

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Design Foundations 2

September 2019

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Design Foundations 2

Grades 9-12

This is a one semester course. Design Foundations 1 is a prerequisite for this course. The emphasis of the course is on the conceptual aspect of drawing and painting. Students are expected to employ techniques and materials used in Design Foundations 1 in more advanced projects. Historical and cultural references are incorporated into hands-on projects. One major project will be completed every ten days. Homework is assigned twice per week.

Pacing Guide

Unit # 1 Self Portrait	Pacing: 4 weeks, 10 block classes
Unit # 2 Abstraction	Pacing: 3 weeks, 8 block classes
Unit # 3 Reflective Light	Pacing: 2 weeks, 5 block classes
Unit # 4 Surrealist	Pacing: 4 weeks, 10 block classes
Unit # 5 Graphic Design	Pacing: 2 week, 5 block classes
Unit # 6 Figure	Pacing: 2 weeks, 5 block classes

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>CT Visual Arts Standards: <u>Anchor Standard 6:</u> Convey meaning through the presentation of artistic work. HS Accomplished level: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work. HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p><u>Anchor Standard 10:</u> Synthesize and relate knowledge and personal experiences to make art. HS Accomplished level: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Appreciate the artwork of others in a historical context. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. ● People evaluate art based on various criteria. ● Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? ● How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? ● How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● colors of the color wheel ● color harmonies ● characteristics of German Expressionist work ● definition of the art principle of rhythm 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● accurately representing the proportions of the human head ● accurately representing the structure of the human head using planes ● effectively using acrylic paint, charcoal, colored pencil and india ink ● effectively using a gesture sketch

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
	<p>A well crafted, accurately proportioned image of a head showing effective illusion of three-dimensional form.</p> <p>An expressive acrylic painting which emulates the style of the German Expressionists.</p> <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S):</p> <p><i>Students will show that they really understand evidence of...</i></p> <p>G - learning drawing and painting skills, art vocabulary and concepts, as well as characteristics of the historic German Expressionist artists.</p> <p>R - being an artist and art appreciator.</p> <p>A - having an audience of peers, faculty, parents.</p> <p>S - having technical skills with acrylic paint, charcoal, ink and colored pencil.</p> <p>P - creating an expressive self portrait (acrylic) painting in the style of the German Expressionists.</p> <p>S - accurately representing the proportions and three dimensional structure of the human head using flat planes; as well as using the principle of rhythm and color harmonies for expression.</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> ● Classroom discussion while viewing visual examples ● Individual conferencing with the teacher ● Homework sketches ● Skull drawing from observation ● Drawings of the muscles of the head and neck ● Charcoal drawings of model and self using tones ● Ink drawings of self from observation using only straight lines
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Stage 3 – Learning Plan		
<p>Code TMA</p>	<p><i>Pre-Assessment</i></p> <ul style="list-style-type: none"> ● Evaluation of diagnostic pencil self portrait done previous to beginning lesson unit ● Teacher knowledge of individual student’s skill based on previous art courses taken 	
<p>TMA</p>	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Using a three-dimensional model and photographs, the teacher will discuss and visually indicate the key parts of the skull that protrude and therefore show on the human face. 2. Students will draw the skull on black paper using white chalk or colored pencil. If possible, this should be done from a plaster cast, otherwise from a clear image. 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

3. Teacher will discuss and visually indicate the placement of the muscles and attachment to the skull as well as the resulting planes.
4. Students will complete a homework assignment of six gesture drawings of the human head, from observation and employing various angles.
5. Students will place tracing paper over the skull drawing. Using red, brown and white colored pencils they will draw in the muscle structure, paying close attention to where the muscles attach to the skull.
6. The student will draw the simplified plaster head (“This Guy”) from observation using charcoal on white or gray paper. They will be instructed to use clear, unblended shapes of light, medium and dark. Visual examples will be provided by the teacher.
7. Students will complete a homework assignment of a planar head from observation.
8. Students will apply knowledge of planes of the head to draw their own image from a mirror using charcoal on white or gray paper. Use light, medium and dark tones. They will only indicate the planes, not the details such as the outline of the eye and nostril.
9. Teacher will display visual examples of the German Expressionist artists while discussing the relevant characteristics.
10. Students will take notes and relate this knowledge to their own recent art work.
11. Students will apply knowledge of head structure and German Expressionist use of line to make four self portraits from observation using ink and a brush, concentrating on using lines to indicate plane breaks.

	<p>12. Students will complete a homework drawing of the planes in the neck, preferably from observation, or from images provided.</p> <p>13. Teacher will present information on color harmonies. Students will take notes, select examples and mix appropriate colors.</p> <p>14. Create a self-portrait in acrylic paint on canvas board in the style of the German Expressionist.</p> <p>15. Students evaluate the strengths and weaknesses of their work against the project rubric.</p>	
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Unit # 2 Abstraction

Pacing: 3 weeks, 8 block classes

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>CT Visual Arts Standards:</p> <p><u>Anchor Standard 1:</u> Generate and conceptualize artistic ideas and work. HS Proficient level: Use multiple approaches to begin creative endeavors.</p> <p><u>Anchor Standard 2</u> Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Appreciate the artwork of others in a historical context. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Creativity and innovative thinking are essential life skills that can be developed. ● Artists and designers balance 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does 	

<p>artworks. HS Proficient level: Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</p> <p><u>Anchor Standard 6:</u> Convey meaning through the presentation of artistic work. HS Accomplished level: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work. HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p>	<p>experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <ul style="list-style-type: none"> • Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. • People evaluate art based on various criteria. 	<p>collaboration expand the creative process?</p> <ul style="list-style-type: none"> • How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? • What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? • How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • Characteristics of Georgia O’Keeffe’s work • the definition of the art principles movement and unity • definition of analogous colors • the difference between abstraction and non-objective art 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • technical use of oil or chalk pastel to create gradual change in value and crisp implied lines • technical use of directional stroke to create the illusion of form • obscuring the identity of an object through the use of cropping • mounting art using the skills of measuring and gluing with rubber cement

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
TMA	<p>A well crafted, group of pastel images that effectively depict unity, form and depth.</p> <p>Each image clearly expresses the concepts of abstraction and movement as well successfully emulates the style of the historic artist Georgia O’Keeffe.</p> <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>G - learning art skills, art vocabulary and characteristics about the historic American artist Georgia O’Keeffe. R - being an artist and art appreciator. A - having an audience of peers, faculty, parents. S - having technical skill with oil and chalk pastels. P - creating a polyptych of four abstract pastel drawings; a tree, a flower, water and a drape in the style of Georgia O’Keeffe. S - using changes in value, color and directional stroke to create the illusion of form; obscuring the identity of an object while retaining clarity of shapes through the use of crisp implied lines; properly mounting artwork.</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> ● drawing of a flower from observation showing progression of growth ● sketch of a tree from observation depicting negative spaces and progressive growth patterns ● cropped magazine image to obscure the shape of the entire object ● practice directional stroke activity ● classroom discussion while viewing visual examples ● individual discussions

Stage 3 – Learning Plan

Code TMA	<i>Pre-Assessment</i>	
	<ul style="list-style-type: none"> ● Evaluation of students' use of color mixing in previous project ● Teacher knowledge of individual student's skill based on previous art courses taken 	
TMA	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Students will create a drawing of a flower from observation using either chalk pastels or oil pastels. (E1, R) 2. Teacher will do a demonstration of directional stroke and shading using pastels. (E1) 3. Students will practice the techniques with both types of pastels. (R) 4. Teacher will display and discuss art work by Georgia O'Keeffe. (H) 5. Students will take notes on the typical characteristics of her work. (W) 6. Teacher will introduce the idea of movement as an art principle, citing visual examples of repetition of shape and line apparent in the flower drawings. Teacher will use visual examples. (W) 7. Students will use a viewfinder to choose a piece of their flower drawing to enlarge using the characteristics of O'Keeffe's work. (R) 8. Students will enlarge the selected section of flower to a larger square of bogus paper using chalk or oil pastel. (T) 9. Teacher will display visual examples of student finished Abstraction, giving the students criteria for finished 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches and practice pages. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

project. (W)

10. Teacher will present the idea of gestural movement as recorded by the folds in a drape when dropped. (H,E1)
11. Students will select a portion of a drape to draw on a paper square using pastels. (R)
12. Teacher will present the idea of friction acting on water to create repeated shapes as the colored water is poured into a jar of clear water. (H,E1)
13. Students will watch the experiment and record it on a square of paper using pastels. (R)
14. Students will select a portion of a magazine image to draw. The selection will be square in format and cropped to render the depicted object unrecognizable. (R)
15. Students will complete a homework drawing in color of the selected magazine section. (R)
16. Students will do a homework sketch of a tree from observation. (R)
17. Either the selected magazine image or a section of the tree will be enlarged, using pastel, onto a square of paper matching the other pastel drawings in size and technique. (R,E2)
18. Using visual examples the teacher will present the concept of visual movement and unity throughout the four pieces. A demonstration will be given on the technique of mounting drawings on backing piece such as railroad board. (H)
19. Students will choose the arrangement of their pieces and mount their drawings including a name label. (E2)
20. Students evaluate the strengths and weaknesses of their work against the project rubric. (E2)

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>CT Visual Arts Standards:</p> <p><u>Anchor Standard 1:</u> Generate and conceptualize artistic ideas and work. HS Proficient level: Use multiple approaches to begin creative endeavors.</p> <p><u>Anchor Standard 3:</u> Refine and complete artistic work. HS Accomplished level: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p> <p><u>Anchor Standard 6:</u> Convey meaning through the presentation of artistic work. HS Accomplished level: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><u>Anchor Standard 9:</u> Apply criteria</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Appreciate the artwork of others in a historical context. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Creativity and innovative thinking are essential life skills that can be developed. ● Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. ● Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. ● People evaluate art based on various 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? ● How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? ● What is an art museum? How does the presenting and sharing of objects,

<p>to evaluate artistic work. HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p><u>Anchor Standard 10:</u>Synthesize and relate knowledge and personal experiences to make art. HS Accomplished level: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.</p>	<p>criteria.</p> <ul style="list-style-type: none"> ● Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<p>artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?</p> <ul style="list-style-type: none"> ● How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? ● How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● characteristics of Impressionists and Post-Impressionist artists ● characteristics of a strong composition ● definition of implied lines ● the definition of colored light, reflective light and cast shadows 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● using a mosaic technique with watercolor paint ● accurately employing linear perspective ● accurately employing ellipses ● utilizing a gesture sketch ● using value to create form ● how to mix a variety of colors

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
TMA	<p>The students will create a life-size still life of at least two objects from observation. The objects will be depicted using accurate proportions and perspective. A clear light source will be created, indicating form through shading, reflected and/or colored light and colored cast shadow. The mosaic technique will be used to apply watercolor paint.</p> <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>G - learning drawing and painting skills, art vocabulary and concepts, as well as characteristics of Impressionist and Post-Impressionist artists.</p> <p>R - being an artist and art appreciator.</p> <p>A - having an audience of peers, faculty, and parents.</p> <p>S - demonstrating technical skills in the use of watercolor paint and the mosaic technique.</p> <p>P - creating a still life painting which includes rectangular prisms and circles in perspective.</p> <p>S - accurately employing linear perspective, ellipses and value to create form and using implied lines as well as mixing a variety of colors to depict colored light, reflective light and cast shadows.</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> ● diagnostic sketches of cylinders and rectangular prisms ● homework sketches of complex geometric objects ● practice page of watercolor mixing and mosaic technique

Stage 3 – Learning Plan

Code TMA	<i>Pre-Assessment</i>	
	<ul style="list-style-type: none"> ● Evaluation of diagnostic drawing of a cylinder and a rectangular prism done immediately prior to unit. ● Evaluation of students' use of color mixing done by students in previous projects. ● Evaluation of students' use of shading of 3D forms in previous projects. ● Evaluation of students' effective use of thumbnail and gesture sketches in previous projects. 	
TMA	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Using a strong light and colored film, the teacher will demonstrate colored light and reflective light on objects. (H) 2. In a class discussion, the students will review the color wheel and color mixing techniques. 3. Teacher will demonstrate the mosaic technique using watercolor paint and showing visual examples. 4. Students will practice watercolor mosaic technique and color mixing. (E1) 5. Students will complete diagnostic homework drawings of rectangular prism and cylindrical objects. 6. Teacher will demonstrate the concepts of 1 point and 2 point linear perspective while students follow along, drawing and taking notes in their sketchbook. (E1) 7. Teacher will demonstrate the concepts of drawing circles in perspective (ellipses) while students follow along, drawing and taking notes in their sketchbook. (E1) 8. Teacher will present artwork by Impressionist and Post-Impressionist artists, visually identifying the typical characteristics, in particular the use of: separate brush strokes, intense color, reflective light and colored light. 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches and practice pages. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

	<p>(H)</p> <ol style="list-style-type: none">9. Students will bring in still life objects. (T)10. Students will create thumbnail sketches of their still life arrangement. (R)11. Students will enlarge thumbnail sketch using a gesture sketch onto watercolor paper. (R)12. Students will complete homework sketches from observation of objects made out of complex geometric forms including ellipses and linear perspective. (E1)13. Students will create still life painting using the mosaic technique and watercolor paint, emphasizing light, color and perspective. (R)14. Students evaluate the strengths and weaknesses of their work against the project rubric. (E2)	
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Stage 1 Desired Results		
<p>ESTABLISHED GOALS CT Visual Arts Standards:</p> <p><u>Anchor Standard 2:</u> Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. HS Proficient level: Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</p> <p><u>Anchor Standard 6:</u> Convey meaning through the presentation of artistic work. HS Accomplished level: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><u>Anchor Standard 7:</u> Perceive and analyze artistic work. HS Accomplished level: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Appreciate the artwork of others in a historical context. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. ● Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. ● Visual imagery influences understanding of and responses to the world. ● People gain insights into meanings of artworks by engaging in the process of 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? ● What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? ● What is an image? Where and how do we encounter images in our world? How do

<p>specific audiences.</p> <p><u>Anchor Standard 8:</u> Interpret intent and meaning in artistic work.</p> <p>HS Proficient level: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p>	<p>art criticism.</p> <ul style="list-style-type: none"> ● People evaluate art based on various criteria. 	<p>images influence our views of the world?</p> <ul style="list-style-type: none"> ● What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art? ● How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?
Acquisition		
<p><u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work.</p> <p>HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● characteristics of Surrealist paintings of the 1930's, in particular the historic artist Dali ● the properties of oil paint ● the definition of visual tension 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● Creating a variety of unusual and or neutral colors. ● Indicating three dimensions using value ● Shading gradually. ● Creating smooth texture using oil paint. ● Employing crisp, implied lines.

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
TMA	<p>Students will create an original, ambitious oil painting which demonstrates many of the characteristics of Surrealist art such as the depiction of:</p> <ul style="list-style-type: none"> ● a clear focal point ● the illusion of depth ● visual movement ● visual tension ● the depiction of dual imagery ● distortion of form and scale ● illogical juxtapositions ● clearly drawn contours of objects <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>G - learning drawing and painting skills, art vocabulary and concepts, as well as characteristics of Surrealist art. R - being an artist and art appreciator. A - having an audience of peers, faculty, parents. S - demonstrating technical skills with oil paint. P - creating an oil painting in the Surrealist style which includes objects that have personal symbolism. S - creating the illusion of three dimensional objects using value, gradual shading, smooth textures and crisp, implied lines; creating a variety of unusual and or neutral colors; creating a strong composition which demonstrates visual tension.</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> ● practice oil painting of an egg ● pencil sketches of compositional arrangement ● homework sketches of dual imagery ● clean up practices

Stage 3 – Learning Plan

<p>Code TMA</p>	<p><i>Pre-Assessment</i></p> <ul style="list-style-type: none"> ● Evaluation of students' use of color mixing in previous project ● Evaluation of students' ability to employ thumbnail sketches and gesture sketches ● Evaluation of students' ability to create form in previous projects ● Teacher knowledge of individual student's skill based on previous art courses taken 	
<p>TMA</p>	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Teacher will present artwork Surrealist artists such as Dali and Magritte, visually identifying the typical characteristics, in particular the use of: illogical placement and juxtapositions, inaccurate scale, distorted forms, strong light source and high horizon lines. (H) 2. Students will create thumbnail sketches of possible ideas and arrangements for their Surrealist painting. 3. Teacher will present visual examples and students will discuss the use of tension versus balance in compositions. 4. During a class critique, students will evaluate the effectiveness of their sketches and then make any desired changes. 5. Teacher will demonstrate the process and technique of gathering and using oil paint. 6. Students will practice the technique by creating a small painting of an egg on canvas paper. 7. Students will complete a homework drawing using the concept of dual imagery. 8. Students will draw their final composition on canvas paper beginning with a gesture sketch. 9. Students will use oil paint to complete the Surrealist painting. 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches and practice pages. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

	10. Students evaluate the strengths and weaknesses of their work against the project rubric. (E2)	
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Unit # 5 Graphic Design

Pacing: 2 week, 5 block classes

Stage 1 Desired Results		
<p>ESTABLISHED GOALS CT Visual Arts Standards:</p> <p><u>Anchor Standard 7:</u> Perceive and analyze artistic work. HS Accomplished level: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p> <p><u>Anchor Standard 8:</u> Interpret intent and meaning in artistic work. HS Proficient level: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p><u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work. HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Recognize the professional application of art skills. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Visual imagery influences understanding of and responses to the world. ● People gain insights into meanings of artworks by engaging in the process of art criticism. ● People evaluate art based on various criteria. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What is an image? Where and how do we encounter images in our world? How do images influence our views of the world? ● What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art? ● How does one determine criteria to evaluate a work of art? How and why 	

collection of works.		might criteria vary? How is a personal preference different from an evaluation?
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● definition of simplification ● definition of geometric shapes ● definition of positive and negative space ● definition of typeface and font ● definition of innate qualities 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● Using marker with precision ● Employing characteristics of a strong logo design ● Relating composition, color and typography style to message

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
TMA	<p>The logo will demonstrate qualities of strong 2D design such as; simplified shape, equal amounts of positive and negative space, and limited color usage.</p> <p>The logo will also use images with an identifiable silhouette and universal meaning.</p> <p>It will include a word or name/initials which is related to the design of logo through color, position and visual style.</p> <p>Colors, format and composition will relate to the mood or artist's personality.</p> <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>G - learning design skills, art vocabulary and concepts, as well as characteristics of logos. R - emulating a professional graphic designer. A - having an audience of consumers. S - demonstrating high quality craftsmanship. P - creating an original personal logo which includes an identifying word or name. S - employing characteristics of a strong logo design such as the use of simplification; positive and negative space; composition; color; and typeface to clarify a theme.</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> ● practice activity addressing innate responses to color, line, shape, and texture ● graphic design worksheets ● research and practice drawing of various typography styles

Stage 3 – Learning Plan

<p>Code TMA</p>	<p><i>Pre-Assessment</i></p> <ul style="list-style-type: none"> ● Evaluation of students’ use of color harmonies in self portrait project ● Evaluation of students’ ability to employ thumbnail sketches and gesture sketches ● Evaluation of students’ ability to depict accurate contours in still life and Surrealist paintings ● Teacher knowledge of individual student’s skill based on previous art courses taken 	
<p>TMA</p>	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Students will practice activity addressing innate responses to color, line, shape, and texture. 2. Students will complete worksheets which address simplified forms and composition. 3. Teacher will present examples of professionally created graphic logos as well as student examples. 4. Students will complete a homework assignment which involves researching and practicing various typography styles. 5. Students will create thumbnail sketches of ideas for a personal logo which includes at least one simplified object and a word. 6. Students will use pencil and marker to draw and refine a personal logo. 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches and practice pages. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>CT Visual Arts Standards:</p> <p><u>Anchor Standard 3:</u> Refine and complete artistic work. HS Accomplished level: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p> <p><u>Anchor Standard 9:</u> Apply criteria to evaluate artistic work. HS Accomplished level: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p><u>Anchor Standard 10:</u> Synthesize and relate knowledge and personal experiences to make art. HS Accomplished level: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Be able to recognize and use the Elements of Design for self expression. ● Recognize the professional application of art skills. ● Recognize the characteristics of high quality craftsmanship. 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. ● People evaluate art based on various criteria. ● Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? ● How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? ● How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● the proportions of the human figure ● the definition and qualities of unity ● the definition of diagrammatic lines 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● using gesture sketches and measuring techniques such as sighting proportions and diagrammatic lines ● simplifying the forms of the human body ● depicting weight distribution of the human body ● using format to evoke principle of design ● the technique and process of cut paper collage

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
TMA	<p>The student will create a well crafted cut paper design which includes an accurately proportioned figure in motion including accurate weight distribution.</p> <p>The student will create a clear and accurate silhouette of the figure using only positive and negative shapes.</p> <p>The composition will enhance the implication of movement.</p> <p>Self evaluation of strengths and weaknesses (as defined by the project rubric).</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>G - learning art and design skills, art vocabulary and concepts, as well as ways to depict the human figure.</p> <p>R - emulating an artist and professional graphic designer.</p> <p>A - having an audience of consumers.</p> <p>S - demonstrating technical skills in the use of cut paper.</p> <p>P - creating figure studies and a final graphic design of a figure in motion using positive and negative shapes of cut paper collage.</p> <p>S - using gesture sketches and measuring techniques such as sighting, diagrammatic lines and simplified forms to depict the human figure with accurate proportions; as well as using format and weight distribution of the human body to depict motion.</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none">● sketching the proportions of the skeleton in a standing frontal position● creating two gesture sketches of active figures from photographs● drawing from imagination five figures in action using simplified forms on axial lines● drawing figures from observation of a person standing, sitting, walking and bending● completing a homework assignment of at least one hand and one foot drawing

Code TMA	<p style="text-align: center;"><i>Pre-Assessment</i></p> <ul style="list-style-type: none"> ● Evaluation of students' ability to render forms from observation ● Evaluation of students' ability to render accurate proportions from observation in Self Portrait and Reflective Light units ● Evaluation of students' ability to depict accurate contours in Reflective light, Graphic Design and Surrealist units ● Evaluation of students' ability to create strong compositions from previous projects ● Teacher knowledge of student skill based on previous art courses taken 	
TMA	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <ol style="list-style-type: none"> 1. Teacher will present the proportions of the human figure. 2. Students will take notes and draw along with the teacher. 3. Students will complete at least 2 gesture sketches of active figures from photographs. 4. Teacher will demonstrate the technique of drawing free-flowing lines on large paper. 5. Students will employ this technique on own paper. 6. Teacher will present the idea of axial gesture and show examples. 7. Student will create 5 figures in action using simplified forms on scribbled axial lines on newsprint. 8. Students will complete figure drawings from observation of a model standing, sitting, walking and bending. 9. Teacher will present examples of professional and student work as class discusses the use of positive and 	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● Teacher walks around the room to conference with students and view artwork. ● Teacher visually evaluates homework sketches and practice pages. ● Classwork grades will be given based on a daily work rubric including active engagement, on task behavior and successful completion of daily learning objective.

	<p>negative space as well as contour and composition (use of the format).</p> <ol style="list-style-type: none">10. Students will make sketches of figures in action within a format, using the composition to express the figure's movement.11. Students will follow teacher demonstration of process to create a cut paper positive and negative design of figure in format showing motion.12. Students will complete drawings of at least one hand and one foot for homework.13. Students evaluate the strengths and weaknesses of their work against the project rubric.	
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