

Week	Marking Period 1	Week	Marking Period 2
1	<p>Initial Introduction and Review of Choice Based Student directed Learning with Big Ideas, Creativity Development, Studio Habits of Artistic Behaviors, Visual Communication, Benchmarks Testing, Review of Basic Drawings Techniques covered in Intro Art</p>	11	<p>Mini Lessons – Art and Community, Public Art, Collaborative Artworks, Historical Connections in Collaborative and Community Art, Changing Aesthetics</p> <p><i>Choice Artwork - Student reflection and discussion of these new topics. May influence developments of community and collaboration in their work.</i></p>
2	<p>Mini Lessons - What is Art and Who Should Be Making Art, Assessing Your Artistic Behaviors and Importance of Reflective Practices , Art History Connections and Contemporary Connections, Development of Abstract Art, Abstract Thinking and New Ways of Seeing and Representing Ideas\</p> <p><i>Choice Artwork - Initial student directed art making experience from student selected big ideas used as initial performance assessment</i></p>	12	<p>Mini Lessons - Figure Drawing and Personal Expression (Historical Connections and Contemporary Practice), Dance and Art, Figure as Inspiration in Three Dimensional Art, Pen and Ink Painting and Drawing</p> <p><i>Choice Artwork - Continuation of focus on sketchbook development with expressive pieces and improving drawing skills in varied media. Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion-</i></p>
3	<p>Mini Lessons – Development of Student Voice in Art, Communicating Artistic and Contemporary Art, Voice and Viewpoint, Critique and Creativity, Critique and Studio Artistic Behavior Development, Critique and Artwork Development, Realistic Drawing</p> <p><i>Choice Artwork - Critique/Reflection of first artwork, student directed material and technique research and experimentation for development of student experience, ideation process from student selected sources of inspiration and interest with identified interdisciplinary connections and applicable art historical connections (ideas, styles, media and technique) and begin to work on its creation.</i></p>	13	<p>Mini Lessons – Printmaking Processes (Monoprint with Akora Colors, Etching, Linoleum Block Printmaking), How Has Printmaking Been Used Historically</p> <p><i>Choice Artwork - Sketchbook with improving drawing skills using a variety of unfamiliar media. Students are encouraged to take advantage of the printmaking facilities but they are free to work on their own ideas in form of their choice. Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</i></p>
4	<p>Mini Lessons - Creativity, Inspiration and Personal Motivation, Developing Art Appreciation, Art Style Development and Contemporary Forces, Connections Between the Arts, Acrylic Paint Techniques</p> <p><i>Choice Artwork - Work on second artwork and if complete critique and reflection, continue development of sketchbook (always for art experience, technique improvement, drawing skill improvement, perceptual development and idea</i></p>	14	<p>Mini Lessons - Continuation of Study of Printmaking Techniques and Processes (Lithography, Intaglio, Serigraphy (Silkscreen Printmaking), Contemporary Printmaking</p> <p><i>Choice Artwork - Sketchbook with improving drawing skills using a variety of unfamiliar media. Students are encouraged to take advantage of the printmaking facilities but they are free to work on their own ideas in form of their choice. Ideation with documentation and creation of student</i></p>

	<i>development)</i>		<i>directed artwork. Critique process, with reflective practice and presentation of work to class at completion</i>
5	<p>Mini Lessons - Further Adventures in Art Appreciation, Artists Brushes, Color Theory, Tempera Techniques, History, Science and Art, Handling Value and Texture, Watercolor Painting Techniques</p> <p><i>Choice Artwork</i> - Critique and reflection of second artwork if not completed before, ideation development, experimentation and creation of next student directed choice artwork. Continue development of sketchbook</p>	15	<p>Mini Lessons – Further Adventures in Pen and Ink Techniques, Abstract Expression in Design (Uses and Exploitations), Graphic Design and Text, Text Based Works in Contemporary Art</p> <p><i>Choice Artwork</i> - Focus on sketchbook and improving skill, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</p>
6	<p>Mini Lessons – Positive and Negative Space and Composition - Historical and Contemporary, Watercolor Techniques (Research), Three Dimensional Art Making in Contemporary Times, Carving Sculpture (Subtractive Techniques)</p> <p><i>Choice Artwork</i> - Work on student directed choice theme artwork when complete written critique, reflection and presentation (artist statement), continue development of sketchbook</p>	16	<p>Mini Lessons - Art Careers, Economics and Art, What is Art and Who Should Be Making Art (continued)</p> <p><i>Sketchbook with improving drawing skills using a variety of unfamiliar media. Students will participate in research, presentation of research and discussion of information and opinions influenced by information. Method to be determined later. Continuation of in process ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</i></p>
7	<p>Mini Lessons – More Color Theory, Sculpture Creation with Substitution Methods, Pastel Painting Techniques (1,2,3), Art Collecting and the Contemporary Art Market</p> <p><i>Choice Artwork</i> - Focus on sketchbook and improving skill, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</p>	17	<p>Mini Lessons – Oil Painting and Oil Stick Techniques, Advanced Techniques in Watercolor Painting, More Techniques in Acrylic Painting, Mixed Media Approaches with Study of Master Artists Historical and Contemporary</p> <p><i>Choice Artwork</i> - Focus on sketchbook and improving skill, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</p>
8	<p>Mini Lessons – Inspiration When We Run Dry, Artist Books (Introduction), Still Life (Historical and Contemporary), Exploring Environments, Conte Crayon Sketching</p> <p><i>Choice Artwork</i> - Further focus on sketchbook development and improving drawing skills in varied media, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</p>	18	<p>Mini Lessons - Working in Paper (Surface Design and Three Dimensional Forms), More Techniques for Structural Books and Folds, Unusual Viewpoints</p> <p><i>Choice Artwork</i> - Further focus on sketchbook development and improving drawing skills in varied media, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</p>
9	<p>Mini Lessons - Technology, Economics and Globalization, Personal Quests and Considering Your Future, Developments in Contemporary Art,</p>	19	<p>Mini Lessons – Student Preference on Demonstrations of Techniques with Varied Media (i.e. Charcoal, Pastel, Paper Marbling, Installations</p>

	<p>Computer in Art making</p> <p><i>Choice Artwork - Sketchbook with improving drawing skills using a variety of unfamiliar media, Ideation with documentation and creation of student directed artwork. Critique process, with reflective practice and presentation of work to class at completion</i></p>		<p>and Video), Learning from the Masters with Complex Compositions, Advanced Perspective</p> <p><i>Choice Artwork - Completion of last student directed choice artwork creation process with critique, reflection and presentation at conclusion for the marking period. Work on final exam piece.</i></p>
<p>10</p>	<p><i>Short review process and discussion of assessments and how to use them in your art. Required covered art history and aesthetic knowledge reviewed assessed. Mid-term assessment of drawing skills, performance of creation process, knowledge of elements and principles covered and their use. Completion of last student directed choice artwork creation process with critique, reflection and presentation at conclusion for the marking period must be submitted by before the mid-term exam.</i></p>	<p>20</p>	<p>Mini Lessons - <i>Short review process and discussion of assessments and how to use them in your art. Final benchmark assessment of drawing skills, performance in creation process and knowledge of elements and principles covered and their use. Completion of last student directed choice artwork creation process with critique, reflection and presentation at conclusion for the marking period. Final exam artwork will be completed and critiqued and presented during the final exam period.</i></p>

Time Frame	Entire Semester
General Philosophy Choice Based Art Curriculum	
<p>Teaching for Artistic Behavior is a student-directed; teacher mentored and facilitated approach to art education. Students are given the freedom of choice in derivation of inspiration, theme, media, technique, style and overall expression of their artistic visual art pursuits. They are encouraged to develop personal challenges within the studio that extend their learning to other connected areas of study. Studio habits of mind are important foundations for the guiding structure of the classes. Learners are guided to develop questions about concepts, ideas, objects, and history that ignite their curiosity, sense of adventure, and desire to engage in learning quests. Planning and organizing their knowledge and efforts is also important to beginning and following through with their activities. They are charged with identifying an idea that is relevant to them to give them the motivation to pursue their personal goal in art learning and creating. This is critical to the success of students' art learning and creative activities.</p>	
Essential Questions	
<ul style="list-style-type: none"> • Teaching for Understanding asks teachers to focus on three recurrent questions applicable to art: <ul style="list-style-type: none"> • What do students need to understand about the various covered art topics? • What can students do to develop that understanding? • What can stand as evidence of students' growing understanding? • What are studio habits of mind and how can we grow in these behaviors to improve our understanding of art and art making endeavors? • How can students direct their learning through choice based art making accessing intrinsic motivation and program structure with the choice of media, technique, style and influence? 	
Enduring Understandings	
<p>Students will have studio habits of mind</p> <ul style="list-style-type: none"> • Observe - Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen. • Envision - Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece. • Understand Arts Community - Learning to interact as an artist with other artists i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. • Stretch & Explore - Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes. • Develop Craft - Learning to use tools, materials, and artistic conventions; and learning to care for tools, materials, and space. • Express - Learning to create works that convey an idea, a feeling, or a personal meaning. • Engage & Persist - Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus conducive to working and persevering at tasks. • Reflect - Learning to think and talk with others about an aspect of one's work or working process, and, learning to judge one's own work and working process and the work of others. <p>Studio Habits of Mind from Studio Thinking, Hetland, Winner, et al, Teachers College Press, 2007. artiseducation.org</p> <p>Relevant, Meaningful, and Worthwhile Content. The UbD framework begins with the <i>desired results</i> or the intended skills, knowledge, and understanding. Of these, understanding is the most important. Understanding is the conceptual glue that makes skills and knowledge relevant, meaningful, and useful.</p> <ul style="list-style-type: none"> • The six facets of understandings are: <ul style="list-style-type: none"> ○ Explanation ○ Interpretation ○ Empathy 	

Art Curriculum

- Application
- Perspective
- Self-Knowledge

Wiggins and McTighe (1998). *Understanding by Design*. Alexandria, VA: Association of Supervision and Curriculum Development.

- Through Art we can express ideas and emotions because it encompasses communication of the artist's ideas and feelings. The Arts are a universal language.
- Through studying art critical thinking, creativity, communication and collaboration are all fostered in the student. Higher levels of understanding are achieved through study of art and art making.
- Appreciation for arts and their individual expression is fostered by the study and creation of art.
- Attention to improvement of art making related knowledge and skills will result in higher quality products that achieve the artist's intended goal.

Alignment to NJCCCS

All Visual Art NJCCCS, 9.1.12.A.1, 9.1.12.A.4, 9.1.12.B.2, 9.1.12.B.3, 9.1.12.C.4, 9.1.12.C.5, 9.1.12.D.1, 9.1.12.E.1, 9.3.4.A.1, 9.3.4.A.6, 9.3.12.C.5, 9.3.12.C.8, 5.1.12.A.1, 5.1.12.C.1, 5.1.12.D.1, 6.2.12.6

Key Concepts and Skills

Students will be able to:

- Develop strong studio habits that improve students ability to create original, meaningful personal artworks
- Learn
- Select and use different media, techniques, and processes that are used to create works of art
- Use selected two-dimensional and three-dimensional media to communicate ideas
- Use media and tools in a safe and responsible manner
- Demonstrate how a single medium or technique can be used to create multiple effects in works of art
- Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art
- Identify different media, techniques, and processes that are used to create works of art
- Describe how media and techniques are used to create two-dimensional and three dimensional works of art

Learning Activities

- Create representational 2D artwork from direct observation and from memory that convincingly portrays 3D space and the objects and people within that space
- Create 2D and 3D artwork that explores the abstraction of ideas and representations. *For example, students make images that represent abstract concepts such as respect for human rights, empathy, solitude, community, justice, or injustice.*
- Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas
3.11 Demonstrate the ability to portray emotions and personality through the rendering of physical characteristics in 2D and 3D work. *For example, a student creates an expressive, yet recognizable, portrait or self-portrait in drawing, painting, sculpture, printmaking, film, photography, or computer graphic.*
- Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas. *For example, students create visual metaphors for topics such as memories of childhood, feelings about growing up, or hopes for the future.*

Art Curriculum

Assessments

Observation, artistic behavior rubric, content analysis rubric, discussion, holistic assessed writing, content specific tests & quizzes, process task, skill and product self-assessment instruments.

21st Century Skills

X	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
X	Life & Career Skills	X	Information Literacy	X	Media Literacy		

Interdisciplinary Connections

There are many cross curricular applications and connections as it is student directed learning. The students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects their own inspiration and therefore there could be a different interdisciplinary connection for each student. Group discussion of topic is part of initial critique before creation of the work and then when the work is presented to the class after it is complete.

Technology Integration

Internet (research and social media), computer, data projector, elmo, personal electronic devices, (cellphone, ipad, ipod), digital visual and sound recording devices

Time Frame	Semester Long
Nurturing and Accessing Creativity	
<p>To assist students in their growth in creativity they need help through structures, exercises and a supportive classroom student and teacher created atmosphere of psychological and artistic freedom. This personal freedom and responsibility supports the classroom where art works are authentically connected to student motivation and ideation.</p>	
Essential Questions	
<ul style="list-style-type: none"> • What is the nature of creativity? • Can creativity be enhanced? • What is the value of creativity to the individual and to society? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Creativity is “a process in which the individual finds, defines or discovers an idea or problem not predetermined by the situation of task” (Kay, 1989, p.11) • The creative process is one that requires work, time and attention and it is cross disciplinary. Creation is technical skill, acquired through practice, exposure and responsiveness to ideation sources and openness to the act of art making through a combination of instinctive and predetermined acts. New concepts and new image- making arise from experiential and ideation stimulus. Understanding of how we develop strong habits of mind comes through engagement in the creative process and a commitment to quality in our art processes and products • The creative process is similar across art forms. Artists access inspiration sources from nature, imagination, intellectual pursuits, emotional, interpersonal and spiritual experiences, and formalistic design principles. • Imagination is a valuable resource for the individual and for society. For the individual, play such as experimentation with objects, materials, processes enhances imagination. Creativity is a driving economic force in the 21st century across many disciplines. It is important for countries, business and for workers. • Exercising creativity is an exciting pleasurable activity that enhances one’s life and is valuable to society as well as the individual • Developing an array of thinking strategies and engaging in these processes can effectively help to develop your creativity; ie. brainstorming, metaphoric thinking 	
Alignment to NJCCCS	
9.12.A, 9.12.B, 1.1.12.D, 1.4.12.A.1, 1.4.12.A.4	
Key Concepts and Skills	
<ul style="list-style-type: none"> • <i>Brainstorming</i> – capacity to generate multiple ideas or solution to a question or problem without making initial judgments on the generated ideas. Brainstorming can occur individually or in a group session. • <i>Divergent thinking</i> – generating original, innovative and unexpected ideas • <i>Metaphoric thinking</i> - connecting two usually disconnected groups or categories of things in a manner that creates meaning • <i>Flexible thinking</i> - capacity to think from and consider multiple viewpoints and solutions even those that are in opposition with ease • <i>Multisensory engagement</i> – use of multiple senses in learning and responding to the environment and problems. Howard Gardner’s multiple intelligences are the basis for the 	

referenced senses

- *Meditative thinking* – accessing a brain state that is not actively involved in processing information or responding to directed linear thought in order to slow down the brain activity to allow the brain to “zone out” and work on ideas without conscious direction.
- *Elaborative thinking* –the extension of ideas to push it to different directions (Torrance & Safer,1999. p.230)
- *Empathy* – perceptive, sensitive thinking that allows one to feel and experience the feelings, thoughts and experiences of another. It is the imaginative projection of another’s experiences onto your thoughts and emotions.
- *Curiosity* – inquisitiveness that leads one to inquiry about the state and qualities of an object, experience, concept or being. This quality pushes exploration in order to answers questions arising from curiosity.

Learning Activities

- Invention and Design Process with alternate graphic organizers
 - Define the problem, Initiate concept path with initial idea for solutions, Research information and discover through experimentation, Data collection, Develop new and alternate solutions from data, select solution, make initial model, prototype, rough draft, test and evaluate the solution, evaluate and reflect to make changes.
- Learn and use the SCAMPER process – Substitute, Combine, Adapt, Modify, or magnify, or minimize, Put to other uses, Eliminate, or elaborate, Reverse or rearrange. Related to creative visual art exercises.
- Participate in groupthink exercises
- Learn more about higher order thinking strategies such as synetic thinking
- Seek out experiences and fully engage with the experiences
- Engage with nature and its products with full awareness
- Meditate and relax
- Learn new techniques and view works of others who used technique in innovative ways
- Create visual art in different forms, two or three dimensional, video, or performance
- Connect visual art creations to other art forms such as music, dance, theatre and poetry
- View and discuss videos of master artists describing and demonstrating their creative thought process such as the Art 21 videos.
- Journaling and reflective practice

Assessments

Creativity rubric, observation, performance assessment

21st Century Skills

X	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
X	Life & Career Skills	X	Information Literacy		Media Literacy		

Interdisciplinary Connections

Performing arts, poetry, literature, sciences and their related creative products and processes, business marketing, electronic technology, history are possible connections. As it is student-directed learning, the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown.

Technology Integration

- Digital recordings of interviews of artists creating and discussing their process

Art Curriculum

- Viewing of array of creative visual art works, designs and products from around the world through the internet, personal electronic device, or computer and projector to act as stimulation for creative process
- Use of digital technology to blog or do digital recorded reflections on their creative journey during creation of art work
- Social media used for students to connect to classmates or student artists from around the world to share and discuss their work

Time Frame	Semester long - Built on work of Introductory Art
Self Directed Learning in Art Making	
<p>To assist students in developing a deeper connection to their learning in art the classroom model is modified choice TAB (Teaching for Artistic Behavior). This allows students to have intrinsic motivation for their art study and art making. Students are expected to show improvement of identified artistic behavior during their studies because of increased teacher and student emphasis on these art related studio skills. In addition, students are expected to develop stronger skills in the 4 Cs, Creativity, Critical Thinking, Communication and Collaboration through this model. Taking ownership for their learning and learning to see the teacher as facilitator and mentor rather than the control, font of knowledge, source for all answers and final arbiter of all actions and products hopefully encourages student awareness of their abilities in controlling and structuring their learning.</p>	
Essential Questions	
<ul style="list-style-type: none"> • What are artistic behaviors? • What are student responsibilities in the course of their learning? • How can self-direction and teacher mentoring help to improve my connection to my learning and the output of my art class? • How can this type of learning improve my attitude and self-satisfaction with my work? • What can I transfer from this class model to my learning in other academic areas? • How can I improve my ideation for art works through the use of big ideas and related themes? How can I use one big idea as the basis for a short series of work? How do artists use big ideas? • How can I take more control of knowledge acquisition about the media, techniques and styles of art available to me as choices for use in my art making? How can working with more preliminary studies, experiments with compositions, media play and technique experiments and observations and discussions with my peers enhance my art work? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Artistic behaviors are able to be identified and reflected upon. • Creating intrinsic motivation for your work is important for self-satisfaction in learning and in life. • Self- directed achievement will create enhanced self esteem • Learn to create a positive environment for yourself that will help to make you and your work strong • Learning to take charge of your learning and experiences will develop strong personal responsibility and make the learning more significant • Big ideas provide an organization for further idea generation. <ul style="list-style-type: none"> ○ They are overarching ideas that relate to many related themes that are applicable to other subjects, problems, issues and enquiries. • Developing strong self- assessment skills will help to define your positive traits and skills to use in creating your own successful path in work and creating art work 	
Alignment to NJCCCS	
1.1.12.D.1, 1.1.12.D.2, 1.3.12.D.1, 1.3.12.D.2 , 1.3.12.D.3, 1.3.12.D.5	
Key Concepts and Skills	
<ul style="list-style-type: none"> • Identification of subject matter, symbols and ideas in works of art for use as reference 	

knowledge and **inspiration** for student owned work.

- Demonstration of the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools

Learning Activities

- Class discussion of the artistic behaviors identified in the rubric and student generated list of actions that will assist them in improving their behaviors.
- Student exit self-assessment of applicable artistic behaviors.
- Teacher modeling of successful artistic behaviors and oral acknowledgment of student growth in artistic behaviors.
- Student written or recorded reflection on their growth of artistic behaviors during art making activities.
- Analyze how the use of subject matter, symbols, and ideas are used in works of art.
- Integrate a variety of sources for subject matter, symbols, and/or ideas which best communicate an intended meaning in works of art.
- Describe, differentiate and evaluate the origins of specific subject matter, symbols and ideas in works of art.
- Use electronic technology for reference and for creating original work
- Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects. *For example, students select a medium that they have inexperience with to gain knowledge and expertise*
- Two dimensional art works, structures or sculptures will be constructed with ongoing self, group and teacher critique. Students will evolve or modify designs in response to inspiration or problem solving. Quality of craftsmanship and use of applicable construction techniques are stressed
- Demonstrate a budding mastery of tools and techniques in one medium and expand knowledge of techniques, mediums and tools through use of additional mediums and techniques
- Describe and apply procedures for the safe and proper maintenance of the workspace, materials, and tools; identify potential health hazards associated with materials and techniques, and possible substitutes for hazardous materials
- Explore a single subject through a series of works, varying the medium or technique. *For example, a student makes a drawing, woodcut, and painting of a still life, landscape, or figure for its expressive qualities or structural properties*

Assessments

- Student /teacher conferencing using teacher created rubric for artistic behaviors.
- Student completion of student behaviors planning and work documentation packets.
 - Documented research
 - Planning and experimentation exercises
 - Reflection documents
- Teacher observation and documentation of student behaviors and work production
- Holistic evaluation of student written or recorded reflections dealing with processes of inspiration, intrinsic motivation development, ideation, research, product development, final product creation, critique and presentation.
- Digital recording of student work in progress and completion for documentation and discussion purposes.

Art Curriculum

<ul style="list-style-type: none"> • Criterion-referenced art production rubric 							
21st Century Skills							
	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
X	Life & Career Skills	X	Information Literacy	X	Media Literacy		
Interdisciplinary Connections							
<p>Sciences, engineering, language arts (writing), technology, Industrial Arts, foods (cooking), fashion (designing, sewing) are possible curricula connections. As it is student-directed learning, the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.</p>							
Technology Integration							
<ul style="list-style-type: none"> • Digital recordings of interviews of artists creating and discussing their process. • Viewing of array of creative visual art works, designs and products from around the world through the internet, personal electronic device, or computer and projector to act as stimulation for creative process. • Use of digital technology to blog or do digital recorded reflections on their creative journey during creation of art work. • Social media used for students to connect to classmates or student artists from around the world to share and discuss their work. 							

Time Frame	Semester long.
Compositional Structure with Elements and Principles of Design	
<p>The construction of art is usually guided by consideration for how the elements and principles of art are to be utilized for the desired intent and effect. The elements are the building blocks or what things are used in the construction of art and the principles are guidelines or rules for how the elements are used.</p>	
Elements:	Principles:

Art Curriculum

- *Line*
- *Shape*
- *Space*
- *Color*
- *Value*
- *Form*
- *Texture*

- *Balance*
- *Emphasis*
- *Movement*
- *Rhythm*
- *Pattern*
- *Contrast*
- *Unity (Harmony)*
- *(Variety)*

Essential Questions

- In order to have a greater understanding of the process of art construction what do you need to understand about the nature of the elements and principles of art beyond their basic definitions and applications in art works?
- How can study of the works of master artists from a variety of time periods and styles improve my understanding of how to use the principles with chosen elements to create strong well designed art works that achieve the desired artistic intent and effect?
- What are the factors associated with art works that cause the viewer to have an emotional, aesthetic response to it? What can the study of elements and principles of design add to self knowledge and knowledge for audience manipulation?
- How can this knowledge be applied to marketing, social values and political viewpoints?
- How is visual culture related to the elements and principles of art and design?

Enduring Understandings

- An attitude that embraces and emphasizes acquiring a lot of experience using both preplanned consciously constructed arrangement of the elements and principles and experimental and discovered compositional structure makes the process of creating compositions that are well designed and mature more likely to occur.
- The study of masterworks of art for how the composition is arranged and the use of elements in the work gives the student artist more knowledge in how to use a variety of compositional arrangements for their intended effect. They will create works that meet their intent more successfully with less trial and error.
- The emotional and expressive content of an art work is affected by its design. Composition decisions are influenced by emotional and expressive artist's intent.
- Responses to art works both two and three dimensional are often unconscious but result from the artist's decisions in the arrangement and relationships of the elements and principles. This can be utilized and exploited for other purposes in a variety of fields, marketing, social and political influence and manipulation. This is part of the visual culture of global society.
- Many forms of contemporary art are not created with attention to the principles of art but they still contain the elements. Following rules is often subverted to the artistic discovery and conceptual intent.

Alignment to NJCCCS

1.1.12.D.1, 1.3.12.D.1, 1.3.12.D.1, 1.4.12.B.1, 1.4.12.B.2

Key Concepts and Skills

- The construction of art is usually guided by consideration for how the elements and principles of art are to be utilized for the desired intent and effect. The elements are the building blocks or what things are used in the construction of art and the principles are guidelines or rules for how the elements are used. Elements are line, shape, form, space, color, value and texture. The principles are balance, emphasis, movement, rhythm, pattern, contrast, variety and unity.

Art Curriculum

- Emphasis is created in a variety of ways; size, placement, leading lines, color, contrast
- Movement is created through leading lines, placement of things in the composition in overlapping or close proximity positions.
- Rhythm and pattern are created with repetition in regular in the case of pattern, and regular and irregular ways in rhythm.
- Balance has classifications; symmetrical, asymmetrical, radial. It is used for harmony and for creating expressive intent.
- Contrast is large differences in the use of an element such as rough and smooth texture or bright and pastel colors.
- Variety is used to make work have interest to the viewer and for its expressive qualities. Too much can have a detrimental effect on the work and be chaotic.
- Unity is making all aspects of the work and the relationship of the objects or elements in the work all relate to each other harmoniously and have a proportionality between them.
- Line defines edges in contour drawing and has a relationship with space.
- Line quality is controlled by the artist, is expressive and has a relationship to aesthetics.
- Value is produced through a variety of techniques dependent on choice of media.
- Value is used to create the illusion of reality through shaded form and mimetic surface texture. Value is also used to develop emphasis, contrast and unity and affects an artist's personal expression and communication of ideas as well .
- Study of art historical and contemporary art works for their compositional qualities teaches you how successful works are constructed so this learning can be understood and applied to student art work construction.

Learning Activities

- Analyze art historical and contemporary art works composition construction and diagram it to visualize it. Apply these successful composition arrangements to student thumbnails to practice good design.
- Analyze student art works in peer critiques for their use of the elements and principles of art. This deconstruction in the analysis helps the viewer to understand how the artist's composition created its effect. The student viewer can then evaluate the success or failure of the work and learn from this in the creation of their own work.
- Create thumbnail drawing for art works to assess composition ideas for best options for arrangement of included objects and elements. Discuss ideas with peers and teacher to demonstrate compositional knowledge and to use others as peer critique partners to give positive reinforcement and critical assessment.
- Take time to assess work as it is sketched for original and as it progresses to allow new insights and observations to guide the construction of the work.
- Relate compositional knowledge in visual arts to the analysis of works in other art forms. The compositional elements and principles of these works can act as inspiration and construction guides for visual art work.

Assessments

- Content analysis with teacher generated rubrics for written critiques of peer work and master artists' work.
- Teacher/student conferencing.
- Group discussion – teacher monitored and documented (written and recorded)
- Oral critique, student presentation with artist statements and final evaluation with product

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rubric to ascertain student awareness of the use of elements and principles in their final art works.

- Tests and quizzes for student knowledge of basic element and principle concept information.

21st Century Skills

X	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
	Life & Career Skills	X	Information Literacy		Media Literacy		

Interdisciplinary Connections

Performing Arts, Poetry, Biology, Geology are possible curricula connections. As it is student directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown.

Technology Integration

Internet (research & social media), computer, personal electronic devices (ipads, ipods, cellphones), data projector, elmo, recording devices, music players and cameras

Time Frame	Short introduction initial week then throughout the course
Aesthetics in Art Education	
<ul style="list-style-type: none"> • Engagement with art through appreciation or creation is personal and can cause a strong response to art from the circumstances of their connected experiences. • The individual’s aesthetic belief system is formed through their experiences. 	
Essential Questions	
<ul style="list-style-type: none"> • How are the processes of defining what art is and debating the quality of an aesthetic experience related? • How does philosophical inquiry in aesthetics work with thinking (cognitive) process skills? • How does the concept of “truth and lies” relate to aesthetics in art? • While creating art can you think about art philosophical questions that affect the outcome of the production process? In what way might or does it affect the outcome? • What factors affect personal aesthetic preferences? <ul style="list-style-type: none"> ○ How do personality, temperament, self-identification spirituality and religiousness affect one’s aesthetic philosophy? ○ Do culture and group identification affect aesthetic philosophy? ○ How does historical time period with its economic, technological, intellectual and political mileu affect aesthetic formation? ○ How is one’s personal aesthetic philosophy formation affected by the study of art, the creation of art, and appreciating art? ○ How can engaging in aesthetic learning activities, group discussion and personal reflection activities affect personal aesthetic philosophy? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Art has found a use as a means of expression, communications, a way of giving and receiving pleasure, of carrying on tradition, of a tool for power. • Art is an area where we are always contemplating if there is truth or lies. How and why one knows or believes they know about the “truth” of something is also part of making these judgments in art. • Understanding cognitive process skills and identifying how different learning activities involve different cognitive processes will hopefully improving out motivation to engage in higher order problem solving activities. Argument dealing with aesthetic issues allow for practice in deductive and inductive reasoning while analyzing errors in arguments. The complexity of the activities in sorting out the influences and categories of thought involved in aesthetics can assist us in improving thinking skills. • The plurality of aesthetic viewpoints that exists in art allows artists freedom in forms of expression, in deciding on their personal intent and opens up possibilities in artistic creation. • Education has as its foundational belief that one learns from experience as well as from the act of acquiring knowledge through various study activities. These activities and experiences are expected to produce a growth in knowledge and deeper understanding in aesthetics. • Aesthetic philosophies in art are organized by the particular perspectives of people on the definition, purpose and responses to art based on their experience and resulting judgments. Time period and the economic and intellectual values associated with them affect formation 	

Art Curriculum

of aesthetic values and philosophies.

- Like all opinion, a variety of factors affect personal aesthetic preferences.
 - Self-knowledge through self-analysis assists in understanding how and why we have opinions and emotional responses to artworks and different forms of art.
 - Philosophy is about understanding what we think we know and why we think it.
 - Analyzing how group identification and culture are a part of this is also about self-knowledge and knowledge of societies. Membership in groups impacts personal aesthetic preferences
- Some aesthetic philosophies are mimetic, socialist, naturalistic and postmodern.
- We are always critiquing ourselves as we work in response to emotions and ideas acquired through our experiences. In art making the purpose of the creation activity also has an effect on how we view the process and the product.
- Aesthetic values are also related to ideas about power and control through exhibition, public art, public art funding and art promoted to advance other ends such as social standing or political power.
- Aesthetics is affected by culture and the technology used by creators of visual artworks and is not a static standard. People change and adapt ideas as societies change and the types and uses of technology they utilize affect their lives even in their “artistic” creations. Artists embrace changing technology to push aesthetic envelopes.

Alignment to NJCCCS

1.1.D, 1.1.12.D.2, 1.2.A, 1.2.12.A.2, 1.4.A.B, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3

Key Concepts and Skills

- There are a variety of aesthetic philosophies to learn about and these philosophies are used by all in creating, analyzing and responding to art.
- Learning to make mental connections between knowledge, emotional influences and opinion; what occurs to us that connects us to the wider world through familial, local, cultural and global learning
- Development of reasoning skills (cognitive thinking skills) are fostered in dealing with philosophy related to art.
- Study of history adds to perspective on how time and circumstance especially in regard to technology and economics affect aesthetic philosophy.
- Studio work involves philosophical questions at all stages of a work’s development in the artist’s reflection on the final product and the experience of the creation process.
- Self reflection is a habit of mind and part of artistic behavior and art students are to work to be proficient in this activity. This self-reflection can take a variety of forms.

Learning Activities

- Reintroduction and reinforcing knowledge activities on aesthetic theories
- Viewing activities with corresponding guided, open reflection and responding activities. Worksheets, journaling, reflective essays, dealing with categories in aesthetics and art making
- Contemplating and reflecting on art works from different time periods from different points of view in relation to the different aesthetic theories.
- Group sharing activities including discussion, presentation, journal sharing
- Activities to improve critical thinking skills that require organization and categorizing of art, artifacts, statements of emotion, statements of fact, statements of opinion, statement of belief
- Group critique of art-making processes and products from master to student

Assessments

- Guided discussion participation evaluation instrument
- Worksheets
- Organizational activities
- Journals rubric for thinking skills and participation
- Quiz
- Critique activities

21st Century Skills

	Creativity	X	Critical Thinking	X	Communication		Collaboration
	Life & Career Skills	X	Information Literacy	X	Media Literacy		

Interdisciplinary Connections

Language Arts, History, Fashion, Media, Economics are possible curricula connections. As it is student directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Technology Integration

Internet(research, social media), Computer, data projector

Time Frame	Throughout the semester
Art History	
Learning from the work of master artists from various time periods and from many cultures provides context, understanding and inspiration for art making and art appreciation	
Essential Questions	
<ul style="list-style-type: none"> ● How has 2D and 3D construction developed through history? <ul style="list-style-type: none"> ○ How have historical styles developed along with development of construction techniques and the availability of different types of materials used in sculpture creation? ○ How is the present influenced by the work of the past? ○ Over time how do artists as communities work to advance the styles, concepts and techniques employed in making art? ● How have varying aesthetic philosophies across cultures and time affected the style, form and choice of imagery used in western and non-western art works and structures? ● What functions do religion, spirituality, power, mythology, legend and folklore have in a culture or society and how does this affect the art and functional objects produced? 	
Enduring Understandings	
<ul style="list-style-type: none"> ● Sculpture, contemporary art forms, two dimensional construction has developed along with technology and improvement in quality and types of materials available to the artist. ● Art history traces the development of man’s aesthetic art philosophies and their application to 2D and 3D art works and structures. Art historical influences as well as imaginative and environmental inspiration sources are resources for contemporary design. ● Man’s ability to adapt his environment to create tools and media has changed how structures, 2D and 3D art works have been created through time. <ul style="list-style-type: none"> ○ The computer is a contemporary tool that is used in designing 3D structures and sculptures. The development of software programs allows for more experimentation and a greater range of possibilities in construction. However, it is the application of all understanding about design concepts, aesthetic philosophical positions, art history and critique that allows the computer user to become an artist that uses the computer as a tool in the creation process. ● In art history across cultures, there are powerful source for inspiration for the creation of art works. Religion, Spirituality, mythology, legend and folklore are a powerful sources of motivation to make art. Through connecting art to man’s search for meaning and explanation to life, spiritual forces, and power the rich history of art has all forms of art across cultures that deal with this common theme. 	
Alignment to NJCCCS	
1.2.12.A1 & 2, 1.4.12.A.3, CCSS.ELA – Literacy.R1.9-10, 11-12.1-7, 10	
Key Concepts and Skills	
<ul style="list-style-type: none"> ● Artists embrace technological changes in their art making throughout time. Sculpture construction is effected by technology, ● Understanding of how the arts and artists influence each other across history and cultures ● History and culture give meaning to a work of art ● The roles of artists in society across history and cultures has influenced ideas ● Historical and cultural events influence the visual arts and the visual arts also have an effect 	

Art Curriculum

on the outcome of events in history

Learning Activities

- Students view exemplary structures or sculptures from history created in a variety of styles and materials and are informed about their construction in relation to existing technology. Teacher lecture and/or electronic media presentation and student question activities for reactions to the ideas presented.
- Students observe, read, listen, perform and research works from many art forms from variety of historical styles and time periods. Students compile characteristics of these art forms through their research and experiences. Students work individually or in groups for presentation on their topic using with visuals and student/teacher presentation criteria.
- Students look to historical pieces as well as the work of contemporary artists for influence and inspiration in their own pieces and acknowledge this source in their planning packets.
- Describe and differentiate the roles of artists in society across history and cultures
- Speculate on how history and culture give meaning to a work of art
- Research, writing and presentation activities about the influence of events and cultural shifts on the developments in the art world and vice a versa.

Assessments

- Research notes
- Presentation participation evaluation
- Application of knowledge in subsequent critique activities
- Test for content knowledge

21st Century Skills

X	Creativity	X	Critical Thinking	x	Communication	X	Collaboration
	Life & Career Skills	X	Information Literacy	X	Media Literacy		

Interdisciplinary Connections

Many academic and workplace areas are possible curricula connections. As it is student-directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration therefore there could be a different interdisciplinary connection for each student.

Technology Integration

Internet(research, social media), Computer, data projector

Art Curriculum

Time Frame	Review of critique process and introduction to oral group critique for works in progress.
Critique	
Art criticism is important tool in understanding art. There are a variety of models of criticism and they stress different aspects of art works. Works that are created by people of non-western culture and are utilitarian and ceremonial are best critiqued with a non-formalist approach.	
Essential Questions	
<ul style="list-style-type: none">• How can we learn more about art works through discussing the works with different models of criticism?• How can the formalist approach through the Feldman model help us in creating art works that are successful at communicating ideas, emotions and being well designed?• How are other approaches used to advance knowledge and appreciation of art works?• How is visual culture related to interpretation of artwork?	
Enduring Understandings	
<ul style="list-style-type: none">• Forms of critique assist in the deconstruction and understanding of the ideas, image selection and their meanings, elements and principles and their influences on aesthetic considerations and interpretation the meanings and expressions.• Criteria for critique are developed in relation to time and place. History and knowledge of the history of the arts acquired through observation and research is important to interpreting artworks of many forms and for personal art making. Aesthetic, spiritual and intellectual philosophy also play a part in analyzing, interpreting and evaluating art forms and their cross influences.• Craftsmanship and technical quality of work affects meaning.• Aesthetics and appreciation is affected by the choice of material and the construction method and quality	
Alignment to NJCCCS	
1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3, 1.4.12.A.1., 2., 3.	
Key Concepts and Skills	
<ul style="list-style-type: none">• There are models of criticism that are organized according to philosophies.<ul style="list-style-type: none">○ Formalistic○ Pluralistic○ Contextualistic○ Modified Formalistic• Knowledge of the history of the arts acquired through observation and research is important to interpreting artworks of many forms and for personal art making	
Learning Activities	
<ul style="list-style-type: none">• As an artwork is being constructed, ongoing modification of product will continue and teacher, group and self-critique will assist students in producing an artwork while using the evaluation rubric to monitor the work and its ability to meet teacher/student desired objectives. Emphasis on activities that broaden understanding of how this critique process is utilized to improve art making.• Wrap up critique of artwork. How visual culture is related to interpretation of artwork and w communication is fostered through visual art.	

Art Curriculum

Assessments

Written critiques following formats utilizing analyzation skills with art vocabulary, Analyzation of professional work and use of information in construction of modification of initial ideas and compositions and oral collaborative critique activities

21st Century Skills

	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
	Life & Career Skills	X	Information Literacy	X	Media Literacy		

Interdisciplinary Connections

Other performing art forms, science, language arts, history, fashion, media, economics are possible curricula connections. As it is student directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Technology Integration

Internet(research, social media), Computer, data projector

Time Frame	Initial review and advanced skills used all semester long.
Critical Thinking Skills & Perception	
<p>Critical thinking skills are essential tools to improve educational outcomes. Learning to “see” as artists through understanding the observational and perceptual skills they are able to access and refine improves the mind.</p>	
Essential Questions	
<ul style="list-style-type: none"> • What is perception and how can we use improvement in perception to improve our art skills? • What is the process of conception and how does this improve problem solving in original ways? • How can we improve our thinking skills so that we all become engaged with learning on a deep level? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Perceptual skills can be taught and transferred to learning in many topics such as reading and math. Learning to improve observational skills allows the student to improve concentration skills and hand eye coordination critical to improving drawing skills. • Components of perception in art include; how to see spaces, edges of shape and form, relationships between shapes, shapes and spaces, form and space, color and/or form and shape, gradations in value, light and shadows, and texture. It makes connections between parts to a whole. • Characteristics of artistic behavior, habits of mind and proficient process skills assist in the creation of personally meaningful, exhibits higher order thinking skills and assist students in their art making 	
Alignment to NJCCCS	
9.1.A, 9.1.B, 1.1.12.D, 1.4.12.B, 1.4.12. A	
Key Concepts and Skills	
<ul style="list-style-type: none"> • Perceptual and observation skills are capable of being learned and accessed. Drawing skills are acquired and improved through practice and connection to “seeing”. • Highest order-of-thinking skills involve analysis, synthesis, divergent and convergent thinking, applying, evaluating and metacognition. These must be practiced in art making during the planning process and the discovery process during the art making process. • Self-questioning skills enhance investigation of ideas and ways to engage them in art works. They are developed through guided modeling and structured exercises 	
• Learning Activities	
<ul style="list-style-type: none"> • Students learn how to improve perceptual skills through teacher directed observational activities and observational drawing experiences that in sketching, contour line, value exercises and fully realistically rendered works in a variety of media. • Viewing of examples of realistic art with direct instruction on how to achieve techniques of realism illusion. Renaissance artists who employed illusionary techniques are studied as are art historical and contemporary realists. 	

Art Curriculum

- Questioning techniques used and taught to stimulate inquiry and especially to look at personal assumptions.
- Safe and supportive learning atmosphere where it is explicitly stated that the goals are focused on improving students thinking skills. Productive habits of mind (question development, analyzation, persistence, flexibility, seek truth and accuracy of data and information, and embracing continual learning.
- Collaborative activities for shared research and idea development to encourage embracing multiple viewpoints and information for consideration.
- Self-reflective practices. Writing, recording and ongoing oral assessment.

Assessments

- Drawing demonstration, exercises and use of reference to examples of master work observed.
- Assessment of progress through pre, mid and post evaluation tools.
- Descriptive abilities in written and oral form
- Teacher generated rubric for each student artwork for evaluation of process and product

21st Century Skills

X	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
X	Life & Career Skills	X	Information Literacy	X	Media Literacy		

Interdisciplinary Connections

Other performing art forms, science, language arts, history, fashion, media, economics are possible curricula connections. As it is student-directed learning the students select themes and viewpoints. With teacher mentoring and student question development the connection of art to these other areas is authentically grown. Each student selects inspiration and therefore there could be a different interdisciplinary connection for each student.

Technology Integration

Internet(research, social media), Computer, data projector