Visual Arts Curriculum

High School Drawing and Painting: Unit Five

Leaving My Mark
Course Description

In this high school Introduction to Drawing and Painting course, students will learn to use the visual arts to express, communicate, and make meaning. High schoolers will learn to scrutinize and examine art; distinguish some art movements and subtleties; identify and detect principles and elements of art; and sense and feel art. High school students in the Introduction to Drawing and Painting course will learn to articulate and implement critical thinking in the visual arts by synthesizing, evaluating, and analyzing visual information. To value art involves visualizing, articulating, and conveying art; thinking about, pondering, and contemplating art; wondering about, assessing, and questioning art concepts and contexts; expressing art; defining the relevance, significance of, and importance of art; and experiencing, interpreting, and justifying the aesthetics of art. Students in this class will also generate works of art that employ unique ideas, feelings, and values using themes around drawing and painting. To make art involves creating, inventing, conceiving, formulating, and imagining art; communicating, ascertaining, and learning about art; building, crafting, and generating art; assembling and manufacturing art; discovering, fashioning, and producing art; and causing art to exist. Artists will recognize, articulate, and validate the value of the visual arts to lifelong learning and the human experience. To respond to art involves relating to art; connecting to art; personally linking to art; associating with art; bonding to art; moving toward art sensibilities; shifting to art orientations; thinking about art; attaching meaning to art; replying to art; reacting to art; internalizing art; personalizing art; and relating art to diverse cultures.

Students can expect to gain a strong foundation in drawing and painting in this beginning level class. Composition, the visual element, the principles of design, and the basic techniques and concepts of both drawing and painting will be covered. The end goals are to increase artistic self-confidence, increase one’s understanding of the basics of drawing/painting and to produce successful works based on criteria designed by students and teacher together.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Topic</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>Unit 1</td>
<td>It’s All About Lines</td>
<td>7</td>
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<tr>
<td>Unit 2</td>
<td>It Will Stain: Pen &amp; Ink</td>
<td>7</td>
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<tr>
<td>Unit 3</td>
<td>From Drawing to Painting</td>
<td>7</td>
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<tr>
<td>Unit 4</td>
<td>Everyone’s Entitled To Their Own Perspective</td>
<td>7</td>
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<tr>
<td>Unit 5</td>
<td>Leaving My Mark</td>
<td>7</td>
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<tr>
<td>Educational Technology Standards</td>
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<tr>
<td>8.2.12.B.1, 8.2.12.C.5, 8.2.12.D.1, 8.2.12.D.6, 8.2.12.E.1, 8.2.12.E.3</td>
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</tbody>
</table>

- **Creativity and Innovation**
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- **Critical Thinking, Problem Solving, Decision Making**
  - Students use critical thinking skills to plan
  - and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from http://www.iste.org)
# 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

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.
Career Ready Practices

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, change practices or inform strategies. 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.
## Career Ready Practices

**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.
# Career Ready Practices

**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.
### Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th><strong>Time/General</strong></th>
<th><strong>Processing</strong></th>
<th><strong>Comprehension</strong></th>
<th><strong>Recall</strong></th>
<th><strong>Assistive Technology</strong></th>
<th><strong>Tests/Quizzes/Grading</strong></th>
<th><strong>Behavior/Attention</strong></th>
<th><strong>Organization</strong></th>
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<tbody>
<tr>
<td>Extra time for assigned tasks</td>
<td>Extra Response time</td>
<td>Precise step-by-step directions</td>
<td>Teacher-made checklist</td>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured routine</td>
<td>Individual daily planner</td>
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<tr>
<td>Adjust length of assignment</td>
<td>Have students verbalize steps</td>
<td>Short manageable tasks</td>
<td>Use visual graphic organizers</td>
<td>Tape recorder</td>
<td>Study guides</td>
<td>Simple and clear classroom rules</td>
<td>Display a written agenda</td>
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<tr>
<td>Timeline with due dates for reports and projects</td>
<td>Repeat, clarify or reword directions</td>
<td>Brief and concrete directions</td>
<td>Reference resources to promote independence</td>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Provide immediate feedback</td>
<td>Note-taking assistance</td>
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<tr>
<td>Communication system between home and school</td>
<td>Mini-breaks between tasks</td>
<td>Provide immediate feedback</td>
<td>Visual and verbal reminders</td>
<td>Audio-taped books</td>
<td>Provide a warning for transitions</td>
<td>Emphasize multi-sensory learning</td>
<td>Color code materials</td>
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<tr>
<td>Provide lecture notes/outline</td>
<td>Provide a warning for transitions</td>
<td>Small group instruction</td>
<td>Graphic organizers</td>
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<td>Reading partners</td>
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<td>Enrichment</td>
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<td>- Projects completed individual or with Partners</td>
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<td>- Tiered/Multilevel Activities</td>
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<td>- Independent Book Studies</td>
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<td>- Open-ended activities</td>
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### Assessments

**Suggested Formative/Summative Classroom Assessments**

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- 1.1.12.D.1

**Content Statement:** Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.

**Cumulative Progress Indicator:** Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

- 1.1.12.D.2

**Content Statement:** Stimuli for the creation of artworks can come from many places, including other arts disciplines.

**Cumulative Progress Indicator:** Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

- 1.2.12.A.1

**Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

- 1.2.12.A.2

**Content Statement:** Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

**Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

- 1.3.12.D.1
Content Statement: How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.

Cumulative Progress Indicator: Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.

- 1.3.12.D.2

Content Statement: Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.

Cumulative Progress Indicator: Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

- 1.3.12.D.3

Content Statement: The artist’s understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.

Cumulative Progress Indicator: Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

- 1.3.12.D.4

Content Statement: Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.

Cumulative Progress Indicator: Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.

- 1.3.12.D.5
Content Statement: Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.

Cumulative Progress Indicator: Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

- **1.4.12.A.1**

Content Statement: Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.

Cumulative Progress Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- **1.4.12.A.2**

Content Statement: Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

Cumulative Progress Indicator: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- **1.4.12.A.3**

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Cumulative Progress Indicator: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- **1.4.12.A.4**

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.
**Cumulative Progress Indicator:** Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

**Content Statement:** Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

**Cumulative Progress Indicator:** Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- 1.4.12.B.2

**Content Statement:** The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

**Cumulative Progress Indicator:** Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3

**Content Statement:** Art and art-making reflect and affect the role of technology in a global society.

**Cumulative Progress Indicator:** Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
Interdisciplinary Connections

**Mathematics: Geometry**

The Real Number System
- Extend the properties of exponents to rational exponents
- Use properties of rational and irrational numbers.

Quantities
- Reason quantitatively and use units to solve problems

The Complex Number System
- Perform arithmetic operations with complex numbers
- Represent complex numbers and their operations on the complex plane
- Use complex numbers in polynomial identities and equations

Vector and Matrix Quantities
- Represent and model with vector quantities.
- Perform operations on vectors.
- Perform operations on matrices and use matrices in applications.

Mathematical Practices
- Make sense of problems and persevere in solving them.
- Reason abstractly and quantitatively.
- Construct viable arguments and critique the reasoning of others.
- Model with mathematics.
- Use appropriate tools strategically.
- Attend to precision.
- Look for and make use of structure.
- Look for and express regularity in repeated reasoning.

**English Language Arts: Speaking and Listening, Writing**

Key Ideas and Details:
CCSS.ELA-LITERACY.RL.9-10.1
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
Interdisciplinary Connections

CCSS.ELA-LITERACY.RL.9-10.2
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.9-10.3
Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure:
CCSS.ELA-LITERACY.RL.9-10.4
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.RL.9-10.5
Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.6
Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas:
CCSS.ELA-LITERACY.RL.9-10.7
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

CCSS.ELA-LITERACY.RL.9-10.8
(RL.9-10.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.9-10.9
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Range of Reading and Level of Text Complexity:
CCSS.ELA-LITERACY.RL.9-10.10
By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently,
Interdisciplinary Connections

with scaffolding as needed at the high end of the range.
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.
**Grade:** High School Drawing & Painting  

**Unit:** Five  

**Topic:** Leaving My Mark

**Description:** In this unit, students will love learning about the Abstract Expressionists and the Surrealists. They will embark on an exploratory lesson of mixing paint. Using their own paint vocabulary, artists will make Surrealist Abstract paintings about the inner workings of their hearts.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| SWBATA & examine and discuss images of Expressionist artworks.  
SWBAT respond to artworks and explore cultural heritage through art.  
- **Do you like or dislike abstract art? Why or why not?** | □ Observational and dialogue skills about abstract art.  
□ Explore paint | **Videos:**  
What is Abstract Expressionism: https://www.youtube.com/watch?v=C4vujKvNrnY  
**Websites:**  
http://www.metmuseum.org/toah/hd/abex/hd_abex.htm  
**Images:**  
Joan Mitchell’s *George Went Swimming at Barnes Hole, But It Got Too Cold:* http://joanmitchellfoundation.org/work/artwork/cat/ps | Look at slideshow of abstract paintings and make objective observations and then subjective observations.  
Explore acrylic (tempera if that’s all you have) paint. |
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<tbody>
<tr>
<td>SWBAT &amp; understand that abstract artworks are often based on selective observations and interpretations of a scene. SWBAT demonstrate their knowledge of mixing paints to create tints and shades of primary, secondary,</td>
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<td>intings/early-career-ny-1948-1958/george-went-swimming-at-barnes-hole-but-it-got-too-cold</td>
<td>Exploration painting: Paint three solid yellow circles about the size of a quarter. Wash, wipe, and blot the brush. Add a dot of red paint to the first yellow circle and brush the paint around.</td>
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<td></td>
<td>• What are your prior experiences in mixing paint?  • How do we do wash-wipe-blot in painting?</td>
<td>□ Identify different colors used to make different effects (e.g. shimmering, rippling effect)  □ Routines and procedures of painting</td>
<td>Jackson Pollock’s Autumn Rhythm (Number 30): <a href="http://www.metmuseum.org/toah/works-of-art/57.92">http://www.metmuseum.org/toah/works-of-art/57.92</a>  Lee Krasner’s Night Creatures: <a href="http://www.metmuseum.org/toah/works-of-art/1995.595">http://www.metmuseum.org/toah/works-of-art/1995.595</a></td>
<td>Literary Links:  <em>The Seeing Eye</em> by Victor Scheffer  <em>Naming Colors</em> by Ariane Dewey  <em>Watercolor Landscape</em> by Ray Smith  <em>Mix It Up!</em> By Henri Tullet  Images: Willem de Kooning’s</td>
</tr>
<tr>
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<td>and intermediate colors.</td>
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<td>Increase the number of red dots in each circle and brush the paint around each time.</td>
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**Woman:**
http://www.metmuseum.org/toah/works-of-art/1984.613.6

Mark Rothko’s No. 13 (White, Red, on Yellow), Helen Frankenthaler’s "Nature Abhors a Vacuum:

Grace Hartigan’s *Marilyn:*
http://www.theartstory.org/artist-hartigan-grace-artworks.htm#pnt_5

**Websites:**

About Grace Hartigan:
https://www.youtube.com/watch?v=C3WqbSQL948
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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</table>
| SWBATA& examine and discuss images of Surrealist artists. | - What is Surrealism?  
- Do you like or dislike Surrealism? Why or why not? | □  Discover their own language of paint. | Images:  
Salvador Dali: [http://www.salvadordali.com](http://www.salvadordali.com)  
Websites: [http://www.biography.com/people/salvador-dali-%C3%AD-40389](http://www.biography.com/people/salvador-dali-%C3%AD-40389), [http://www.marcelduchamp.net](http://www.marcelduchamp.net)  
On five index cards, explore different qualities of paint and different pallets. For example, students might use one card for exploring viscosity, another card exploring translucency and opacity, and. |
| SWBATA& respond to artworks and explore cultural heritage through art. | | | |
| SWBATA& make a fantasy, Surrealist inspired painting or abstract inspired painting. (2 days) | - How do we make Surrealist abstract work that represents the inner workings of our hearts? | □  Artists will learn that art is a form of therapy.  
□  Artists will make work that is personal. | Images:  
Marcel Duchamp: [http://www.marcelduchamp.net](http://www.marcelduchamp.net)  
Frida Kahlo: [http://www.fridakahlo.com](http://www.fridakahlo.com) | Students might brainstorm characteristics that they feel represents their hearts, their souls—the things that keep them going. They will use that list to create a Surrealist painting. |
<table>
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- **SWBATA** make judgments about their own artwork and that of others. (2 days)

- *How can you celebrate your hard work and also identify places where you can grow through your work?*
- *How can we make connections from this project to our everyday lives?*

Students will participate in a rigorous and thoughtful critique about each others work.

**Websites:**
Kennedy Center: https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx

Appendix B & C: Using the critique format students are familiar with, the class will have a reflection period discussing the drawings and in particular the transformation from the index card to the large paper.
<table>
<thead>
<tr>
<th>Unit Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract Expressionism</td>
</tr>
<tr>
<td>Minimalism</td>
</tr>
<tr>
<td>Color field</td>
</tr>
<tr>
<td>Surrealism</td>
</tr>
<tr>
<td>Fantasy</td>
</tr>
<tr>
<td>Primary colors</td>
</tr>
<tr>
<td>Secondary colors</td>
</tr>
<tr>
<td>Tertiary colors</td>
</tr>
<tr>
<td>Complementary colors</td>
</tr>
<tr>
<td>Palett</td>
</tr>
</tbody>
</table>
Do Now: Dali video

Directions: Watch the video and then answer the questions that follow.

1. What caused Dali to make a promise to himself that he’d never be forgotten?

2. In 1922, Dali studied in art school in Spain. How did he perfect his own painting?

3. How did Gala, his wife, take him to the next level?
   A. She took him to the next level because they got married
   B. She took him to the next level because she marketed him well
   C. She took him to the next level because they collaborated and made art together.

4. On his deathbed, what did Dali claim *The Persistence of Memory* was about?

5. \[Image\]
Why is the Lobster Telephone and Mae West Lips Sofa excellent examples of surrealist art? You may use your previous notes on surrealism.

6. What is a retrospective?
   A. An exhibition of works from an extended period of an artist’s activity (mostly an entire life’s career).
   B. An annual party at a museum honoring one artist.
   C. A huge show that only showcases an artist’s recent body or series of work.

Appendix B

WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.
1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I’d like them to ________________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)

Appendix B

Group Critique Form

Directions: You will get a drawing made by a peer, chosen at random, to professionally critique today.
Once you have the drawing in front of you, you’ll stand/sit in front of it for 1 minute timed.
Choose at least one item from each box on the left (check it off) and explain your answer in the box to the right.

<table>
<thead>
<tr>
<th>ART HABITS OF DISCUSSION OPTIONS</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DESCRIPTION</strong>: Describe what you see.</td>
<td><strong>EXPLANATION</strong></td>
</tr>
<tr>
<td>__ Describe the artist's use of color. Comment on the artist’s palette, value, intensity, etc.</td>
<td></td>
</tr>
<tr>
<td>__How has the artist applied the material(s) he/she utilized?</td>
<td></td>
</tr>
<tr>
<td>__Describe the texture, lines, and shapes in the work.</td>
<td></td>
</tr>
<tr>
<td><strong>ANALYSIS</strong>: Analyze what you see.</td>
<td><strong>EXPLANATION</strong></td>
</tr>
<tr>
<td>__ Is your eye drawn to any particular area of the drawing?</td>
<td></td>
</tr>
<tr>
<td>__How does your eye travel through the piece of art?</td>
<td></td>
</tr>
<tr>
<td>__Is there an element that stands out in the composition?</td>
<td></td>
</tr>
<tr>
<td><strong>Is the composition balanced?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>INTERPRETATION:</strong> Interpret what you see.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><em>What kind of mood or feeling do you get from the drawing?</em></td>
<td></td>
</tr>
<tr>
<td><em>If you could imagine yourself within the object, how might you feel?</em></td>
<td></td>
</tr>
<tr>
<td><em>Choose a figure in the work. Pretend that you are he/she, how might you feel?</em></td>
<td></td>
</tr>
<tr>
<td><em>What sounds would you hear?</em></td>
<td></td>
</tr>
<tr>
<td><strong>JUDGMENT:</strong> Form a judgment about what you see. Remember to be empathetic in your answers here.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Why is it interesting or not interesting to you?</em></td>
<td></td>
</tr>
<tr>
<td><em>What do you like or dislike about the work?</em></td>
<td></td>
</tr>
<tr>
<td><em>Does it make you think of something else?</em></td>
<td></td>
</tr>
</tbody>
</table>
that you’ve seen before? What?
<table>
<thead>
<tr>
<th>You will be graded on the following</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen carefully, while looking at the work that is being presented.</td>
<td>100% of the time you listened and looked while work was presented</td>
<td>Most of the time you listened and looked while work was presented</td>
<td>You did not listen or look while work was presented</td>
</tr>
<tr>
<td>2. Your comments should be about one of the criteria on the Critique Form rubric.</td>
<td>100% of your comments were about something on the form</td>
<td>Most of your comments were about something on the form</td>
<td>You did not make comments about something on the form</td>
</tr>
<tr>
<td>3. You showed STARS (sit up straight, track the speaker, always do your work &amp; be on task, respect at all times, smile) during and between presentations.</td>
<td>You showed STARS during and between presentations 100% of the time</td>
<td>You showed STARS during and between presentations most of the time</td>
<td>You did not show STARS during and between presentations</td>
</tr>
<tr>
<td>4. You made three or more comments.</td>
<td>Yes, you made 3 or more comments.</td>
<td>No, you did not make 3 or more comments.</td>
<td></td>
</tr>
</tbody>
</table>
Presenter Responsibilities

1. Presenter will have a total of two and a half minutes to present on the work they critiqued.
2. As the presenter, choose two things from your Critique Form to discuss.
3. Without reading directly from your Critique Form worksheet, discuss those two things.
4. You should be mindful of the time and take no longer than one minute to present your opinions.
5. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

Audience Responsibilities
5. Listen carefully, while looking at the work that is being presented.
6. If you come up with a comment to make, write a note to yourself below on this worksheet.
7. Your comments should be about one of the criteria on the Critique Form rubric.
8. You will be given a participation grade based on your participation during the critique.
9. You can also, as always, receive shout-outs for very insightful comments.