

Week	Marking Period 1	Week	Marking Period 2
1	<p><b>Initial Introductions</b> - Choice Based Student Directed Learning with Room and Media Introduction, What are Big Ideas and How Do Artists Develop Ideas?, How do Artists Use Sketchbooks, Creativity Development, What are Studio Artistic Behaviors and How are they Developed?, Visual Communication and Media Effect on Idea Communication, Room Introduction and Procedures, Initial Benchmarks Testing,(Drawing, Three Dimensional Art, Contemporary &amp; Historical Art and Elements &amp; Principles)</p>	11	<p><b>Mini Lessons</b> – Uses of Lesson Idea Resources, More Uses of Color (Color Schemes for Artistic Intent), Use of Texture in Two and Three D Artwork, Developing Your Aesthetic Sense Through Art Research and Exposure, How Is Art Valued?</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>
2	<p><b>Mini Lessons</b> – Review of Elements and Principles, Ideation Development, Avenues of Exploration with Media and Technique and Mixed Media Possibilities, Three Dimensional Expression Introduction (Thinking in Three Dimensions), Learning to See: Understanding the Process and the Relationship of Drawing to Perception - Drawing Realistically Face/Figure, Drawing People Expressionistically and Art Historical Information</p> <p><i>Choice Artwork - First Student Directed Artwork Begun and Developed without teacher intervention but for observation &amp; documentation of process</i></p>	12	<p><b>Mini Lessons</b> – Design Process and Aesthetical Thinking, Design Process and Scientific Theories, Thinking About Built Environments (Use of E &amp; Ps, Landscape Architecture and Interior and the Use of Space), Use of Contrast in Different Art Areas.</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>
3	<p><b>Mini Lessons</b> – Further work on Creative Use of Elements and Principles, Uses and Purposes of Art, Additional Exploration with Techniques and Media, Introduction to Aesthetics and Choice, Critique and Choice Based Learning, Drawing Techniques connected to Media Choice</p> <p><i>Choice Artwork - Completion of First work/Critique/ Reflection and Ideation and Technique Development for Second Artwork</i></p>	13	<p><b>Mini Lessons</b> – More Mixed Media Techniques, Creative Collage, Adhesives and Media, Techniques in Subtractive Sculpture Making, Nature as Inspiration Creative Brainstorming</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>
4	<p><b>Mini Lessons</b> – Composition for Communication, Composition Lessons from Art History, Aesthetic Philosophy and Learning to Look at Art, Critique and Artwork Metamorphosis, Using Resources for Inspiration and Critique</p> <p><i>Choice Artwork - Second Choice Artwork Created. Introduction to artist statements and communication in art. Analyze and interpret peer artwork in written critique format.</i></p>	14	<p><b>Mini Lessons</b> – Common Inspiration and Using Same Principles Across Disciplines, Decorative Pattern Surface Treatment (Painting, Pen &amp; Ink, Paper Mache), Decorative Arts and Design and Application</p> <p><i>Choice Artwork - Student directed choice artwork creation process with analyzation and interpretation of a peer artwork in written</i></p>

	<i>Reflection on the process of making the second artwork and their new knowledge. Presentation of the second artwork to class with artist statement</i>		<i>critique format. Reflection on the process of making the second artwork and their new knowledge. Presentation of the second artwork to class with artist statement</i>
<b>5</b>	<p><b>Mini Lessons</b> – Aesthetic Philosophy Introduction, Landscape and Composition, Sculpture Making Methods (Addition), (Modeling) and Combination of These Methods, Methods for Transfers</p> <p><i>Choice Artwork - Third student directed choice artwork ideation process with documentation. When ready after ideation and necessary or desired medium experimentation. The next artwork is created. Introduction to artist statements and communication in art. Analyze and interpret peer artwork in written critique format. Reflection on the process of making the second artwork and their new knowledge. Presentation of the second artwork to class with artist statement</i></p>	<b>15</b>	<p><b>Mini Lessons</b> - Contemporary Art and Postmodern Aesthetics, Cultural Resources and Inspirations, Analyzing and Critiquing for Unity, Impacts of Culture on Art, Criticism Models</p> <p><i>Choice Artwork - Each student's progress is individual and effected by the complexity, difficulty of technique, and of their choice art work. Student directed choice artwork creation process with critique, Analyze and interpret peer artwork in written critique format. Reflection on the process of making the second artwork and their new knowledge. Presentation of the second artwork to class with artist statement.</i></p>
<b>6</b>	<p><b>Mini Lessons</b> - Gesture Drawing, Contour Line in Two Dimensional Drawing &amp; Three Dimensional Space, Sketching Techniques (Environment &amp; People), Continuing Art Appreciation What are Art Styles?, Critique in Art for Improvement of Studio Artistic Behaviors</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>	<b>16</b>	<p><b>Mini Lessons</b> – Structural and Artists Books, Printmaking Introduction and Introductory Processes, Scratchboard and Scratch-etch techniques</p> <p><i>Choice Artwork - Each student's progress is individual and effected by the complexity, difficulty of technique, and of their choice art work. Student directed choice artwork creation process with critique, Analyze and interpret peer artwork in written critique format. Reflection on the process of making the second artwork and their new knowledge. Presentation of the second artwork to class with artist statement.</i></p>
<b>7</b>	<p><b>Mini Lessons</b> – Perspective Drawing 1 and 2 Point (different everyday), Use of Positive and Negative space, Creating Depth. Emphasis and Movement with Perspective</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>	<b>17</b>	<p><b>Mini Lessons</b> – Text in Artwork and Master Artist's Use of Text in Contemporary Art. Advertising and Commercial Art and Its History, Mining Experiences for Ideation Sources, Synectic Thinking</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion</i></p>
<b>8</b>	<p><b>Mini Lessons</b> - Shading Techniques in Variety of Drawing Media, Value with Paint, Line Quality and Media Handling (Expressive Qualities), Depth with Value, Effect of Media and Mediums on the Meaning of an Artwork</p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique,</i></p>	<b>18</b>	<p><b>Mini Lessons</b> - Crayon d'arche and Oil Pastel Techniques, Expanding Media in Contemporary Art., Installation Art,</p> <p><i>Choice Artwork - Creation of final exam student directed choice artwork. Ideation, references to art historical pieces, resource collection and artwork creation process.</i></p>

	<i>reflection and presentation at conclusion</i>		
<b>9</b>	<p><b>Mini Lessons - Mixed Media, Assemblage, Adhesives, Basic Color Theory and Use in Realistic and Expressionistic Landscape Environments, Studies for Artwork Development, Developing Appreciation for Diverse Art Forms</b></p> <p><i>Choice Artwork - Student directed choice artwork creation process with critique, reflection and presentation at conclusion.</i></p>	<b>19</b>	<p><b>Mini Lessons – Review of Critique Process</b></p> <p><i>Preparation for critique and presentation process to be assessed in final exam. Short review process and discussion of assessments and how to use them in your art. Final exam benchmark assessments of drawing skills, performance of creation process and knowledge of elements and principles covered and their use.</i></p>
<b>10</b>	<p><i>Short review process and discussion of assessments and how to use them in your art. Mid term assessment of drawing skills, performance of 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.</i></p>	<b>20</b>	<p><i>Benchmark testing with final assessment of drawing skills, knowledge of elements and principles covered and their use, performance of creation process and Assessment of completion of last student directed choice artwork creation process with critique, reflection and presentation at conclusion for the marking period.</i></p>

Time Frame	Entire Semester
<b>General Philosophy Choice Based Art Curriculum</b>	
<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>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• Teaching for Understanding asks teachers to focus on three recurrent questions applicable to art: <ul style="list-style-type: none"> <li>○ What do students need to understand about the various covered art topics?</li> <li>○ What can students do to develop that understanding?</li> <li>○ What can stand as evidence of students' growing understanding?</li> </ul> </li> <li>• What are studio habits of mind and how can we grow in these behaviors to improve our understanding of art and art making endeavors?</li> <li>• 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?</li> </ul>	
<b>Enduring Understandings</b>	
<p>Students will have studio habits of mind</p> <ul style="list-style-type: none"> <li>• Observe - Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.</li> <li>• Envision - Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.</li> <li>• 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.</li> <li>• Stretch &amp; Explore - Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes.</li> <li>• Develop Craft - Learning to use tools, materials, and artistic conventions; and learning to care for tools, materials, and space.</li> <li>• Express - Learning to create works that convey an idea, a feeling, or a personal meaning.</li> <li>• Engage &amp; 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.</li> <li>• 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.</li> </ul>	
<p>Studio Habits of Mind from Studio Thinking, Hetland, Winner, et al, Teachers College Press, 2007. <a href="http://artiseducation.org">artiseducation.org</a></p>	

**Relevant, Meaningful, and Worthwhile Content**

The UbD framework begins with the *desired results* 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.

The six facets of understandings are:

Explanation  
Application

Interpretation  
Perspective

Empathy  
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.*

**Assessments**

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

**21<sup>st</sup> 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
<b>Nurturing and Accessing Creativity</b>	
<p>To assist students in their growth in creativity they need help through structures, exercises and 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>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What is the nature of creativity?</li> <li>• Can creativity be enhanced?</li> <li>• What is the value of creativity to the individual and to society?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• 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)</li> <li>• The creative process is one that requires work, time and attention and it is cross disciplinary.</li> <li>• 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 21<sup>st</sup> century across many disciplines. It is important for countries, business and for workers.</li> <li>• Exercising creativity is an exciting pleasurable activity that enhances one’s life and is valuable to society as well as the individual</li> <li>• Developing an array of thinking strategies and engaging in these processes can effectively help to develop your creativity; ie. brainstorming, metaphoric thinking</li> </ul>	
<b>Alignment to NJCCCS</b>	
9.12.A, 9.12.B, 1.1.12.D, 1.4.12.A.1, 1.4.12.A.4	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• <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.</li> <li>• <i>Divergent thinking</i> – generating original, innovative and unexpected ideas</li> <li>• <i>Metaphoric thinking</i> - connecting two usually disconnected groups or categories of things in a manner that creates meaning</li> <li>• <i>Flexible thinking</i> - capacity to think from and consider multiple viewpoints and solutions even those that are in opposition with ease</li> <li>• <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</li> <li>• <i>Meditative thinking</i> – 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.</li> <li>• <i>Elaborative thinking</i> –the extension of ideas to push it to different directions (Torrance &amp; Safer, 1999. p.230)</li> <li>• <i>Empathy</i> – 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.</li> <li>• <i>Curiosity</i> – inquisitiveness that leads one to inquiry about the state and qualities of an</li> </ul>	

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

### 21<sup>st</sup> Century Skills

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

### Interdisciplinary Connections

Performing arts, poetry, literature, sciences and their related creative products and processes, business marketing, electronic technology, history are possible connections. Student choice based art studio encourages a wide variety of art themes that have multiple connections to many other curricula. 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
- 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
<b>Self Directed Learning in Art Making</b>	
<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>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What are artistic behaviors?</li> <li>• What are student responsibilities in the course of their learning?</li> <li>• How can self-direction and teacher mentoring help to improve my connection to my learning and the output of my art class?</li> <li>• How can this type of learning improve my attitude and self-satisfaction with my work?</li> <li>• What can I transfer from this class model to my learning in other academic areas?</li> <li>• What are big ideas and how can I improve my ideation for art works through the use of big ideas and related themes?</li> <li>• How can I learn about the media, techniques and styles of art available to me as choices for use in my art making?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• Artistic behaviors are able to be identified and reflected upon.</li> <li>• Creating intrinsic motivation for your work is important for self-satisfaction in learning and in life.</li> <li>• Self- directed achievement will create enhanced self esteem</li> <li>• Learn to create a positive environment for yourself that will help to make you and your work strong</li> <li>• Learning to take charge of your learning and experiences will develop strong personal responsibility and make the learning more significant</li> <li>• Big ideas provide an organization for further idea generation. <ul style="list-style-type: none"> <li>○ They are overarching ideas that relate to many related themes that are applicable to other subjects, problems, issues and enquiries.</li> </ul> </li> <li>• 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</li> </ul>	
<b>Alignment to NJCCCS</b>	
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	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• Identification of subject matter, symbols and ideas in works of art for use as <b>reference</b> knowledge and <b>inspiration</b> for student owned work.</li> <li>• Demonstration of the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools</li> </ul>	

**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*
- 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.
- 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.
- Criterion-referenced art production rubric

**21<sup>st</sup> Century Skills**

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

### **Interdisciplinary Connections**

Sciences, Engineering, Language Arts (writing), Technology, Industrial Arts, Foods (cooking), Fashion (designing, sewing) 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**

- 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
<b>Aesthetics in Art Education</b>	
<p>The individual's aesthetic belief system is formed through their experiences. Engagement with art through appreciation or creation is personal and can cause a strong response to art from the circumstances of their connected experiences.</p>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What is art?</li> <li>• How is beauty and ugliness connected to aesthetics?</li> <li>• What purpose should and does art serve?</li> <li>• Who gets to call it art?</li> <li>• How can an understanding of aesthetic philosophies and issues about aesthetic perspectives affect your own creative work?</li> <li>• What factors affect personal aesthetic preferences?</li> <li>• How does exposure to a wide variety of artworks made in different styles from different time period with different conceptual intents affect aesthetic philosophy formation?</li> <li>• How are the processes of defining what is art and debating the quality of an aesthetic experience related?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• Art has found a use as a means of expression, communication, a way of giving and receiving pleasure, of carrying on tradition, recording reality and as a tool for power.</li> <li>• As a species man is driven to create and appreciate different forms of art.</li> <li>• Art helps to provide a history of the world through art and artifacts. Art's historical functions are tied to culture and culturally influenced value systems.</li> <li>• Self- reflection about the point of view expressed or intended in their work or the work of others allows students to study the effect of their work on others and the effect of other's work on people who hold varying opinions on the essential questions about art.</li> <li>• Values about a wide array of historical perspectives, cultural and political movements all have an effect on how art is appreciated, understood and judged.</li> </ul>	
<b>Alignment to NJCCCS</b>	
<p>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</p>	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• There are a variety of aesthetic philosophies to learn about and these philosophies are used by all in creating, analyzing and responding to art.</li> <li>• 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</li> <li>• Development of reasoning skills (cognitive thinking skills) are fostered in dealing with philosophy related to art.</li> </ul>	

- 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
- Contemplating and reflecting on art works from different points of view in relation to the different aesthetic theories.
- Viewing activities with corresponding guided, open reflection and responding activities. Worksheets, journaling, reflective essays, dealing with categories in aesthetics and art making
- 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 artmaking process and product from master to student

### Assessments

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

### 21<sup>st</sup> Century Skills

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

### Interdisciplinary Connections

History, Language Arts (writing), Media Studies, Fashion, Foods (cooking), Economics 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, Dvds, Data Projector, Elmo, Personal Electronic Devices (cell phones, iPads, IPod), Cameras

Time Frame	Semester Long
<b>Art History</b>	
Learning from the work of master artists from various time periods and from many cultures	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What is purpose of works of art and design in history and cultures?</li> <li>• How have arts and artist had an effect on history and how have historical events caused effect in the world or art?</li> <li>• How is this affecting the work of artists today?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• The arts reflect individual community and cultural differences in the world.</li> <li>• The art world is influential on events and ideas outside of its own domain.</li> <li>• The arts provide a history of the world.</li> <li>• History is influential on the work of contemporary artists.</li> </ul>	
<b>Alignment to NJCCCS</b>	
1.2.12.A1 & 2, 1.4.12.A.3, CCSS.ELA – Literacy.R1.9-10, 11-12.1-7, 10	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• Identification historical and cultural characteristics of works of art</li> <li>• Understanding of how the arts and artists influence each other across history and cultures</li> <li>• History and culture give meaning to a work of art</li> <li>• The roles of artists in society across history and cultures has influenced ideas</li> <li>• Historical and cultural events influence the visual arts and the visual arts also have an effect on the outcome of events in history.</li> </ul>	
<b>Learning Activities</b>	
<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Describe and differentiate the roles of artists in society across history and cultures</li> <li>• Speculate on how history and culture give meaning to a work of art</li> <li>• Research, writing and presentation activities about the influence of events and cultural shifts on the developments in the art world and vice a versa.</li> </ul>	

### Assessments

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

### 21<sup>st</sup> Century Skills

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

### Interdisciplinary Connections

History, economics, math, science, engineering, performing arts, technology, fashion 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 and social media), Computer, Dvds, Data Projector, Elmo, Personal Electronic Devices (cell phones, iPads, iPod), Cameras

Time Frame	Semester Long	
<b>Understanding the Structure of Artworks</b>		
<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>		
<b>Elements:</b>	<b>Principles:</b>	
<ul style="list-style-type: none"> <li>○ <i>Line</i></li> <li>○ <i>Shape</i></li> <li>○ <i>Space</i></li> <li>○ <i>Color</i></li> <li>○ <i>Value</i></li> <li>○ <i>Form</i></li> <li>○ <i>Texture</i></li> </ul>	<ul style="list-style-type: none"> <li>○ <i>Balance</i></li> <li>○ <i>Emphasis</i></li> <li>○ <i>Movement</i></li> <li>○ <i>Rhythm</i></li> <li>○ <i>Pattern</i></li> <li>○ <i>Contrast</i></li> <li>○ <i>Unity (Harmony)</i></li> <li>○ <i>(Variety)</i></li> </ul>	
<b>Essential Questions</b>		
<ul style="list-style-type: none"> <li>● 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?</li> <li>● 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?</li> <li>● 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?</li> <li>● How can this knowledge be applied to marketing, social values and political viewpoints?</li> <li>● How is visual culture related to the elements and principles of art and design?</li> </ul>		
<b>Enduring Understandings</b>		
<ul style="list-style-type: none"> <li>● 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.</li> <li>● 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.</li> <li>● 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.</li> <li>● 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.</li> <li>● 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.</li> </ul>		

**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**

- Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others. *Examples include: line as edge treatment and in patterns; color temperature, mass and volume as functions of color, size, perspective; negative space; visual and surface textures*
- Review systems of visualizing information and depicting space and volume. *For example, scale and vanishing point, linear, atmospheric, and isometric perspective; and create works using these systems*
- Create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, a sense of space, or a mood
- Apply knowledge of color theory to a project focusing on the use of complementary colors. Be able to use values of colors in wet and dry media to create the illusion of 3D form on a 2D surface 2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others. *Examples include: line as edge treatment and in patterns; color temperature, mass and volume as functions of color, size, perspective; negative space; visual and surface textures*
- Create artwork that demonstrates a purposeful use of the elements and principles of design to convey meaning and emotion.
- Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style

**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.
- Investigational drawing, painting or printmaking experiences that deal with the spectrum of elements and principles focused on descriptive and expressive uses of value, determinants of line quality, line and shape type, spatial and volume relationships, functions of balance, color, texture, movement, rhythm, contrast, variety, harmony and unity.

### 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 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.

### 21<sup>st</sup> Century Skills

X	Creativity	X	Critical Thinking	X	Communication	X	Collaboration
	Life & Career Skills	X	Information Literacy	X	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	Semester Long
<b>Critique</b>	
<p>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.</p>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• How can we learn more about art works through discussing the works with different models of criticism?</li> <li>• 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?</li> <li>• How are other approaches used to advance knowledge and appreciation of art works?</li> <li>• How is visual culture related to interpretation of artwork?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Craftsmanship and technical quality of work affects meaning.</li> <li>• Aesthetics and appreciation is affected by the choice of material and the construction method and quality</li> <li>• Through the Arts we make informed critical views, opinions and interpretations.</li> <li>• Reflection, assessment, and refinement are key steps in the process of creating art</li> </ul>	
<b>Alignment to NJCCCS</b>	
1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3, 1.4.12.A.1., 2., 3.	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• There are models of criticism that are organized according to philosophies. <ul style="list-style-type: none"> <li>○ Formalistic</li> <li>○ Pluralistic</li> <li>○ Contextualistic</li> <li>○ Modified Formalistic</li> </ul> </li> <li>• Knowledge of the history of the arts acquired through observation and research is important to interpreting artworks of many forms and for personal artmaking</li> <li>• Discuss how individual experiences influence personal works of art</li> <li>• Identify ways the visual arts are used as communication</li> <li>• Describe personal responses to selected works of art</li> <li>• Analyze works of art to speculate why they were created</li> <li>• Evaluate the artist's intent and effectiveness in communicating ideas and emotions</li> </ul>	

in works of art

- Apply visual arts vocabulary when reflecting upon and assessing works of art
- Describe how a work of art can convey a voice of one or a voice of many

**Learning Activities**

- 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 how communication is fostered through visual art.
- In the course of making and viewing art, learn ways of discussing it, such as by making a list of all of the images seen in an artwork (visual inventory); and identifying kinds of color, line, texture, shapes, and forms in the work
- Classify artworks into general categories, such as painting, printmaking, collage, sculpture, pottery, textiles, architecture, photography, and film
- Describe similarities and differences in works, and present personal responses to the subject matter, materials, techniques, and use of design elements in artworks
- Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary
- Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form
- Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work
- Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor
- Demonstrate an understanding of how societal influences and prejudices may affect viewers' ways of perceiving works of art

**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

**21<sup>st</sup> Century Skills**

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

**Interdisciplinary Connections**

Other performing art forms, language arts, history, science. 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, data projector

Time Frame	Semester Long
<b>Critical Thinking Skills &amp; Perception</b>	
<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>	
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What is perception and how can we use improvement in perception to improve our art skills?</li> <li>• What is the process of conception and how does this improve problem solving in original ways?</li> <li>• How can we improve our thinking skills so that we all become engaged with learning on a deep level?</li> </ul>	
<b>Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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</li> </ul>	
<b>Alignment to NJCCCS</b>	
9.1.A, 9.1.B, 1.1.12.D, 1.4.12.B, 1.4.12. A	
<b>Key Concepts and Skills</b>	
<ul style="list-style-type: none"> <li>• Perceptual and observation skills are capable of being learned and accessed. Drawing skills are acquired and improved through practice and connection to “seeing”.</li> <li>• 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.</li> <li>• Self-questioning skills enhance investigation of ideas and ways to engage them in art works. They are developed through guided modeling and structured exercises</li> </ul>	
<b>Learning Activities</b>	
<ul style="list-style-type: none"> <li>• 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. <ul style="list-style-type: none"> <li>○ 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.</li> </ul> </li> </ul>	

- 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

### 21<sup>st</sup> Century Skills

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

### Interdisciplinary Connections

Cross curricular across all disciplines. 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

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