

COMPETENCY BASED
COURSE OF STUDY
Visual and Performing Arts

For

Visual Arts
Level II

July, 2013

ART 2
COURSE OF STUDY

COURSE DESCRIPTION

ART 2

Art 2 serves as a second level art course for the student seeking deeper essential knowledge of visual art and a growing variety of skills for expressing themselves through visual symbols, ideas, and images. Like Art 1, this course is rooted in an overview of major historical and cultural perspectives to maximize the student's understanding of the important role visual art plays in human experience. Art II students build real-life related knowledge of the art world in terms of a potential career and their personal goals as emerging artists. Their personal artistic style is developed more rigorously within each project.

Elements of Art: Real World Applications

Art 2 Students will recognize, review, summarize, and apply essential art elements throughout creative projects, articulation, and ongoing art activities that increase real world connections by students' participation in career-focused, personal, and community-oriented projects.

Principles of Design Real World Applications

Students will recognize, review, summarize, and apply essential design principles throughout creative projects, articulation, and ongoing art activities that increase real world connections by students' participation in career-focused, personal, and community-oriented projects.

Art History Connections

Selected Western Artistic Styles

The student will build a deeper understanding of the place realistic and non-realistic (abstract and non-representational) artistic styles holds in art history, as well as developing a more personal understanding of ways artists choose to create the illusion of realism and, conversely, non-realism in artwork. The student will employ realism and non-realism in contrasting projects through experiences in this unit combined with infusion of the concepts throughout the school year.

Art History Connections

Selected Eastern Artistic Styles

The student will build a deeper understanding of the place Eastern artistic styles hold in art history, and develop a more personal understanding of ways artists choose to use Eastern artistic approaches in artwork. The student will employ teacher-assigned and self-selected Eastern-style art projects through experiences in this unit combined with infusion of the concepts throughout the school year.

Analyzing and Critiquing Art

The student will develop a deeper understanding of ways that art critics, art professionals, and the general population determine the quality of an artwork. Art 2 students will practice using positive critique when evaluating their own, classmates, professional, and master artwork. Through experiences in this unit combined with infusion of the concepts throughout the school year both within the classroom and in museum and exhibition settings, students will know the standards and methods used to assess and positively critique any piece of art.

Exhibiting and Publishing Art

The student will recognize the processes and opportunities for exhibiting artwork, and extend this knowledge into his or her own practice as an emerging artist. Through experiences in this unit combined with infusion of the concepts throughout the school year, students will show their artwork within the classroom, the school, and in museum and professional exhibition settings (physical and online). Students will gain theoretical and practical understanding of ways to ensure that their artwork is seen by intended audiences, and how the profession can be a lucrative career choice.

Major Cultural Artistic Styles: African Art

Students will review, recall, and further investigate the broad spectrum of African artistic styles, and delve deeper into selected areas of interest. They will create projects honoring their selected focus area.

Major Cultural Artistic Styles: Latin American Art

Students will review, recall, and further investigate the broad spectrum of Latin American artistic styles, and delve deeper into selected areas of interest. They will create projects honoring their selected focus area.

Major Cultural Artistic Styles: Native American Art

Students will review, recall, and further investigate the broad spectrum of Native American artistic styles, and delve deeper into selected areas of interest. They will create projects honoring their selected focus area.

Introduction to Planning a Professional Portfolio

The student will examine ways to organize and produce an exemplary, diverse art portfolio in preparation for Art 3. Work from the year will be critiqued and assessed as potential portfolio work. The student will know how to articulate about and infuse their personal artistic style into projects, while complying with expectations to demonstrate variety and flexibility in their skills.

UNIT # I	UNIT FOCUS: <i>Elements of Art: Real World Applications</i> <i>Level II/Phase I</i>	
TIMELINE:	Marking Periods I and II, 4 weeks; infused	
UNIT GOAL (<i>Students will know</i>): Art 2 Students will recognize, review, summarize, and apply essential art elements throughout creative projects, articulation, and ongoing art activities that increase real world connections by students' participation in career-focused, personal, and community-oriented projects.		
VOCABULARY Elements of Art: The compositional building blocks of visual art including line, color, shape, form, texture, and space. Please refer to the Glossary for additional vocabulary.	UNIT OBJECTIVES: The student will be able to: A. Develop increased awareness of the elements of art in wider arenas than just the classroom, and their applications in the student's personal artistic goals. 1. Develop creative applications for each art element. 2. Design and illustrate examples of each art element within a creative presentation.	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

**VISUAL AND PERFORMING ARTS CORE CONTENT
STANDARDS AND PROGRESS INDICATORS ADDRESSED
DURING THIS UNIT:**

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

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 Project Indicator (CPI): 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.
Faulkner, Ray, et al. Art Today. New York: Holt, Rinehart and Winston, 1963.
Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
Hastie, Reid and C. Schmidt. Encounter with Art. New York: McGraw Hill.
Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
Lowry, Bates. The Visual Experience. Englewood Cliffs, NJ: Prentice Hall, Inc.
Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehart and Winston, 1963.
Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.
Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

Artsonia
<http://www.artsonia.com>
Ed Sitement <http://edsitement.gov/>
Getty Arts Ed Net
<http://www.getty.edu/artsednet/>
Artcyclopedia
<http://www.artcyclopedia.com/>
NJ Dept. of Education

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Graphic Designer
- Advertising
- Textile Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Connections

- Home decorating
- Wardrobe Selection
- Cell phone and hobby photography
- Identifying use of the art elements in architecture, sculpture, billboard, and commercial designs.
- Recognizing art elements as the foun for television and movie design.

<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
<http://artsedge.kennedy-center.org>.

UNIT # II	UNIT FOCUS: <i>Principles of Design: Real World Applications</i> <i>Level II/Phase I</i>		
TIMELINE:	Marking Periods I and II, 4 weeks; infused		
UNIT GOAL (Students will know): Students will recognize, review, summarize, and apply essential design principles throughout creative projects, articulation, and ongoing art activities that increase real connections by students' participation in career-focused, personal, and community-oriented projects.			
VOCABULARY: Design Principles: The compositional building blocks of design including focus, contrast, unity, movement, balance, rhythm, and pattern Please refer to the Glossary for additional vocabulary.	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. To name, describe, and reproduce the design principles in increasingly advanced design compositions. 2. Differentiate between each principle's role and integrate each one effectively in original artwork. B. Analyze and Articulate 1. Recognize and discuss professional and master artists' use of the design principles when viewing art masterpieces. 2. Compare and critique how deliberate use of design principles can strengthen an artwork while indiscriminate or lack of use of design principles can weaken an artwork in the class and in real life art venues.		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

**VISUAL AND PERFORMING ARTS CORE CONTENT
STANDARDS AND PROGRESS INDICATORS ADDRESSED
DURING THIS UNIT:**

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Strand D. Visual Art

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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 (CPI): 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.

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Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

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 Project Indicator (CPI): 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

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- Immersion for LAL students
- IEP adjustments as needed per student

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Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
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NJ Dept. of Education

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications:

- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications:

- Room Décor
- Daily clothing decisions
- Poster and project presentations for s and job responsibilities
- Identifying use of the design principle local architecture, sculpture, billboard other commercial designs.
- Recognizing design principles as the foundation for television and movie design.

<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
<http://artsedge.kennedy-center.org>.

UNIT # III	UNIT FOCUS: <i>Art History Connections</i> <i>Selected Western Artistic Styles</i> <i>Level II/Phase I</i>
TIMELINE:	Marking Periods I and II, 2 weeks; infused
UNIT GOAL (<i>Students will know</i>): The student will build a deeper understanding of the place realistic and non-realistic (abstract and non-representational) artistic styles holds in art history, as well as developing a more personal understanding of ways artists choose to create the illusion of realism and, conversely, non-realism in artwork. The student will employ realistic and non-realism in contrasting projects through experiences in this unit combined with infusion of the concepts throughout the school year.	
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre.. Cubism: In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. Eastern Art: Refers to a vast array of artwork from the cultures of Asia and the Middle East. Impressionism: An artistic style that emerged post-Realism and was based in use of quickly applied	UNIT OBJECTIVES: The student will be able to: A. Review, Understand and Demonstrate 1. Realism's roots in historical developments, particularly, the Renaissance, and also in terms of the shift in the role played by Realism pre- and post- photography. 2. Demonstrate connections between realism, non-realism, and the Elements of Art and the Principles of Design for creating the illusion of realism as well as the abstraction and abandonment of realism in art. 3. Create artwork using strategies such as the grid method, toning techniques (gray scale and color), and perspective drawing (Realism), and flattening of images, exaggeration, simplification, patterning, mathematical design, color experimentation, etc. (Non-Realism). B. Distinguish Appropriate Applications for Use of Western Styles 1. Examine present day Western master works a. Give examples of why artists may select to use or reject particular Western styles for specific artistic intentions. b. Summarize the Realistic, Non-Realistic, and other major selected Western artistic styles and methods. c. Critique examples of Realistic and Non-Realistic professional and master artwork as well as student examples.
	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Portfolios • Creative Projects • Sketchbooks • Written & oral examinations • Research projects (written and practical) • Art Rubric <p>Daily participation evaluation (observed by teacher)</p>

brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

1.3.12.D.2

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

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Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent

Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.

Faulkner, Ray, et al. Art Today. New York: Holt, Rinehart and Winston, 1963.

Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.

Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.

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Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.

Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.

Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

www.incredibleart.org/lessons/high/highlessons.html

Artsonia
<http://www.artsonia.com>

Ed Site ment <http://edsitement.gov/>

Getty Arts Ed Net
<http://www.getty.edu/artsednet/>

Artcyclopedia
<http://www.artcyclopedia.com/>

NJ Dept. of Education
<http://www.state.nj.us/education/>

The Artchive
<http://www.artchive.com/>

The Kennedy center ArtsEdge

- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Infer connections between art history present day video, television, and on art
- Understand artistic concepts used in advertising and the underlying reason for using specific artistic styles

<http://artsedge.kennedy-center.org>

UNIT #IV	UNIT FOCUS: <i>Art History Connections</i> <i>Selected Eastern Artistic Styles</i> <i>Level II/Phase I</i>
TIMELINE:	Marking Periods I and II, 2 weeks; infused
UNIT GOAL (<i>Students will know</i>): The student will build a deeper understanding of the place Eastern artistic styles hold in art history, and develop a more personal understanding of ways artists choose to use Eastern artistic approaches in artwork. The student will employ teacher-assigned and self-selected Eastern-style art projects through experiences in this unit combined with infusion of the concepts throughout the school year.	
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Cubism: In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque.	<div data-bbox="594 443 1497 927"> UNIT OBJECTIVES: The student will be able to: A. Review, Understand and Demonstrate 1. Artwork of the Eastern world in terms of its roots in historical developments and cultural reflections. 2. Demonstrate connections between Eastern styles and the universal Elements of Art and the Principles of Design. 3. Create artwork using selected strategies such as gesture line pen and brush compositions (China), radial designs (India), and printmaking techniques (Japan). B. Distinguish Appropriate Applications for Use of Eastern Styles 1. Examine present day Eastern master works a. Give examples of why artists may select to use or reject particular Eastern styles for specific artistic intentions. b. Summarize major selected Eastern artistic styles and methods. c. Critique examples of Eastern professional and master artwork as well as student examples. </div> <div data-bbox="1497 443 1995 919"> STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Portfolios • Creative Projects • Sketchbooks • Written & oral examinations • Research projects (written and practical) • Art Rubric <p>Daily participation evaluation (observed by teacher)</p> </div>

Eastern Art: Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

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INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

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Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
Hastie, Reid and C. Schmidt. Encounter with Art. New York: McGraw Hill.
Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
Lowry, Bates. The Visual Experience. Englewood Cliffs, NJ: Prentice Hall, Inc.
Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehart and Winston, 1963.
Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.
Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

www.incredibleart.org/lessons/high/highlessons.html
Artsonia
<http://www.artsonia.com>
Ed Sitement <http://edsitement.gov/>
Getty Arts Ed Net
<http://www.getty.edu/artsednet/>
Artcyclopedia

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Infer connections between art history present day video, television, and on art
- Understand artistic concepts used in advertising and the underlying reasons for using specific artistic styles

<http://www.artcyclopedia.com/>
NJ Dept. of Education
<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
[http://artsedge.kennedy-center.org.](http://artsedge.kennedy-center.org)

UNIT #V	UNIT FOCUS: <i>Analyzing and Critiquing Art</i> <i>Level II/Phase I</i>		
TIMELINE:	Marking Periods I and II, 2 weeks; infused		
UNIT GOAL <i>(Students will know):</i> The student will develop a deeper understanding of ways that art critics, art professionals, and the general population determine the quality of an artwork. Art 2 student will practice using positive critique when evaluating their own, classmates, professional, and master artwork. Through experiences in this unit combined with infusion of concepts throughout the school year both within the classroom and in museum and exhibition settings, students will know the standards and methods used to assess and positively critique any piece of art.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: - A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Explore the overarching components of an art critique, including but not limited to descriptions of how the art uses the Elements and the Principles of Design, which artistic style is being employed, what the perceived intentions of the artist may be, and the viewer’s overall “take away” impressions of the piece. . 2. Demonstrate constructive critique techniques through guided class practice as well as museum and exhibit critiques.		STUDENT EVALUATION <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque.

Eastern Art: Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present.

Pointillism: An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.
Faulkner, Ray, et al. Art Today. New York: Holt, Rinehart and Winston, 1963.
Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
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Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
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Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehart and Winston, 1963.
Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.
Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

www.incredibleart.org/lessons/high/highlessons.html

Artsonia

<http://www.artsonia.com>

Ed Sitement <http://edsitement.gov/>

Getty Arts Ed Net

<http://www.getty.edu/artsednet/>

- Artcyclopedia

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Transfer good critique skills in daily exchanges when giving constructive opinions to family and friends.
- Appreciate and articulate with friend family about the strengths and intent of design and designers found in everyday life.

<http://www.artcyclopedia.com/> Art
Rubric

NJ Dept. of Education

<http://www.state.nj.us/education/>

The Artchive

<http://www.artchive.com/>

The Kennedy center ArtsEdge

<http://artsedge.kennedy-center.org>.

UNIT #VI	UNIT FOCUS: <i>Exhibiting and Publishing Art</i> <i>Level II/Phase I</i>		
TIMELINE:	Marking Periods I and II, 2 weeks; infused		
UNIT GOAL (<i>Students will know</i>): The student will recognize the processes and opportunities for exhibiting artwork, and extend this knowledge into his or her own practice as an emerging artist. Through experiences in this unit combined with infusion of the concepts throughout the school year, students will show their artwork within the classroom, the school, and in museum and professional exhibition settings (physical and online). Students will gain theoretical and practical understanding of ways to ensure that their artwork is seen by inter audiences, and how the profession can be a lucrative career choice.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: - A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Gain exposure to venues for the exhibition and publication of art in school, within the local community, and world-wide via Internet art communities and study opportunities. 2. Prepare and exhibit artwork in school art exhibits—particularly our Spring Arts and the county Teen Arts festivals—as well as art contests and other local exhibits such as those in partnership with the Noyes Museum and online art exhibits such as Artsonia.		STUDENT EVALUATION <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. **Eastern Art:** Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture "impressions" of daily life as opposed to more formal, "finished" Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline. **Please refer to the Glossary for additional vocabulary.**

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.
Faulkner, Ray, et al. Art Today. New York: Holt, Rinehart and Winston, 1963.
Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
Hastie, Reid and C. Schmidt. Encounter with Art. New York: McGraw Hill.
Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
Lowry, Bates. The Visual Experience. Englewood Cliffs, NJ: Prentice Hall, Inc.
Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehart and Winston, 1963.
Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.
Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

www.incredibleart.org/lessons/high/highlessons.html
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Artcyclopedia

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Build a website to exhibit and sell art
- Join local art organizations and develop ties with colleges, museums, and businesses that could further their art career goals on many levels such as internships, promotion of their artwork, scholarships for post-secondary art students and much more.

<http://www.artcyclopedia.com/>
NJ Dept. of Education
<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
[http://artsedge.kennedy-center.org.](http://artsedge.kennedy-center.org)

UNIT #VII	UNIT FOCUS: Major Cultural Artistic Styles: African Art Level II/Phase I		
TIMELINE:	Marking Periods I and II, 4 weeks; infused		
UNIT GOAL (Students will know): The student will recall, describe, and create art using selected African artistic styles.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: - A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Increase knowledge of African artistic styles and differentiate between the art of major African regions. 2. Relate and personalize selected African art genres for specific goals in creating a variety of artwork. 3. Explain impacts of African art styles on the larger art world in both historical and current contexts.		STUDENT EVALUATION <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. **Eastern Art:** Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline. **Please refer to the Glossary for additional vocabulary.**

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.
Faulkner, Ray, et al. Art Today. New York: Holt, Rinehart and Winston, 1963.
Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
Hastie, Reid and C. Schmidt. Encounter with Art. New York: McGraw Hill.
Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
Lowry, Bates. The Visual Experience. Englewood Cliffs, NJ: Prentice Hall, Inc.
Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehart and Winston, 1963.
Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
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Artcyclopedia

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

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- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Identify African design and art influence in daily life: clothing, jewelry, hair styles
- Note African styles in television, local architecture, and public art.

<http://www.artcyclopedia.com/>
NJ Dept. of Education
<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
[http://artsedge.kennedy-center.org.](http://artsedge.kennedy-center.org)

UNIT #VIII	UNIT FOCUS: Major Cultural Artistic Styles: Latin American Art Level II/Phase I		
TIMELINE:	Marking Periods I and II, 4 weeks; infused		
UNIT GOAL (Students will know): The student will recall, describe, and create art using selected Latin American artistic styles.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: - A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Increase knowledge of Latin American artistic styles and differentiate between the art of major Hispanic regions. 2. Relate and personalize selected Latin American art genres for specific goals in creating a variety of artwork. 3. Explain impacts of Latin American art styles on the larger art world in both historical and current contexts.		STUDENT EVALUATION <ul style="list-style-type: none">PortfoliosCreative ProjectsSketchbooksWritten & oral examinationsResearch projects (written and practical)Art Rubric Daily participation evaluation (observed by teacher)

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. **Eastern Art:** Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture "impressions" of daily life as opposed to more formal, "finished" Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue.

Realism: An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
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Artsonia
<http://www.artsonia.com>
Ed Site ment <http://edsitement.gov/>
Getty Arts Ed Net
<http://www.getty.edu/artsednet/>
Artcyclopedia

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook
- Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS/ LIFE CONNECTIONS

Career Applications

- Art Historian
- Graphic Designer
- Museum Docent
- Museum Curator
- Animator
- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Identify Latin American design and influences in daily life: clothing, jewelry styles.
- Note Latin American styles in television, local architecture, and public art.
- Point out Latin American-inspired social/political murals found locally in mass media.

UNIT #IX	UNIT FOCUS: <i>Major Cultural Artistic Styles: Native American Art Level II/Phase I</i>		
TIMELINE:	Marking Periods I and II, 4 weeks; infused		
UNIT GOAL (Students will know): The student will recall, describe, and create art using selected Native American artistic styles.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Increase knowledge of Native American artistic styles and differentiate between the art of major Hispanic regions. 2. Relate and personalize selected Native American art genres for specific goals in creating a variety of artwork. 3. Explain impacts of Native American art styles on the larger art world in both historical and current contexts.		STUDENT EVALUATION <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teacher)

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. **Eastern Art:** Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
- Immersion for LAL students
- IEP adjustments as needed per student

LITERACY AND TECHNOLOGY CONNECTIONS/REFERENCES

Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
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Artyclopedia

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- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Identify Native American design and influences in daily life: clothing, jewelry styles.
- Note Native American styles in television local architecture, and public art.
- Appreciate local tributes and historic references to Native American art of region.

<http://www.artcyclopedia.com/>
NJ Dept. of Education
<http://www.state.nj.us/education/>
The Artchive
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The Kennedy center ArtsEdge
[http://artsedge.kennedy-center.org.](http://artsedge.kennedy-center.org)

UNIT #X	UNIT FOCUS: <i>Introduction to Planning a Professional Portfolio Level II/Phase I</i>		
TIMELINE:	Marking Periods I and II, 2 weeks; infused		
UNIT GOAL (<i>Students will know</i>): The student will examine ways to organize and produce an exemplary, diverse art portfolio in preparation for Art 3. Work from the year will be critiqued and assessed : potential portfolio work. The student will know how to articulate about and infuse their personal artistic style into projects, while complying with expectations to demon variety and flexibility in their skills.			
VOCABULARY Abstract Art: Imagery which departs from representational accuracy. African Art: Refers to a vast array of artwork from the regions and cultures of Africa. Archetypal work of art: An artwork that epitomizes a genre of art. Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre. Critique: A critical review or	UNIT OBJECTIVES: The student will be able to: A. Understand and Demonstrate 1. Examine successful professional art portfolios and identify components that support their success. 2. Apply identified success indicators to personal outline for professional portfolio and create outline. 3. Formulate plans to address long-range individual personal interests and goals for Art 2 and fill in gaps with research and projects for professional portfolio collection. 4. Create final Art 2 individual projects to round out goals for the current year while referencing their place in student's long-term goals.		STUDENT EVALUATION <ul style="list-style-type: none">• Portfolios• Creative Projects• Sketchbooks• Written & oral examinations• Research projects (written and practical)• Art Rubric Daily participation evaluation (observed by teache

discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork. **Cubism:** In Cubism the subject matter is broken up, analyzed, and reassembled in an abstracted form. Picasso and Braque. **Eastern Art:** Refers to a vast array of artwork from the cultures of Asia and the Middle East. **Impressionism:** An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism; **Latin American Art:** Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions; **Native American Art:** Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present. **Pointillism:** An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors. **Primary Colors:** The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue. **Realism:** An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer. **Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Please refer to the Glossary for additional vocabulary.

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS AND PROGRESS INDICATORS ADDRESSED DURING THIS UNIT:

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

Strand D. Visual Art

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 (CPI): 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.

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

Strand D. Visual Art

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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

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

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Strand D. Visual Art

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

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.

1.4.12.B.1 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 and historical eras.

INSTRUCTIONAL ADJUSTMENTS:

Modifications, students with learning difficult possible misunderstandings.

- Pair Share peer partnering for students with special needs
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- Museum Curator
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- Web Designer
- Illustrator
- Portrait Painter
- Interior Designer
- Fashion Designer
- Set Designer
- Fine Artist
- Printmaker
- Sculptor
- Muralist

Life Applications

- Relate portfolio design to personal social media pages and websites to help determine unique design style.
- Analyze bedroom décor and preference of dressing each day for further clues personal style that is also reflected throughout all art projects.

<http://www.artcyclopedia.com/>
NJ Dept. of Education
<http://www.state.nj.us/education/>
The Artchive
<http://www.artchive.com/>
The Kennedy center ArtsEdge
[http://artsedge.kennedy-center.org.](http://artsedge.kennedy-center.org)

Visual Art Glossary

Abstract Art: Imagery which departs from representational accuracy

Aesthetic: Philosophy or theory of test or of the perception of the beauty in nature and art

Archetypal work of art: An artwork that epitomizes a genre of art.

Art medium(s): Any material or technique used for expression in art. In art, "medium" refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

African Art: Refers to a vast array of artwork from the regions and cultures of Africa.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with a different genre.

Balance: Equilibrium of elements

Chroma: Intensity of color

Color family: One of six basic groups of color comprising three primaries and three secondaries

Complementary colors: Those which are opposite each other on the color wheel

Composition: Relation of parts to one another and to the whole

Convergence: Illustration that two horizontal parallel lines get closer as they recede from the viewer toward the horizon

Critique: A critical review or discussion dealing with works of art that emphasizes description, analysis, and interpretation of all components of an artwork.

Cubism: In Cubism the subject matter is broken up, analyzed and reassembled in an abstracted form.

Decorative: Intended to decorate a surface and to please by harmonious organization of plastic elements rather than to represent actual object or express profound ideas

Design: Arrangement of interdependent parts to form coordinated whole

Diminution: Illusion that objects get smaller as distance from viewer increases

Dynamic composition: Arrangement of parts (forms) which shows movement rather than restfulness

Eastern Art: Refers to a vast array of artwork from the cultures of Asia and the Middle East.

Eye level line: Horizon line (or equivalent in building interiors)

Free form: Shapes that do not follow any set of rules

Form: Refers to total organization of all parts or to mass and shape

Found object: Object (often discarded) which was not initially designed to serve as a medium for artistic expression.

Functional: Serviceable, usable

Horizon line: Imaginary line extending outward on a plane perpendicular to ground, in perspective drawing, horizontal lines appear to converge on the horizon

Hue: Name of a particular color; refers to its position in the spectrum.

Impressionism: An artistic style that emerged post-Realism and was based in use of quickly applied brush strokes to capture “impressions” of daily life as opposed to more formal, “finished” Realism.

Latin American Art: Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions.

Line: Continuous point extended in any one direction

Mass: Bulk; quantity of matter

Material: Any consumable substance used as an art-related form

Monochromatic: One hue in tints and/or shades

Nature: Material in original condition; non-manufactured material

Non-art material: Material not originally designated as a medium for artistic expression

Native American Art: Visual arts by indigenous peoples of the Americas encompassing the visual artistic traditions of vast and diverse groups of native peoples from ancient times to the present.

Pattern: Artistic or mechanical design

Plane: Flat or level surface

Perspective: Representation of space and distance through use of convergent parallel lines

Picture plane: Extreme front edge of the imaginary space in the picture

Plastic: Capable of being formed, molded or modeled

Pointillism: An artistic style that followed the Impressionistic model of creating images from small, layered strokes, and reduced the strokes to dots of color. Pointillism was also developed in response to new scientific knowledge of how all colors form from combining Primary Colors.

Primary Colors: The three hues that mix all the other colors but cannot be created by mixing other colors: red, yellow, blue.

Realism: An artistic style which originated in the Renaissance and renders images to suggest the depth, textures, tone, and overall impression of reality for the viewer.

Render: Reproduce or represent by artistic means; depict

Representational: Practice or theory of realistic depiction

Rhythm: Movement or continuity achieved by recurrence or sequence

Sculpture: Art of creating three dimensionally; relief

Shades: Variations of color mixed with degrees of black

Shape: Spatial form; visible makeup characteristic of an item

Style: Manner or mode of presentation as distinguished from content

Texture: Tactile quality of object's surface

Tint: Variation of color mixed with degrees of white

Tone: Value

Vanishing point: Imaginary point on horizon at which parallel lines converge

Value: Degree of lightness or darkness

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Literacy and Technology Connections/References

Literature

- Arnason, H. H. *History of Modern Art*. New York: Harry N. Abrams. Inc.
- Bates, Kenneth. *Basic Design*. Cleveland: World Publishing Co., 1960.
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Websites

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The Archive

<http://www.artchive.com/>

The Kennedy Center ArtsEdge <http://artsedge.kennedy-center.org>.

Videos

ArtBabble: Play Art Loud. www.artbabble.org

Crystal Publications: *Who Is the Artist? Series* Glenview, IL www.crystalproductions.com

Scholastic: *Elements of Art.* <http://www.incrediblearth.org/links/toolbox.html>

Madonna with Keith Haring. www.youtube.com

The Elements and Principles of Art. www.slideshare.net