

Course Title	Art II
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Course Overview	Art II reviews and expands upon the concepts and techniques Art II covered in Art I. Activities include drawing, painting, two dimensional and three-dimensional design. Composition, design, and color are emphasized. Students further develop their artistic style while also developing a portfolio and artist statement. Art II is a full year, full credit course.
Length of Course	<input checked="" type="checkbox"/> Full year <input type="checkbox"/> Semester
Type of Course	<input type="checkbox"/> Humanities Required Credit <input type="checkbox"/> STEM Required Credit <input type="checkbox"/> Humanities Elective Credit <input type="checkbox"/> STEM Elective Credit <input type="checkbox"/> PE/Health Required Credit <input checked="" type="checkbox"/> Other
Grade Level	<input type="checkbox"/> 9 <input checked="" type="checkbox"/> 10 <input checked="" type="checkbox"/> 11 <input checked="" type="checkbox"/> 12
Prerequisites	Suggested pre-requisite is a grade of C- or better in Art I or Drawing 1.
Ledyard High School Vision of the Graduate	<p>Ledyard High School is a learning community dedicated to the cultivation of skills essential for our students' success in a rapidly-evolving society. At Ledyard High School, we believe our graduates should demonstrate the following:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Collaboration - Colonel Graduates will demonstrate an ability to work effectively with others, sharing ideas, acknowledging one another's strengths, and collaborating to produce presentations, projects, performances, or events. <input checked="" type="checkbox"/> Communication- Colonel Graduates will demonstrate an ability to communicate information clearly and effectively through a variety of media, including written, oral, visual, musical, and/or video productions. <input checked="" type="checkbox"/> Problem-Solving- Colonel Graduates will demonstrate an ability to solve problems of varying complexity across a variety of content areas.

	<ul style="list-style-type: none"> ☑ Critical Thinking - Colonel Graduates will demonstrate critical thinking skills to find solutions, support arguments, and overcome challenges in a variety of content areas. ☑ Perseverance - Colonel Graduates will demonstrate perseverance in academic and extracurricular settings by working through and past obstacles in pursuit of goals. ☑ Creativity - Colonel Graduates will demonstrate creativity through their participation in fine arts courses as well as through their inventive approaches to learning activities in a variety of settings.
VOG Portfolio Component	11th and 12th grade students have the option to include project(s) from this course in the open-ended elective sections of the VOG Portfolio.

Learning Objectives

(High School expectations of rigor and learning for all students)

The art department will give all students at Ledyard High School the opportunity to explore the possibilities behind creating art through experimentation of materials and subject matter through the lens of art history topics. This course will build off of the Art I curriculum to ensure more experienced learners are challenged but it will also allow students to be successful and innovative. Students will learn about several art history movements, gaining an understanding of the concepts behind each. They will then create original works of art that address these concepts, but relate to themselves in a more personal way. This course is meant to be challenging, but not so much so that success is unattainable. All students are at different places artistically, but they are expected to consistently hand in quality work on time and push themselves to become better.

Content and Performance Standards

CT Art Curriculum Standards can be found on pages 19-21

Recommended Strategies and Activities

Art II projects would include individual projects exploring personal interests and a range of art history movements. Students may also be given group projects to learn how to collaborate with other artists. An introduction of each project will be given using a Google Slides presentation as well as a demonstration by the teacher of the skills being practiced in the project where applicable. Investigation, experimentation, and small studies will be encouraged by students in order to prepare themselves for the final project. Students will also work with each other to problem solve. Art-related vocabulary will be part of the curriculum so students understand what is read and discussed about these media-specific skills and processes. Students will be given the opportunity to research a chosen art history movement in further depth and create artwork using concepts from that movement. Conversations about how artists make a living, how they promote their work, and how they find ways to relate to large groups of people will also happen throughout the course. Students will be encouraged to show improvement of craft, construction, creativity, composition, and abilities with skills from beginning to the end of the course by receiving teacher feedback. Please see the appendix, pages 51-58 for examples of proposed activities created in Art II.

Art students have the opportunity to experience a variety of artistic mediums, both two-

dimensional and three-dimensional. The curriculum focuses both on skills-based and technical learning as well as developing creative expression. Students have the opportunity to showcase their work within the school and community. Students are expected to show a willingness to learn, have the ability to take risks, have a strong work ethic and have a good attitude when enrolling in this course.

Resources and Materials

Various art supplies including acrylic paint, tempera, watercolor, colored pencils, markers, paper mache, collage materials etc. will be provided by the art department. All students will have a sketchbook (supplied by the art department) for them to take notes, experiment, and reflect. The course will also utilize all Google Suite applications to share their ideas with their teacher and peers. The course will also utilize the use of 1:1 iPads and Apple Pencils granted by LEAF when applicable.

Assessment

Assessment of students will be rubric driven which includes students self-assessing and self-reflecting on the rubric. In-progress and final project critiques will also be implemented so students receive feedback from their peers and teacher. Examples for each unit's scoring guide can be found on pages 22-37 in the appendix

Sources

Sources for each unit can be found in the unit templates on pages 3-18

Appendices

In the appendix, starting on page 22, rubrics/assessments, images of project ideas, vocabulary glossary, etc. can be found.

Note- these units are presented in a suggested order, but there is flexibility in terms of the order in which they are presented. The content does not necessarily need to be concurrent.

Unit 1: Cubism

Pacing	Eight to ten 8 minute blocks
Description	<p>This unit will serve as review of observational skills from Art I as well as build on them by introducing concepts about abstraction, specifically focusing on Cubism. Students will learn about the history of the Cubist movement, the ideas behind it, tenets of the style, and prominent Cubist artists. The idea that artists make choices in depicting their subjects beyond simply re-creating exactly what they see will be noted. It will be emphasized that, although artists start working from real life, they then employ decisions about how to show their subjects and carry out an intended effect.</p> <p>Students will then start by working from observation and choose elements of abstraction and Cubism to depict their subject in a new way.</p>
Essential Questions	<ul style="list-style-type: none"> *What is the concept of abstraction? *How do artists make choices about the subject they are depicting? *How can we begin with realism but transform the subject we are depicting so our viewers see it in a new way? *How can the choices we make about art media have different effects in our work?
Vocabulary	<ul style="list-style-type: none"> *Abstraction *Cubism *Multimedia *Point of View *Cropping
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> a. judge the effectiveness of different ways of using visual characteristics in conveying ideas <p>Standard 3</p> <ul style="list-style-type: none"> b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning <p>Standard 4</p> <ul style="list-style-type: none"> c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making <p>Standard 5</p> <ul style="list-style-type: none"> d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)

	<p>Standard 6</p> <p>a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style</p>
<p>Suggested Learning Activities</p>	<ul style="list-style-type: none"> *Show Google Slideshow with background information about abstraction/Cubism *Have students begin with a series of observational sketches in their sketchbook (flexibility in terms of subject matter as teacher sees fit based on the particular group of students). May also be encouraged to experiment with multiple cropping/points of view etc. *Direct students to experiment with distorting their sketches (intuitively and/or actually have them cut apart their sketch, rearrange it and glue or tape down) *Students can then draw out their new composition on the final paper *Have students experiment with using a multimedia approach (working with a collage approach, using wet and dry media, incorporating a variety of media, introducing patterns and gradients etc.) *Students will then develop their final abstract compositions incorporating multimedia elements to create an original piece of art
<p>Resources and Technology Enhancements</p>	<ul style="list-style-type: none"> *Google Slides introducing project goals and objectives *Google Classroom and projector to demonstrate/introduce information *Teacher-created exemplars, tutorials (YouTube etc.) *Student exemplars *Examples/demonstration through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc. *Devices to find source imagery, take photos etc.
<p>Assessment</p>	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 2: Pop Art

Pacing	Eight to ten 8 minute blocks
Description	<p>Many enjoy the Pop Art style due to its use of bold colors and lines as well as its connection to things that are nostalgic/comforting (comics, cartoons, celebrities, beloved brands etc.)</p> <p>Students will learn about the concepts and history behind the Pop Art movement. The connection to consumerism and popular culture will be emphasized as well as drawing parallels between the cultural climate in America in the 1960s that Pop Art was a result of. The idea that artists make choices about how they depict their subject will be reiterated (as covered in the Cubism unit). It will also be noted that artists can convey a certain mood in their work based on the types of colors, lines and textures they use as well as the association viewers have with certain styles.</p> <p>Students will then select a series of objects that represent them. Information on how to set up a successful arrangement will be covered. Students will set up an original composition depicting their chosen objects and choose elements of Pop Art to develop an original work of art.</p>
Essential Questions	<ul style="list-style-type: none"> *What is pop culture? *What is Pop Art? *How do art styles and movements relate to culture and historical events? *How can we arrange our subject(s) to create a successful composition? *How can we begin with realism but transform the subject we are depicting so our viewers see it in a new way?
Vocabulary	<ul style="list-style-type: none"> *Pop Art *Consumerism *Pop culture *Ben Day dots *Composition
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> a. judge the effectiveness of different ways of using visual characteristics in conveying ideas b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems <p>Standard 3</p> <ul style="list-style-type: none"> b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning

	<p>Standard 4</p> <p>a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose</p> <p>c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making</p> <p>Standard 5</p> <p>d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)</p> <p>Standard 6</p> <p>a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style</p>
Suggested Learning Activities	<ul style="list-style-type: none"> *Show Google Slideshow with background information about Pop Art/pop culture *Have students select a specific number of objects that represent them (suggested number is 5-7; they can physically bring the objects in and/or rely on photos- up to teacher discretion) *Provide information about how to arrange objects to create a strong composition (some overlap, some negative spaces, use of visual angles to draw the eye, consideration of keeping sizes fairly consistent, creating a horizon line etc.) *Direct students to practice depicting their arrangement in their sketchbooks *Students can then draw out their new composition on the final paper *Students will then develop their final work incorporating elements of Pop Art to create an original piece of art that depicts objects that represent them (<i>note- a bold medium such as marker, acrylic paint on illustration board, tempera on paper etc. is recommended to capture the feeling of a Pop Art style</i>) *Review/explain media techniques based on the chosen medium as needed
Resources and Technology Enhancements	<ul style="list-style-type: none"> *Google Slides introducing project goals and objectives *Google Classroom and projector to demonstrate/introduce information *Teacher-created exemplars, tutorials (YouTube etc.) *Student exemplars *Examples/ through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc. *Devices to find source imagery, take photos etc.
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 3: Installation Art

Pacing	Ten to twelve 84 minute blocks
Description	<p>This unit lends itself particularly well to group work/collaboration and can have connections with the community.</p> <p>Students will learn about the concepts behind Installation art. It will be emphasized that artists create works that are site-specific, and the place where their work will be displayed is important to consider. It will also be noted that artists often have teams to carry out their installations (especially if they are large and in a public space). Various art installations will be shown, as well as information about where the works are displayed.</p> <p>Students will then create an art installation (individually, in partners, or small groups). Sculpture and 3D elements will be utilized. Students will be asked to consider where they would choose to display their installation and, depending how circumstances permit, the teacher may be able to put student work on display.</p>
Essential Questions	<ul style="list-style-type: none"> *What is an art installation? *Why is the display site important to consider when conceiving art installations? *How does art in a public space differ from art that has the barrier of having to be viewed at a museum/gallery? *How can we create a work of art that is of a significant size? *How can we make choices about how we depict our subject to have an intended effect? *How can we work together to create works of art?
Vocabulary	<ul style="list-style-type: none"> *Installation Art *Site *Public art *Armature *Sculptural
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> a. judge the effectiveness of different ways of using visual characteristics in conveying ideas b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems <p>Standard 3</p>

	<p>b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning</p> <p>Standard 4</p> <p>a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose</p> <p>Standard 5</p> <p>a. research and analyze historic meaning and purpose in varied works of art</p> <p>Standard 6</p> <p>c. create and solve interdisciplinary problems using multimedia</p>
<p>Suggested Learning Activities</p>	<p>*Show Google Slideshow with background information about Installation Art and public art</p> <p>*Students can work individually or collaboratively to come up with an idea for their own art installation (<i>note- the subject matter and media are flexible. The teacher may choose to have the class work under a common theme, recreate a famous painting, have the subject be student-directed etc. depending on the particular group of students. Materials to be used might include recycled cardboard/paper, paper mache, acrylic paint, embellishments etc. depending on what is available</i>).</p> <p>*Review/explain media techniques based on the chosen medium as needed; information on how to create a structurally-sound sculpture using an armature will likely need to be covered</p> <p>*Have students write a proposal (actual or imaginary) for where they would like to display their work</p> <p>*Have students create a write-up that explains their piece (could be displayed with the work itself)</p> <p>*Ideally, the final works will be displayed somewhere. Depending on the circumstances, it could be specific to the subject matter of the sculptures, they could all be shown in one spot, or they could even be put on display throughout the community.</p>
<p>Resources and Technology Enhancements</p>	<p>*Google Slides introducing project goals and objectives</p> <p>*Google Classroom and projector to demonstrate/introduce information</p> <p>*Teacher-created exemplars, tutorials (YouTube etc.)</p> <p>*Student exemplars</p> <p>*Examples/demonstration through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc.</p> <p>*Devices to find source imagery, take photos etc.</p>
<p>Assessment</p>	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 4: Folk Art

Pacing	Six to eight 84 minute blocks (could be more depending on chosen project)
Description	<p>Students will learn about the concepts behind Folk Art. It will be emphasized that folk art is often created by artists who are not classically trained as a fine artist might be. Folk art from a variety of cultures will be shown, and the different styles and aesthetics of each will be presented.</p> <p>Students will then create an original piece of artwork using chosen elements of a specific Folk Art style(s). Project ideas vary; see suggestions under “Suggested Learning Activities” below.</p>
Essential Questions	<ul style="list-style-type: none"> *What is Folk Art? *How are Folk Art and Fine Art different? *How does folk art differ across cultures, locations and time periods? *How can we borrow elements of Folk Art to create our own original work? *How do people express their experiences through art? *How can we express our own experiences through art?
Vocabulary	<ul style="list-style-type: none"> *Folk Art *Fine Art *Mosaic *Symmetry *Radial design *Craft (as in an activity related to making something of use by hand)
CT Art Standards	<p>Standard 1 b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes</p> <p>Standard 2 b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems</p> <p>Standard 3 b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning</p> <p>Standard 4 a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations and interpretations of meaning</p>

	<p>c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making</p> <p>Standard 5 a. research and analyze historic meaning and purpose in varied works of art</p> <p>Standard 6 a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style b. compare the process of creation used in the visual arts with the process of creation used in the other arts and non-arts disciplines</p>
Suggested Learning Activities	<p>*Show Google Slideshow with background information about Folk Art (suggested artist connections: Grandma Moses, Faith Ringgold)</p> <p>*Show folk art from a variety of cultures, countries and time periods; emphasize the stylistic and aesthetic commonalities and differences (suggestions: primitive America/Colonial, Mexican/Oaxacan, Scandinavian, Amish, Russian, Indian, Native American, African, other Indigenous cultures etc.)</p> <p>*Optional extension- have students research/report on folk art from their own cultures</p> <p>*Project idea #1: Have students create a mosaic using materials such as cut up papers, magazines, fabric, embellishments. The theme of the mosaic could be depicting a landscape/scene of something they are familiar with and/or nostalgic for (this project would tie in well with the work of Grandma Moses and Faith Ringgold)</p> <p>*Project idea #2: Have students decorate an item with a folk art-inspired design. Teacher might choose to have students bring in items such as old furniture/household items to paint on, or provide items such as unfinished wood, tiles, ceramics, boxes etc.</p> <p>*Review/explain media techniques based on the chosen medium/project as needed (such as mosaic/paper techniques for Project #1, painting techniques for Project #2 etc.)</p>
Resources and Technology Enhancements	<p>*Google Slides introducing project goals and objectives</p> <p>*Google Classroom and projector to demonstrate/introduce information</p> <p>*Teacher-created exemplars, tutorials (YouTube etc.)</p> <p>*Student exemplars</p> <p>*Examples/demonstrations through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc.</p> <p>*Devices to find source imagery, take photos etc.</p>
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 5: Surrealism

Pacing	Ten to twelve 84 minute blocks
Description	<p>Students will learn about the art style/movement of Surrealism. It will be emphasized that the original Surrealist artists were reacting to the art that came before them and challenging the idea of what art could be. Additionally, the connection between discoveries in the field of psychology can be explored and it can be noted that there were Surrealist filmmakers, writers and musicians in addition to visual artists.</p> <p>The concept of Juxtaposition can be emphasized. Surrealists often took things that were recognizable and realistic but put them together in a way whereby things didn't make sense, giving their subjects a dream-like quality.</p> <p>Students will then create their own Surrealist work of art (project examples and media may vary, see ideas below). It is suggested that there be an element of collage, where students randomly select photos from sources like magazines, then compile these selections together in a new way. This will help them to create an organic Surrealist composition with natural juxtaposition, and can also allow them references to work off of when they are drawing/painting their own compositions.</p>
Essential Questions	<ul style="list-style-type: none"> *What is Surrealism? *How was Surrealist art a reaction to other things going on in the art world? *How does Surrealism connect to psychology? *How does Surrealism use Realism and juxtaposition?
Vocabulary	<ul style="list-style-type: none"> *Surrealism *Juxtaposition *Ready-made *Foreground/Middle-ground/Background *Horizon Line *Interior *Exterior *Perspective *Overlap *Size/scale
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems <p>Standard 3</p> <ul style="list-style-type: none"> b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning

	<p>Standard 4 c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making</p> <p>Standard 5 a. research and analyze historic meaning and purpose in varied works of art</p> <p>Standard 6 c. create and solve interdisciplinary problems using multimedia</p>
Suggested Learning Activities	<p>*Show Google Slideshow about Surrealism; the history behind it, prominent artists and works etc. Emphasize the idea of Juxtaposition.</p> <p>*Surrealism lends itself well to having students (individually or in small groups) interpreting specific images because the interpretation can be so open-ended. This could be a good way to spend a class block to really have students engage in the ideas of the art style.</p> <p>*Have students compile and cut out a number of pictures from magazines. It would be a good idea to suggest a number for each of people, things, objects, backgrounds etc.</p> <p>*Have students create a new scene with the images they have cut out. The images should interact with each other and the scene should be Surreal.</p> <p>*Students can then illustrate this scene in a finalized piece. They can be true to their collage or make changes.</p> <p>*Review the concepts of creating a believable (although Surreal scene) by creating a horizon line, overlap, having things get smaller as they are further away etc.</p> <p>*Alternatively, the teacher could instruct how to create a simple One Point Perspective interior (start with a rectangle for the back wall; have diagonal lines coming out of the corners to show where the walls meet the floor/ceiling) and add trapezoids to show windows, doors, rugs, skylights etc.) then cut out things could be added into this interior.</p> <p>*Media choice can be open-ended, but ink lends itself well to this unit. Color could be added as well.</p> <p>*Review media techniques as needed.</p>
Resources and Technology Enhancements	<p>*Google Slides introducing project goals and objectives</p> <p>*Google Classroom and projector to demonstrate/introduce information</p> <p>*Teacher-created exemplars, tutorials (YouTube etc.)</p> <p>*Student exemplars</p> <p>*Examples/demonstrations through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc.</p> <p>*Devices to find source imagery, take photos etc.</p>
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 6: Impressionism and Fauvism

Pacing	Six to eight 84 minute blocks (could be more depending on chosen project)
Description	<p>Students will learn about two different styles of art, Impressionism and Fauvism. It will be emphasized how Impressionism grew out of Abstraction, and how Fauvism grew out of Impressionism. Students will learn about how artists make choices about how they depict their subject.</p> <p>Students will then choose a single subject matter (landscape works well for this project) and depict it twice- once in the style of Impressionism and once in the style of Fauvism.</p>
Essential Questions	<ul style="list-style-type: none"> *What are the key tenets of Impressionism? *What are the key tenets of Fauvism? *How did each style grow out of Abstraction? *How can artists make choices about how they portray their subjects? *How can the balance between representation and style be shifted?
Vocabulary	<ul style="list-style-type: none"> *Impressionism *Fauvism *Abstraction *Representative [art]
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> a. judge the effectiveness of different ways of using visual characteristics in conveying ideas b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems <p>Standard 3</p> <ul style="list-style-type: none"> a. use, record and develop ideas for content over time b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning <p>Standard 4</p> <ul style="list-style-type: none"> c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making <p>Standard 5</p> <ul style="list-style-type: none"> a. research and analyze historic meaning and purpose in varied works of art

	<p>d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)</p> <p>Standard 6</p> <p>a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style</p>
Suggested Learning Activities	<p>*Show a Google Slideshow about the history of Impressionism and Fauvism and emphasize key tenets of each (Impressionism- color as light to create mood, little dots of paint; Fauvism- bright, cold colors; blips/lines of paint). Emphasize how each developed as early forms of Abstraction, breaking down Realism into various artistic elements.</p> <p>*Have students choose a subject (landscape works well) and utilize facets of each style to depict their subject in two different ways.</p> <p>*Painting- acrylic, tempera, oil, or watercolor work well for this project. Oil pastel could also work well.</p> <p>*Review painting techniques as needed.</p>
Resources and Technology Enhancements	<p>*Google Slides introducing project goals and objectives</p> <p>*Google Classroom and projector to demonstrate/introduce information</p> <p>*Teacher-created exemplars, tutorials (YouTube etc.)</p> <p>*Student exemplars</p> <p>*Examples/demonstrations through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc.</p> <p>*Devices to find source imagery, take photos etc.</p>
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

Unit 7: Abstract Expressionism

Pacing	Six to eight 84 minute blocks (could be more depending on chosen project)
Description	<p>Students will learn about the history and ideas behind Abstract Expressionism. They will then create a piece of art that uses non-objective language and abstraction (Elements and Principles of Design) to illustrate something intangible.</p> <p>Specific project objectives may vary, but illustrating a piece of music or a word work well for this assignment.</p>
Essential Questions	<p>*What does it mean to “associate” certain colors, lines, textures etc. with a certain feeling or idea?</p> <p>*How can we express intangible things in a tangible way?</p> <p>*How can we use the Elements and Principles of Design to communicate?</p>
Vocabulary	<ul style="list-style-type: none"> *Association *Synesthesia *Abstract Expressionism *Abstraction *Objective *Non-objective *Elements and Principles of Design
CT Art Standards	<p>Standard 1 b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes</p> <p>Standard 2 b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems</p> <p>Standard 3 b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning</p> <p>Standard 4 b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations and interpretations of meaning</p> <p>Standard 5 d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)</p> <p>Standard 6 b. compare the process of creation used in the visual arts with the process of creation used in the other arts and non-arts disciplines c. create and solve interdisciplinary problems using multimedia</p>

Suggested Learning Activities	<ul style="list-style-type: none"> *Show examples of Abstract Expressionism and teach students about the ideas behind it. *Jackson Pollock’s drip paintings are great examples. *Wasily Kandinsky’s paintings are also great examples because they were based on pieces of music and there was a specific visual language used to communicate the auditory sensations *Explore or re-visit the Elements and Principles of Design as needed *Students choose their topic; you could pick words out of a hat, students select their own words etc. or students could choose a particular album/piece of music *Students plan their idea *Students develop their work *Critique and present as applicable
Resources and Technology Enhancements	<ul style="list-style-type: none"> *Google Slides introducing project goals and objectives *Google Classroom and projector to demonstrate/introduce information *Teacher-created exemplars, tutorials (YouTube etc.) *Student exemplars *Examples/demonstrations through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc. *Devices to find source imagery, take photos etc.
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>
Alignment	<p>Connecticut Art Standards: Listed above and found in appendix</p>

Unit 8: Art History Movements/Self-Representation Through Art

Pacing	Six to eight 83 minute blocks (could be more depending on chosen project)
Description	<p>This unit can work well as a final project and is very student-directed. There can be a research, written and/or presentation component, depending on the circumstances.</p> <p>Students will research an additional art style/movement, conduct deeper research into one of the past styles/movements, select a specific artist, or select a specific piece of art. The specific objective could vary based on the makeup of the class.</p> <p>Students will then create a piece of art that is based off the chosen style, artist or work.</p> <p>Specifics may vary, but ideas could include:</p> <ul style="list-style-type: none"> *Make a piece of work with your choice of subject matter using facets of the style you chose to research *After researching a famous piece of work, change or update it to fit into a more modern context *Create a self portrait using elements of the style or artist you chose to research
Essential Questions	<ul style="list-style-type: none"> *What are the key attributes of certain styles of art? *How can certain styles of art be contextualized within history? *How can we borrow elements of historical works of art and use them to help inspire our own pieces?
Vocabulary	<ul style="list-style-type: none"> *Art history *Style *Movement (as it relates to a period of time in art history) *List of suggested art movements (see appendix)
CT Art Standards	<p>Standard 1</p> <ul style="list-style-type: none"> a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes <p>Standard 2</p> <ul style="list-style-type: none"> a. judge the effectiveness of different ways of using visual characteristics in conveying ideas <p>Standard 3</p> <ul style="list-style-type: none"> b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning <p>Standard 4</p> <ul style="list-style-type: none"> a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations and interpretations of meaning

	<p>c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making</p> <p>Standard 5</p> <p>a. research and analyze historic meaning and purpose in varied works of art</p> <p>d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)</p> <p>Standard 6</p> <p>a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style</p>
Suggested Learning Activities	<p>*When the teacher has decided on the specifics of the assignment, guidelines for the amount of research, types of questions to answer, and methods of presenting can be established.</p> <p>*Students will conduct research (either on their own or as a class, working in the library). The teacher may choose to direct them to specific sites.</p> <p>*Students will begin to plan their own original work based on the established criteria. Teacher may discuss individually.</p> <p>*Students develop their ideas over several days. In-process critique may occur.</p> <p>*Students may present their findings to the class, explaining their ideas and sharing knowledge about the chosen movement, style, artist or piece.</p>
Resources and Technology Enhancements	<p>*Google Slides introducing project goals and objectives</p> <p>*Google Classroom and projector to demonstrate/introduce information</p> <p>*Teacher-created exemplars, tutorials (YouTube etc.)</p> <p>*Student exemplars</p> <p>*Examples/demonstrations through YouTube, Pinterest etc. that can be accessed through Chromebook, iPads etc.</p> <p>*Devices to find source imagery, take photos etc.</p>
Assessment	<p>Students will complete a teacher created scoring guide with reflection questions about the project and end result. Examples of such scoring guides can be found in the appendix.</p>

THE ARTS

Connecticut Arts Curriculum Framework

By the end of 12th grade, students will create, perform and respond with understanding to all of the arts, including dance, music, theatre and the visual arts; develop in-depth skills in at least one art form; appreciate the importance of the arts in expressing human experiences; and be prepared to apply their arts knowledge and skill throughout their lifetime.

PROGRAM GOALS

As a result of education in grades K-12, students will:

1. create (imagine, experiment, plan, make, evaluate, refine and present/exhibit) artworks that express concepts, ideas and feelings in each art form.
2. perform (select, analyze, interpret, rehearse, evaluate, refine and present) diverse art works in each art form.
3. respond (select, experience, describe, analyze, interpret and evaluate) with understanding to diverse art works and performances in each art form.
4. understand and use the materials, techniques, forms (structures, styles, genres), language, notation (written symbol system) and literature/repertoire of each art form.
5. understand the importance of the arts in expressing and illuminating human experiences, beliefs and values.
6. identify representative works and recognize the characteristics of art, music, theatre and dance from different historical periods and cultures.
7. develop sufficient mastery of at least one art form to continue lifelong involvement in that art form not only as responders (audience members), but also as creators or performers.
8. develop sufficient mastery of at least one art form to be able to pursue further study, if they choose, in preparation for a career.
9. seek arts experiences and participate in the artistic life of the school and community.
10. understand the relationships between the arts, other disciplines, and daily life.

K-12 CONTENT STANDARDS

Visual Arts

- 1) Students will understand, select and apply media, techniques and processes.
- 2) Students will understand and apply elements and organizational principles of art. 3) Students will consider, select and apply a range of subject matter, symbols and ideas.
- 4) Students will understand the visual arts in relation to history and cultures.
- 5) Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.
- 6) Students will make connections between the visual arts, other disciplines and daily life.

9-12 CONTENT STANDARD 1

Visual Arts: Media

Students will understand, select, and apply media, techniques and processes.

- a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are realized

- b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes
- c. communicate ideas consistently at a high level of effectiveness in at least one visual arts medium

9-12 CONTENT STANDARD 2

Visual Arts: Elements And Principles

Students will understand and apply elements and organizational principles of art.

- a. judge the effectiveness of different ways of using visual characteristics in conveying ideas
- b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems

9-12 CONTENT STANDARD 3

Visual Arts: Content

Students will consider, select, and apply a range of subject matter, symbols and ideas.

- a. use, record and develop ideas for content over time
- b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning

9-12 CONTENT STANDARD 4

Visual Arts: History And Cultures

Students will understand the visual arts in relation to history and cultures.

- a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose
- b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations and interpretations of meaning
- c. compare works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using these conclusions to inform their own art making

9-12 CONTENT STANDARD 5

Visual Arts: Analysis, Interpretation And Evaluation

Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

- a. research and analyze historic meaning and purpose in varied works of art
- b. reflect critically on various interpretations to better understand specific works of art
- c. defend personal interpretations using reasoned argument
- d. apply critical and aesthetic criteria for the purpose of improving their own works of art (e.g., technique, formal and expressive qualities, content)

9-12 CONTENT STANDARD 6

Visual Arts: Connections

Students will make connections between the visual arts, other disciplines and daily life.

- a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style
- b. compare the process of creation used in the visual arts with the process of creation used in the other arts and non-arts disciplines
- c. create and solve interdisciplinary problems using multimedia
- d. apply visual arts knowledge and skills to solve problems relevant to a variety of careers

Name: _____ Block: _____ Date Submitted: _____

Art II- Cubist Still Life Drawing Rubric

Creativity (20 points)

S: _____ T: _____/20 points

- Strong elements of observation are demonstrated
- Strong elements of abstraction/cubism are demonstrated
- Student was willing to explore and experiment; creative choices made that read well in the overall result

Composition (20 points)

S: _____ T: _____/20 points

- Composition is unified and balanced (consistent use of medium, color, pattern, approach in all four quadrants)
- Shapes flow into one another (thought to overall arrangement/negative vs positive spaces)
- Variation in dark/light areas; evenly distributed

Use of Skills (20 points)

S: _____ T: _____/20 points

- Demonstration of drawing/rendering skills
- Demonstration of overlap/depth
- Demonstration of a range in value, medium, color, pattern, texture throughout

Use of Medium (20 points)

S: _____ T: _____/20 points

- Water-soluble graphite used in both wet and dry fashion
- Newspaper adds visual interest to composition (worked into piece)
- Color utilized to add visual interest to piece

Craftpersonship/Citizenship (20 points)

S: _____ T: _____/20 points

- Piece is neat and carefully done; attention and care demonstrated
- Student had good work habits
- Student contributed to a positive studio environment

TOTAL: S: _____ T: _____/100 POINTS

Student Self-Assessment

1. What choices did you make in your work? Why did you set it up the way that you did?

2. Do you feel as though all four quadrants of your work is balanced? How so (or where might improvement be needed)?

3. What do you like the best about your work? Why?

4. What do you think needs improvement in your work? What could you do differently?

5. Explain abstraction/Cubism in your own words.

Name: _____ Block: _____ Date Submitted: _____

Art II - Pop Art Still Life Rubric

Creativity (20 points)

S: _____ T: _____ /20 points

Objects have personal significance/meaning or relate to the theme of vintage/nostalgia; interesting objects chosen
Most objects are easily recognizable
Objects may be simplified but they are realistic enough that we can tell what they are

Composition (20 points)

S: _____ T: _____ /20 points

Composition has overlap, but some negative space
Objects take up a significant portion of the page (75% or more)
Objects are large (life size at least)
Objects touch at least three of the four sides of the paper
The eye flows around the page

Use of Skills (20 points)

S: _____ T: _____ /20 points

An intentional color scheme has been chosen
Pop Art-esque colors (vibrant with black) have been incorporated
The color is balanced and unified (a little of all colors in all quadrants of the painting)
Other facets of Pop Art have been incorporate (Ben Day dots, bold patterns/lines, strong black outlines)

Use of Medium (20 points)

S: _____ T: _____ /20 points

Colors are well-mixed (few striations)
Shapes are carefully painted; edges are careful and crisp
The paint is solid (not see-through) but thin enough that it does not flake once it dries

Craftspersonship/Citizenship (20 points)

S: _____ T: _____ /20 points

Work is neat, careful and fully resolved
Student had good work habits consistently throughout the project
Student was willing to work independently and problem solve
Student had a good attitude and contributed to a positive class climate

TOTAL: S: _____ T: _____ /100 POINTS

Student Self-Assessment

1. Explain your objects. Why did you select these specific objects for your still life, and why did you choose to set them up in the manner that you did?

2. Explain, in your own words, what "Pop Art" means. What components of Pop Art does your work have?

3. How did you achieve a balanced composition in your work?

4. What are you most pleased with in your work? What do you think needs the most improvement?

Art II- Paper Mache Installation Sculptures
Group Project
Grading Rubric

Group Member's Name: _____

_____ **(25 POINTS) Individual Work**

Student participated fully in all aspects of the group work
Student was mostly on task during the duration of the project
Student had a positive attitude and was an asset to the group
Student allowed all members of the group a chance to share their ideas (did not dominate)

Comments:

_____ **(25 POINTS) IDEA**

Idea demonstrates creativity and originality; a thoughtful take on the topic
Group went through problem-solving process before pursuing idea (did not settle on the first thing they came up with)
Group challenged themselves

Comments:

_____ **(25 POINTS) CONSTRUCTION**

Armature is sturdy and supported in all areas
Masking tape keeps the armature together, but does not detract from the overall aesthetic
There have been enough layers of paper mache to create a strong surface of the sculpture
The paper mache is mostly free of air bubbles and cracks
Evidence that thought and planning went into the construction of the sculpture

Comments:

_____ **(25 POINTS) SURFACE**

Layer of gesso used to prime the surface before applying paint
Creative choice of colors; adds to aesthetic of the the sculpture
Surface details (implied textures, actual textures) enhance the piece

Evidence of care and pride in work is demonstrated

Comments:

_____ **(25 POINTS) GROUP WORK**

All members of the group were allowed to express and implement their ideas

All members of the group took an equal share in the work

The group solved problems constructively

The group used its time wisely and adhered to the timeline

The group was a positive influence on the class as a whole

The group worked to make their sculpture the best it could be

The sculpture demonstrates pride and care

The finished product represents a collection of ideas and efforts

Comments:

TOTAL: _____/125 POINTS

Overall comments:

Name: _____ Block: _____ Date Submitted: _____

Art II- Folk Art Mosaic Landscape Rubric

S: _____ T: _____ /20 Points = Creativity

Thoughtful event/subject matter illustrated; has the nostalgic/personalized elements found in Folk Art
Willingness to thoughtfully explore and apply the media in a unique and interesting way
Imagery is easily readable/recognizable, though it may be stylized; the overall approach has been consistent throughout the whole piece

S: _____ T: _____ /20 Points = Composition

Clear sense of depth created through distinct foreground, middle-ground, background; overlap, perspective, size/scale may also be used
Piece has unity and variety (there are several things to look at, but elements such as color are dispersed evenly)
Negative spaces are purposeful and interesting

S: _____ T: _____ /20 Points = Use of Medium

Multimedia approach used; repurposed use of materials to make up the image
Mosaic pieces used throughout; white gaps, if present are intentional
Approached materials in an innovative way; clear evidence of clever thinking and follow-through

S: _____ T: _____ /20 Points = Craft

Careful cutting (or ripping)
All elements are neatly glued down (glue shows through minimally)
Additional materials, if incorporated, are applied fully and carefully

S: _____ T: _____ /20 Points = Citizenship

Good use of class time; productive work habits (worked diligently but did not rush)
Good student habits (using resources, seeking feedback, taking time to assess and develop)
Good attitude (took care of the supplies and classroom, was not a disruption to others)

S: _____ T: _____ /100 Points TOTAL

Comments:

Self-Reflection

1. What did you choose as the subject matter of your work? What about that is special to you?

2. What choices did you make in regards to set-up and use of media in your work? Why did you choose to approach it that way?

3. Did you like working with the multimedia/mosaic approach? Why/why not?

4. What are you happy with in your piece?

5. What might approach differently and why?

Name: _____ Block: _____ Date Submitted: _____

Art II- Surrealism Interior Illustration Rubric

Creativity (20 points)

S: _____ T: _____/20 points

- Collage imagery has been utilized but changed in a unique way
- Imagery is significantly Surreal
- Subject matter interact with each other in a clever, creative way

Composition (20 points)

S: _____ T: _____/20 points

- Sense of depth is created (even if liberties are taken) → Size and scale, overlap, linear perspective etc.
- All areas of the paper are fully resolved (little unintentional blank paper)
- All areas are equally treated in terms of media, level of effort etc. (balance and unity created)

Use of Skills (20 points)

S: _____ T: _____/20 points

- Things are rendered in a believable, professional manner (even if stylized)
- Imagery is clearly defined (outlines are developed as needed)
- Criteria

Use of Medium (20 points)

S: _____ T: _____/20 points

- A purposeful medium was chosen based on the artist's strengths
- Color, texture and value have been fully developed
- Sense of style is developing

Craftspersonship/Citizenship (20 points)

S: _____ T: _____/20 points

- Student made good use of class time
- Work is developed carefully and purposefully; attention to detail is evident
- Student had a good attitude and was willing to explore and experiment

TOTAL: S: _____ T: _____/100 POINTS

Student Self-Assessment

1. If you had to make up a story about what is taking place in your scene, what would it be?

2. What was the mood you were trying to create? Do you think you were successful? Why/why not?

3. Did you like working with Surreal subject matter? Why/why not?

4. What medium did you choose? Why did you choose it? How successful were you with it?

5. How well do you think you managed your time on this project?

Name: _____ Block: _____ Date Submitted: _____

Art II Landscape Paintings Rubric
IMPRESSIONISM

_____ /20 POINTS- Creativity

Student was willing to explore and experiment with facets of Impressionism

_____ /10 POINTS- Set Up

Student found a reference photo that would yield successful and interesting paintings (unique, depicts darks and lights, depicts depth)

The landscape was drawn believably, even if the student took some artistic license

_____ /20 POINTS- Use of Skills

The student depicted general forms accurately

The student depicted specific details accurately

There is a strong awareness of shading

Local color has been depicted

Perceptual color has been depicted

_____ /10 POINTS- Use of Techniques

An abundance of the painting techniques taught have been used successfully

_____ /20 POINTS- Use of Color

Color has been used to depict the feeling of light (season, time of day etc).

_____ /10 POINTS- Craftpersonship

Painting indicates time, effort and thought

Attention towards making a quality drawing is evident

_____ /10 POINTS- Citizenship

Student made good use of class time

Student was receptive to feedback

Student followed directions

TOTAL: _____ /100 POINTS

Name: _____ Block: _____ Date Submitted: _____

Art II Landscape Paintings Rubric
FAUVISM

_____ /20 POINTS- Creativity

Student was willing to explore and experiment with facets of Fauvism

_____ /10 POINTS- Set Up

Student found a reference photo that would yield successful and interesting paintings (unique, depicts darks and lights, depicts depth)
The landscape was drawn believably, even if the student took some artistic license

_____ /20 POINTS- Use of Skills

The student depicted general forms accurately
The student depicted specific details accurately
There is a strong awareness of shading
Local color has been depicted
Perceptual color has been depicted

_____ /10 POINTS- Use of Techniques

An abundance of the painting techniques taught have been used successfully

_____ /20 POINTS- Use of Color

Color has been used to depict an emotion, expression or feeling

_____ /10 POINTS- Craftpersonship

Painting indicates time, effort and thought
Attention towards making a quality drawing is evident

_____ /10 POINTS- Citizenship

Student made good use of class time
Student was receptive to feedback
Student followed directions

TOTAL: _____ /100 POINTS

Student Self-Assessment

1. What were the main skills/concepts that we focused on with this project? (Think about what you were asked to do and what you learned).

2. Look at how you scored yourself on the other side of this paper. Of the categories on the rubric, which do you think you were MOST successful with and why? Point out something specific in your work to support your claim.

3. Look at how you scored yourself on the other side of this paper. Of the categories on the rubric, which do you think you were LEAST successful with and why? Point out something specific in your work that you would do differently.

4. How effectively do you think you managed your time on this project?

5. What is something you would like to get better at going forward with art in general?

Name: _____ Block: _____ Date Submitted: _____

Art II- Music as Inspiration for Art Rubric

_____ / 25 points= Creativity

Rationale:

1-5 points: Novice and restricted approach to developing the idea with no evidence of risk-taking.

6-10 points: Improved thinking and expression in development of creative idea, but with limited risk-taking.

11-15 points: Competent development in expression of creative idea with increased attempt at risk-taking.

16-20 points: Excellent approach to original thinking and expression with evidence of risk-taking.

21-21 points: Refined and sophisticated approach to original and unique expression with a high degree of risk-taking.

_____ /25 points= Craftspersonship/Design

Rationale:

1-5 points: Novice understanding and application of artistic qualities: line, color, texture, shape, and balance in the use of materials.

6-10 points: Improved understanding and application of artistic qualities: line, color, texture, shape, and balance in the use of materials. Little attention to detail.

11-15 points: Competent understanding and application of artistic qualities: line, color, texture, shape, and balance in the use of materials. Adequate attention to detail.

16-20 points: Excellent understanding and application of artistic qualities: line, color, texture, shape, and balance in the use of materials. Good attention to detail.

21-21 points: Refined and sophisticated understanding and application of artistic qualities: line, color, texture, shape, and balance in the use of materials. Extreme attention to detail.

_____ /25 points= Use of Media/Skills

Rationale:

1-5 points: Novice understanding and application of painting techniques: wet on wet, wet on dry, hard edge.

6-10 points: Improved understanding and application of painting techniques: wet on wet, wet on dry, hard edge.

11-15 points: Competent understanding and application of painting techniques: wet on wet, wet on dry, hard edge

16-20 points: Excellent understanding and application of painting techniques: wet on wet, wet on dry, hard edge

21-21 points: Refined and sophisticated understanding and application of painting techniques: wet on wet, wet on dry, hard edge

_____ /25 points= Citizenship

Rationale:

1-5 points: Often off-task. Little creative effort. Little pride in work. Distraction to others.

6-10 points: Sometimes off-task. Some degree of creative effort. Took some pride in work. Was on task but kept to him/herself during the creative process.

11-15 points: Was on task. Put forth creative effort. Took pride in work. Kept to him/herself during creative process.

16-20 points: Was always on task. Put forth good creative effort. Took pride in work. Helped others by sharing feedback/ideas/suggestions etc.

21-21 points: Was always on task in class and put in additional studio time. Put forth a refined and sophisticated creative effort. Took exemplary pride in work. Went above and beyond to help others by sharing feedback/ideas/suggestions etc.

TOTAL: _____ /100 POINTS

Name: _____ Style: _____

Art II Project Rubric- Art History Self Portrait and Research

Part I- Self Portrait Grade _____/100

_____/20 Points- Creativity

- Unique, clever, inventive ideas put forth in work
- Work has a strong connection to the style of art that was chosen
- Student was willing to explore and experiment in approach to project

_____/20 Points- Composition

- Composition is arranged in a strong way (balanced, unified)
- All aspects of piece are fully resolved

_____/20 Points- Use of Skills

- Skills learned throughout the semester (and built upon from earlier courses) are demonstrated with proficiency (facial proportions, shading, transferring etc.)
- Significant likeness is created

_____/20 Points- Use of Medium

- Proficiency with medium is demonstrated; limits of the medium are pushed

_____/20 Points- Craft/Citizenship

- The piece is careful, neat and complete (taken as far as it could go)
- Student had positive, responsible work habits and contributed to a positive studio environment

Part II- Research _____ / 50 Points

- 41-50- All questions in the research packet are answered thoroughly, completely and accurately
- 31- 40- A little information incomplete/incorrect
- 21-30- Some information incomplete/incorrect/sparse
- 11-20- Most questions incomplete, sparse, and/or incorrect
- 0-10- Many questions left unanswered or sheet not turned in

Part 3- Presentation _____ / 50 Points

- 41-50- All information include; format is creative; speaker was confident; presentation is just the right length (3-5 minutes)
- 31- 40- Most information is included; format is somewhat creative; speaker was somewhat confident; presentation was a little too short/too long
- 21-30- Some information incomplete; format is straightforward; speaker lacked confidence; presentation was too short/too long
- 11-20- Most information was incomplete; format lacks thought; speaker lacked confidence; presentation was much too short/too long
- 0-10- Presentation was almost non-existent or not turned in at all

Total Grade: _____/200 Points

Visual Arts Vocabulary Glossary

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner; little or no attempt is made to represent images realistically.

Acrylic paint: Quick drying, plastic polymer pigment used with water.

Analogous: Closely related colors; a color scheme that combines several hues next to each other on the color wheel.

Apprenticeship: A person who works for a professional in order to learn the trade. Can be paid or unpaid.

Architecture: the art and technique of designing and building, as distinguished from the skills associated with construction.

Art critique: An organized system for looking at the visual arts in a critical, educated manner.

Asymmetry: A lack of equality between parts or aspects of something.

Awl: A pointed tool with a rounded handle used to poke holes in a thick material such as paper

Background: The part of the picture plane that seems to be farthest from the viewer.

Balance: The way in which the elements in visual arts are arranged to create a feeling of equilibrium in an artwork. The three types are symmetry, asymmetry, and radial.

Barren: A flat, heavy device used to press paper onto wet ink, giving the adequate amount of even pressure to reveal the image.

Bas Relief: A raised or indented design which remains close to the surface like the face of a coin.

Binding: The method of sewing the pages of a book to keep them together.

Block print: A printed image created by carving from a surface (typically linoleum or wood), rolling ink onto the remaining shapes, and pressing paper onto the inked shapes.

Book board: A type of cardboard that is thin enough to cut but sturdy enough to resist bending; covered with book cloth to create the covers of a hand-made book.

Book cloth: A sturdy type of cloth that wraps around the cover and spine of a book to give it a finished look.

Bone folder: A flat piece of plastic (traditionally bone) used to crease folded paper.

Bracing: devices that form together to create a structure in order to strengthen or support.

Brayer: A roller used in printmaking to roll ink onto a carved surface.

Burr: The scrap bit that is cast off when carving into plexiglass, wood or linoleum.

Ceramics: objects and works of art created with a clay material.

Chuck: The round casing that twists into the handle of a linoleum cutter, holding the gouge in place.

Claymation: a method of animation in which clay figures are filmed using stop-motion

Collage: An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

Collograph: A printmaking process where pieces of found materials with various textures are adhered to a flat surface, then ink is rolled over the textured items and the surface is printed onto paper, revealing the textures.

Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics are hue, intensity, and value.

Colored pencil: an art medium constructed of a narrow, colored core encased in a wooden cylindrical case. The hardness of the core is harder and is not easy to erase or smudge.

Color relationships: How colors relate to each other on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

Color wheel: A circular diagram of the spectrum used to show the relationships between the colors.

Complementary colors: Colors opposite one another on the color wheel. Red/green, blue/orange, yellow/violet are complementary colors.

Composition: The overall placement and organization of elements in a work of art. **Construction:** The arrangement, connection, and manipulation of materials to create a structure

Content: The representations, messages, ideas, and/or feelings expressed in a work of art. **Contour line drawings:** Drawing that defines an object's edge ("outline").

Contrast: Differences between two or more elements (e.g., value, color, texture) in a composition. Also refers the degree of difference between the lightest and darkest areas of an image.

Cool colors: Colors suggesting coolness: blues, greens, violets and their variants.

Cover: The two flat, sturdy pieces that keep the pages of a book in tact in the front and back.

Craft: The creation of art involving the skill of making things by hand. When someone has good craft, it means they have mastered the skill of what they have created.

Creativity: The choices an artist makes in his/her work to make it new or unique.

Critique: To review or examine a piece of artwork critically by using prior knowledge and experience in visual arts.

Cross-contour line: Lines that travel across an object's form.

Cross-hatching: method of line drawing that describes value by creating variation of density of crossed lines.

Deckle: Intentionally tearing an edge of paper to give a certain distressed, natural aesthetic.

Depth: The illusion of distance or three dimensions.

Design: The plan or organization of a work of art; the arrangement of independent parts (the elements of art) to form a whole.

Dust Jacket: An extra removable cover of a book made out of paper that folds around the actual cover; this protects the book

Ebony pencil: A drawing pencil that features a thick core of soft graphite that makes a very

black and smooth/satin finish. Capable of a wide tonal range with rich darks.

Edition: A series of the same print.

Elements of art: Sensory components used to create and talk about works of art. Line, shape, form, value, space, color and texture are the 7 elements of art.

Embellishment:in sewing, a decorative techniques and or embroidery, done either by machine or by hand to create detail to the work being.

Emphasis: Special attention or embellishment on an element, characteristic or object in a work of art that makes it stand out from others.

Etching: The process of carving various lines into a plastic or metal plate.

Fellowship: A financed research post providing study facilities, privileges, etc. often in return for teaching services. Usually an endowment to support the postgraduate research of a student.

Cubism: An art movement that was inspired by the fast paced era of the industrial revolution.

“Broken” compositions included simplified, geometric shapes, flattened colors and multiple vantage points.

Deconstruction: In art, it means the work of art is created in a way that is not perfectly put together. Artwork shows how it was created and there are imperfections purposely left.

Focal point: The place in a work of art at which attention becomes focused because of an element emphasized in some way.

Folk art: Art, usually primitive-looking, created by artists or persons who are not classically trained or art that is made to look that way.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the “front” of the image.

Foreshortening: When surfaces appear flattened or squished as they recede.

Form: (1) The particular characteristics of an artwork’s visual elements (as distinguished from its subject matter or content). (2) A three-dimensional volume or the illusion of three dimensions; related to shape (which is 2-D).

Function: Purpose and use of a work of art.

Gesture drawing: The drawing of lines quickly and loosely to show movement in a subject.

Geometric shape: Shapes with precise edges that have to be measured or traced.

Gouge: The sharp, V-shaped tip of a linoleum cutter used to carve into linoleum.

Gradation: a value gradually changes from dark to light (or light to dark); it is clear that the value is changing but not where it changes.

Graphite pencil:an art medium specially designed for drawing. There are different levels of hardness of the lead that helps the artist create different values. The range goes from 9H (hard) to 9B (soft) with HB (your #2 pencils) being the middle of the range.

Harmony: The principle of design that creates unity within a work of art.

Hatching: is an artistic technique used to create tonal or shading effects by drawing (or painting or scribing) closely spaced parallel lines.

High Relief: A strongly raised or deeply indented design.

Hue: The gradation or attribute of a color that defines its general classification as a red, blue, yellow, green or intermediate color.

Implied line: A broken, sketchy line that suggests an edge.

Inking plate: A flat surface (usually metal or glass) used to roll ink into a flat even layer so it will roll onto a carved block consistently.

Installation: Larger than life sculpture created with various materials and designed for public to interact with the art.

Intaglio: Printmaking process that involves carving into a plexiglass plate with a needle-tipped tool, pressing ink into the grooves, then placing damp paper over the paper and pressing to reveal the image.

Intensity: Refers to the brightness of a color (a color is full in intensity only when in its pure form and unmixed). Color intensity can be changed by adding black, white, gray or an opposite color on the color wheel.

Intermediate colors: Also known as tertiary, colors created when mixing a primary and secondary colors.

Line: An element of art defined by a point moving in space. Line may be two-or three- dimensional, descriptive, implied, or abstract.

Line weight: How thick/thin a line is (the eye goes to lines with more weight first).

Linoleum cutter: A tool used to carve designs into a linoleum block to prepare it to be inked and printed.

Local color: the color of something before light/shadow hits it.

Manipulation: the skillful handling, controlling or using of a material.

Margin: The space around the words/image in a book.

Mass: The outside size and bulk of an object, such as a building or a sculpture; the visual weight of an object.

Media: (1) Plural of medium referring to materials used to make works of art. (2) Classifications of artworks, such as painting, printmaking, sculpture, film, etc.).

Middle ground: Area of a two-dimensional work of art between the foreground and background.

Mixed media: An artwork in which more than one type of art material is used.

Mobile: A type of sculpture that is formed of delicate components which are suspended in the air and move in response to air currents or motor power.

Monochromatic: Use of only one hue or color that can vary in value or intensity.

Mood: The state of mind or emotion communicated in a work of art through color, composition, media, scale, size, etc.

Motif: A repeated pattern, often creating a sense of rhythm.

Movement: The principle of design that deals with the creation of action.

Needle: A pointed tool with a hole that gets threaded and is used to sew fabric or bind paper in bookmaking.

Negative space: The space around or between objects.

Neutral colors: Black, white, gray, and variations of brown.

Non-objective: The subject has been abstracted, representing something intangible (a mood, emotion, idea etc.).

Objective: The subject has been abstracted, but is still recognizable as something tangible.

Oil paint: Oil-based pigment used with paint thinner, turpentine, or other non-water-based suspension.

Oil pastels: a drawing medium that consists of pigment mixed with a non-drying oil and wax binder.

One-point perspective: A way to show 3-D objects on a 2-D surface, lines appear to go away from the viewer meet at a single point on the horizon known as the vanishing point.

Organic shape: Refers to shapes or forms not geometric, having irregular edges and surfaces or similar to natural forms.

Overlap: When one object sits in front of another object, blocking the visibility of part of the object that is behind it.

Pattern: A repeated line or shape.

Perceptual colors: the color something looks (or is “perceived” after the light/shadow hits it.

Perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

Point of view: The angle from which a viewer sees the objects or scene in an image.

Pop Art: Artwork/movement consisting of everyday, mass-produced products in bright, flat, bold outlines. Artists prominent during that time include Andy Warhol and Roy Lichtensten.

Portfolio: A systematic, organized collection of artwork.

Positive space: Shapes or spaces in an image that represent solid objects or forms.

Primary colors: Red, yellow, and blue. From these all other colors are created.

Principles of design: A design concept describing the ways in which the elements of an image are arranged. Rhythm, balance, harmony, emphasis, variety, movement, contrast and unity are the 8 principles of design.

Printmaking: The transference of an image from one surface (plate or block) to another (usually paper) using ink.

Proportion: The scale relationships of one part to the whole and of one part to another. In images of figures, the appropriate balance between the size of body and its limbs.

Pull (printmaking term): To take the paper off an inked surface, revealing the image.

Reduction Print: A type of block print or woodcut created by carving away the surface and printing in stages, revealing a multi-colored image.

Reflection: Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

Relief: When a surface is carved into “relieving” shapes from the surface (they are revealed when the negative spaces around them are taken away).

Rhythm: Repetitive visual elements that achieve a specific effect.

Rubric: A guide for judgment or scoring, a description of expectations.

Scale: Relative size, proportion; the determination of measurements of dimensions within a design or artwork.

Screen filler: Substance used to fill the holes in silkscreen.

Screen Print: A type of printmaking where an image is created by blocking holes in a fabric screen and running ink over the fabric with a squeegee; the ink seeps through the negative spaces that were not blocked off, revealing the image.

Sculpey clay: A modeling material consisting of finely ground particles of colored polymer, held together by a binder to form a malleable clay-like medium.

Sculpture: Three-dimensional artwork to be seen either in the round (from all sides) or as a bas relief (a low relief in which figures protrude only slightly from the background).

Secondary colors: Colors that are created by the mixture of two primary colors, i.e. red and yellow make orange, yellow and blue make green, blue and red make violet, etc.

Shade: A color produced by the addition of black.

Shape: A two-dimensional area or plane that is closed.

Sharpie pen: a permanent marker that is usually used as black but also comes in a variety of colors.

Signature (bookmaking): Four pages folded and sewn; several signatures are then bound together to create the rest of the book.

Space: The area between, around, above, below, or contained within objects. Spaces are areas defined by the shapes and forms around them and within them, just as shapes and forms are defined by the space around and within them.

Spine: The back piece of a book, used to give height between the covers so there is room for the pages.

Squeegee: A long, flat rubber device with a wooden handle used to apply thick swathes of ink in a consistent manner.

Still life: A specific type of visual artwork representing one or more inanimate object.

Stippling: is the creation of a pattern simulating varying degrees of value by using small dots.

Studies: a drawing, sketch or painting done in preparation for a finished piece. Often used to understand the problems involved in drawing subjects and to plan the elements to be used in finished works such as light, color, form, perspective, and composition.

Style: A set of characteristics of the art of a culture, a period, or school of art; the characteristic expression of individual artists or groups.

Subject matter: The people, places and things in a work of art.

Surrealism: Art movement known for absurd scenes; imagery is recognizable, but the way it goes together doesn't make sense (often described as "dream-like").

Symmetry: A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

Tempera paint: permanent, fast-drying painting medium consisting of colored pigments mixed with a water-soluble binder. Compared to acrylic, this paint is thinner in application.

Textile: Term that describes something made out of woven fibers.

Texture: The surface quality of materials, either actual (touch) or implied (visual). It is one of the elements of art.

Stop-motion: a cinematographic technique whereby the camera is repeatedly stopped and started, for example, to give animated figures the impression of movement.

Storyboard: a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production.

Tessellation: A pattern made of a single geometric shape that is designed to interlock when it is tiled, creating a fascinating visual effect.

Theme: A subject or topic of discourse or of artistic representation.

Three-dimensional: Having height, width, and depth (3-D).

Tint: A slight or pale coloration; a variation of a color produced by adding white to it and characterized by a low saturation and high lightness.

Tonality: values change *gradually* from dark to light, or vice versa.

Tone: Color with gray added to it.

Two-dimensional: Having height and width but not depth (2-D).

Two-point perspective: A visual system of representation designed to show 3-D objects on a 2-D surface. This illusion of space and volume utilizes two vanishing points on the horizon line.

Unity: A principle of design that connects a variety of elements of art and principles of design into a work of art with harmony and balance.

Value: Lightness or darkness of a hue or neutral color.

Value scale: A value scale shows the range of values from black to white and light to dark.

Vanishing point: In perspective drawing, a point at which receding lines seem to converge.

Variety: A principle of art concerned with combining one or more elements of art in different ways to create interest.

Volume: Describes the space within a form, such as that of a container or building.

Warm colors: Colors suggesting warmth, such as reds, yellows, and oranges.

Watercolor: A transparent pigment used with water. Paintings done with this medium are known as watercolors

Whip stitch: An up and down method of sewing used to bind two pieces of fabric, paper etc. together.

15 MAJOR ART STYLES AND MOVEMENTS

FOLK ART

What: Art created by artists or persons who are not classically trained (or art that is made to look that way)

Who: Various (these artists often have not made a name for themselves as other famous artists have)

Where: All over the world

When: All throughout history

How: Can be simplified; perspective and proportion is often “off”

Why: Often made to be decorative, and not exist for the sake of the art itself as fine art is

RENAISSANCE

What: Sculpture and painting rendered in an incredibly lifelike manner (you will often see religious imagery)

Who: Leonardo Da Vinci, Michelangelo, Raphael

Where: Most notably in Italy (Rome)

When: 1500s

How: Advances and developments in training for artists and discovery of new ways to depict things (perspective, *sfumato*, Chiaroscuro)

Why: More wealth due to trade allowed more funding to go to art and artists; advances in oil paint, invention of printing press allowed ideas to be spread more rapidly

TENEBRISM

What: Painting with dramatic contrast between dark and light that creates a mood

Who: Caravaggio, Artemesia Genteleschi, Georges de la Tour (later, painters like Goya and Hopper modernized the original ideas)

Where: Primarily Italy

When: 1600s (during the Renaissance)

How: Single dramatic light source in an otherwise dark room (candle, lantern, window etc.)

Why: Painters sought to create a dramatic mood in their work by stark contrast between light and shadow

IMPRESSIONISM

What: Landscapes, people in idyllic everyday scenes, ballet dancers, parties; often depicted a specific time of day or year based on light and color

Who: Claude Monet, Edgar Degas, Mary Cassatt

Where: France (especially Paris)

When: 1870s

How: Light and color; pastel tones, expressive brushstrokes, blips of paint

Why: New technologies in paint allowed artists to work outside; painters sought to capture feeling of mood by showing time of day/year

FAUVISM

What: Landscapes and portraits

Who: Henri Matisse, Andre Derain, Vincent Van Gogh, Maurice De Vlaminck

Where: Mostly France

When: 1900s (turn of the century)

How: Bright colors, quick, expressive paint application

Why: Reaction to Impressionism (has similarities to that style, but these artists sought to show more raw emotion through color and paint)

ASHCAN

What: Scenes of everyday life and everyday people, often depicting poorer neighborhoods and urban areas (sometimes known as “American Impressionism”)

Who: John Singer Sargent, John Sloan, Robert Henri, Edward Hopper (later)

Where: America, especially cities in the Northeast

When: Early 1900s

How: Loose, painterly brushwork; close attention to shadow/light shapes

Why: Artists sought to depict the life and character of America’s diverse cities, while being influenced by French Impressionism and creating their own version of that

CUBISM

What: Still life (mostly with traditional subject matter), some figures

Who: Pablo Picasso, Georges Braque

Where: France (esp. Paris)

When: Early 1900s

How: Simplified, geometric shapes, flattened colors, “broken” compositions, multiple vantage points in a single image

Why: Inspired by “folk” art and its simplicity (primitive African art, early American folk art)

EXPRESSIONISM

What: People with emotional expressions (often tortured or unhappy), “loud” colors, feeling of movement/unrest

Who: Franz Marc, Edvard Munch, Egon Scheile,

Where: Began in Germany

When: Early 1900s

How: Quick, “muddy” paint application; sometimes fractured shapes; forms simplified to show a core emotion

Why: Reaction to the political and social unrest that was taking place leading up to and during the world wars in Europe (dehumanization, industrialization)

SURREALISM

What: Absurd scenes; imagery is recognizable, but the way it goes together doesn’t make sense (often described as “dream-like”)

Who: Salvador Dali, Rene Magritte, Marcel DuChamp

Where: France (esp. Paris)

When: 1920s

How: Photos, paintings, sculpture, short films (juxtaposition of two ordinary things that come together to make something new but absurd)

Why: New discoveries about psychology (Sigmund Freud) caused artists to explore their inner mind and bring the subconscious into their work

HARLEM RENAISSANCE

What: Works of art that deal with African American issues and experiences

Who: Jacob Lawrence, Romare Bearden, William Johnson

Where: New York City (especially one particular borough)

When: 1920s

How: Often depicted scenes of city life, music, religion (some might say this art looks untrained because, at this time, blacks had not really had access to “classic” art training)

Why: During the “Great Migration” where blacks moved from the south to cities in the north, blacks began to develop their own culture and make art that reflected their unique experiences

ABSTRACT EXPRESSIONISM

What: Non-objective “action” painting (swirls and drips)

Who: Jackson Pollock, Wasilly Kandinsky, Willem de Kooning,

Where: New York (many artists were European, but fled during World War 2)

When: 1930s to 1960s

How: Dripping, splattering, flinging paint; painting with sticks and rags, “action” painting

Why: Artists sought to involve more of their own bodily movement into their work

POP ART

What: Everyday mass-produced products, celebrities, comic book imagery

Who: Andy Warhol, Roy Lichtenstein

Where: America

When: 1960s

How: Bright colors, bold black outlines, flat shapes, “cartoon” like

Why: Artists were reacting to popular culture and the redundancy of images that the public is constantly bombarded with in the modern day of ever-present advertising

MINIMALISM

What: Limited shapes, colors and lines; very abstract; very simple; typically geometric

Who: Piet Mondrian, Frank Stella, Barnett Newman, Mark Rothko

Where: Mostly America

When: 1900s

How: Canvases painted with a single color; non-objective subject matter

Why: Artists sought to reduce art to its most simple and basic elements and principles and achieve equality and order

PHOTOREALISM

What: Very detailed and realistic drawing and painting

Who: Audrey Flack, Chuck Close, Duane Hanson

Where: America

When: 1970s

How: Using a photograph (or several) to reproduce an image as realistically as possible

Why: Replication of everyday scenes and objects; refining a craft and ability over years with much practice and training

INSTALLATION

What: A piece of art (especially sculpture) designed for a specific space or site

Who: Jenny Holzer, Claes Oldenburg, Sol Lewitt

Where: All around the world

When: 1970s to present

How: Larger-than life sculpture, various materials, designed for public to interact with the art

Why: Artists are concerned with the idea behind their work as much as the work itself; they want the viewer’s experience to become part of the meaning of the artwork

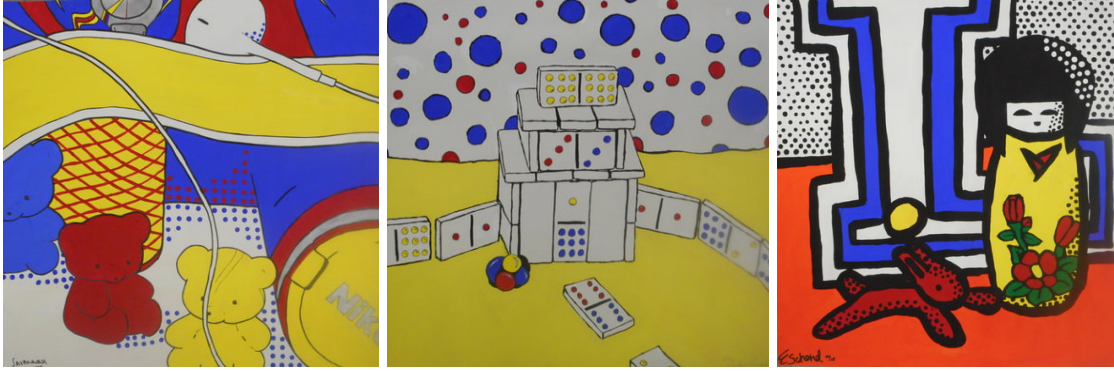
Examples of Activities for Each Unit

Cubism/Cubist Still Life



Still life was set up by the teacher. Students sketched from multiple angles and used different cropping techniques. They then spliced these together to create a new image. They were instructed to work on a ground of different types of paper. They used water-soluble graphite, marker and colored pencil as media options.

Pop Art Still Life

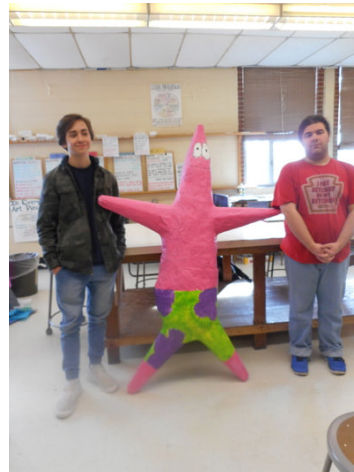


Students were asked to select several (5-7) objects that were important to them. They arranged the objects in an interesting way. They drew the objects larger than life and traced in marker (for a bold outline). They selected a bright and bold color scheme using tempera paint (reminiscent of Pop Art). They were encouraged to experiment with patterns and Ben Day dots.

Installation Art Group Sculptures



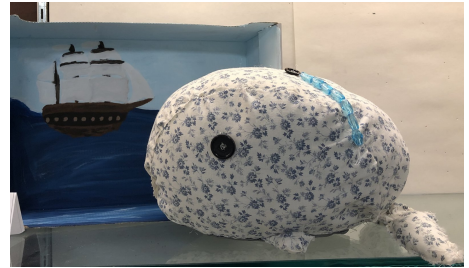
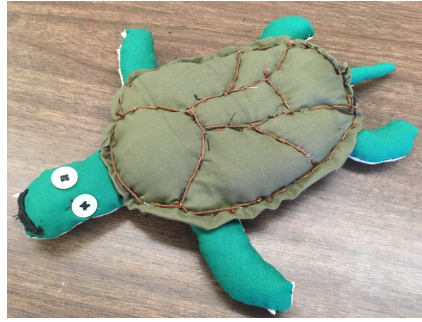
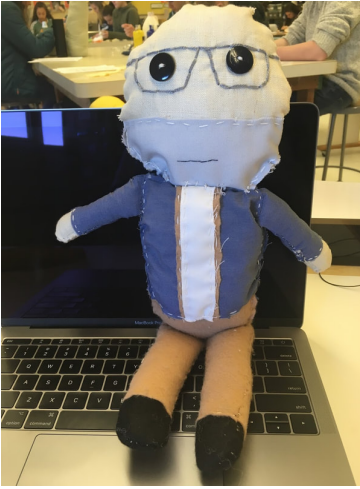
Top images (against brick wall): students worked in groups to manipulate recycled materials to create installation sculptures. They conceived of a thematic concept and carried out their intentions.



Bottom images: Students worked in partners or small groups to create larger than life paper mache sculptures. Different themes were voted on in each class (animals and characters, in this case).



Folk Art Textile “Soft Sculpture”



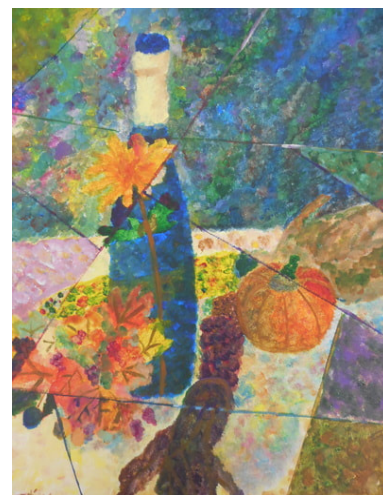
Students learned basic sewing and fabric construction skills. They created a plush animal/creature out of selected fabric and fiber fill stuffing. They added embellishments such as beads, buttons and embroidery. Students were also encouraged to create an environment/background for their pieces.

Surrealism Collage and Illustration



Students created collages from magazine images, arranging the pictures to create a new and Surreal scene. They illustrated their scene using pen and ink after learning and practicing techniques in this medium.

Impressionism/Fauvism Painting



Students learned and experimented with different painting techniques utilized in Impressionist and Fauvist styles. They then utilized these to create an original painting (some examples shown are a seasonal still life, other examples shown are a landscape of a special place they have been).

Abstract Expressionism- Music Illustration



Students selected a song and illustrated it using both objective and non-objective methods. These images were created during our Continuation of Learning period in the Spring of 2020, so they represent a more pared-down experience than might have taken place physically in school.

Art History/Self-Expression Self Portrait



Students researched an art history style/specific artist, then created a self portrait using elements from that style.

