can students most effectively be instructed in rendering of the figure? What types of studio sessions should take place to best facilitate student development?</p> <p>How can students learn about the proportion of the human figure?</p> <p>How can students develop line quality/mark-making strategies that best describe the body's shape and action?</p> <p>How can students depict a figure's form? How can students effectively depict clothing upon a figure?</p> <p>What materials and</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>Students will create imaginary renderings of human figures using the eight head scale.</p> <p>Students will create sketches of human forms using manikins as the subject.</p> <p>Students will alternate between modeling for and drawing their peers, generating a series of gestural renderings of the clothed figure.</p> <p>Students will generate drawings of the clothed figure, breaking it into distinct planes.</p> <p>Students will create finished renderings of the clothed figure, shading</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 Student Learning Standards for the Arts.</p>

<p>techniques should students execute when rendering the figure? How much time should be spent in the mastery of each media and approach?</p> <p>How can critique help students to learn about figure drawing?</p> <p>How can history aid in the development of student artists?</p> <p>How can writing aid in the development of proficient student artists? How can art help students to become more proficient writers?</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>and modeling their subjects convincingly.</p> <p>Students will experiment with a variety of drawing materials in their depictions of figures; graphite pencil, charcoal, chalk and oil pastel, pen and ink-line work and washes and colored pencil.</p> <p>Students will participate in critiques of completed peer projects and of master artworks.</p> <p>Students will generate written critiques of their artworks, and those of their peers.</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 Student Learning Standards for the Arts.</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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Unit 5: Portrait Rendering: Students will learn how to render facial features in proper proportion and how to shade and model faces.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities	Assessments
<p>How can students most effectively be instructed in rendering of the human face?</p> <p>What types of studio sessions should take place to best facilitate student development?</p> <p>How can students learn about the proportion and structure of the human face?</p> <p>How can students develop line quality/mark-making strategies that best describe the face's shape and expression?</p> <p>How can students depict a face's form?</p> <p>How can students effectively the skin and</p>	<p align="center"> 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>Students will create a number of portrait studies in which they have reduced faces to their basic planes; depicting the portraits as if each plane has a distinct edge.</p> <p>Students will create well-proportioned "portraits" of imaginary human subjects.</p> <p>Students will alternate between modeling for and drawing their peers, creating accurate contour renderings of faces.</p> <p>Students will model for and draw their peers, creating complex, finished portraits, in which they have thoroughly modeled</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 Student Learning Standards for the Arts.</p>

<p>hair textures of a portrait subject?</p> <p>What materials and techniques should students execute when rendering a portrait? How much time should be spent in the mastery of each media and approach?</p> <p>How can critique help students to learn about portrait rendering?</p> <p>How can history aid in the development of student artists?</p> <p>How can writing aid in the development of proficient student artists? How can art help students to become more proficient writers?</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>their subjects, depicting form and skin texture.</p> <p>Students will experiment with a number of materials and techniques; such as, graphite pencil, charcoal, conte crayon, chalk and oil pastel and pen and ink.</p> <p>Students will participate in oral and written critiques of student work and master works of portraits.</p> <p>Students will study portraits of historical artworks and portraits created by contemporary artists.</p> <p>Students will write an essay about the impact that drawing portraits have had on them as artists and humans. They will explore the possibility that drawing others helps us to better relate to them.</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 Student Learning Standards for the Arts</p> <p>The New Jersey Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio lesson.</p>
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Unit 6: Concept Development: Students formulate ideas and concepts for artworks and will implement them.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>What skills and methods are needed in idea-formation</p> <p>What are the steps in developing a drawing concept?</p> <p>What design elements and principles are applied when developing a personally expressive drawing?</p> <p>How can students experience collaborative experiences through the development of their drawings?</p> <p>What are the connections between fine art and writing?</p> <p>What observations and</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>Students will bring in photographs, write in journals and break into groups to discuss ideas.</p> <p>Students will develop their own drawing concept; they will use combinations of sketching and writing; they will plan their format and its subsequent design.</p> <p>Students will create story boards; for picture books, or chapter books, cartoon comic strips ,or comic books, developing a story line; visual and written, logo and page layouts. Students who choose to create one drawing will develop multiple thumbnail sketches and a multitude of visual approaches before arriving at their final</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 Student Learning Standards for the Arts</p>

<p>subsequent abstractions/exaggerations must be experienced in order to create a meaningful design, which expresses the students' feelings or memories?</p> <p>What materials and techniques should students execute? How much time should be spent in the mastery of each media and approach?</p> <p>How can critique help students to learn about this art process?</p> <p>How can history aid in the development of student artists?</p> <p>How can writing aid in the</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>choice.</p> <p>Students will study the history of conceptual art, book illustration, or comic art, depending upon their chosen approach, in the US. And abroad.</p> <p>Students will choose materials and techniques which best facilitate the development of their individual artworks.</p> <p>Students will experiment with graphite pencil, colored pencil, permanent markers and watercolor washes, when generating their artworks.</p> <p>Students will critique their favorite artists 'works and will critique the work of their peers, verbally and in written form.</p> <p>Students will research fine</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 Student Learning Standards for the Arts</p> <p>The New Jersey</p>
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<p>development of proficient student artists? How can art help students to become more proficient writers and what particular role does the merging of writing and visual imagery play in this development?</p>		<p>artists who have been an influence on their style of drawing. Students will write an essay/report regarding their research on their findings and the influence the research had on them.</p>	<p>Registered Holistic Scoring Rubric will be used when assessing student writing. mal critiques of work will be conducted at the midpoint of each studio 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 Student Learning Standards for the Arts

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

