

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

FOUNDATIONS IN ART

Grade Level: 9-12

Date of Board Approval: _____ 2017 _____

Planned Instruction

Title of Planned Instruction: **FOUNDATIONS IN ART**

Subject Area: **ART** **Grade(s): 9-12**

Course Description:

This course will follow a historical timeline that studies the progression and application of the visual arts from ancient era to present day. Course content will introduce and develop skills and knowledge in the areas of art history, art criticism, design concepts, art production, and art careers. A sketchbook journal requiring drawing, writing and idea development will be an integral part of this course.

Time/Credit for the Course:

One Semester, ½ Credit

Curriculum Writing Committee:

Dr. Irene Scotti Lantz

Curriculum Map

1. Marking Period One -Overview based on 45 days:

Knowledge of art is acquired through the study and practice of four disciplines: art production, art criticism, art history, and art philosophy – 15 days

Styles and periods of art reflect the events and experiences of the artist and his historical time period – 30 days

Marking Period One -Goals:

Understanding of:

- Cooperative learning: Formal and Informal
- Apply Constructive Criticism
- Interpret, Define, Aesthetic and Formal analysis
- Art, art history and its culture
- Strategies for analyzing artworks
- Examine and utilize the Seven Elements and Seven Principles of Design
- Basic drawing Techniques
- Basic Architectural Vocabulary and techniques
- Egyptian Canons/ hieroglyphics
- Greek Architectural Designs
- Perspective
- Religious Art: Illuminated Manuscripts and Islamic Geometric Patterns
- Different belief systems represented in art

2. Marking Period Two -Overview based on 45 days:

Styles and periods of art reflect the events and experiences of the artist and his historical time period – 45 days

Marking Period Two -Goals:

Understanding of:

- Renaissance and Northern Renaissance- Cooperative Learning
- Symbolism
- Romantic Art and the Sublime
- Realism and Light
- Impressionism and Expressionism
- Emotionalism and Individualism
- Color and Light
- Abstract (Objective and Non-Objective), Cubism and Surrealism
- Recall and apply knowledge of art vocabulary: aesthetic, context, meaning, interpretation, analysis, criteria, description, function and form

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UNIT 1: Critiquing, Elements and Principles of Design, and Art History

Big Idea # 1:

The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced. [9.1.12.A](#), [9.1.12.B](#), [9.1.12.C](#), [9.1.12.E](#)

People use both aesthetic and critical processes to assess quality, interpret meaning and determine value. [9.3.12.A](#), [9.3.12.B](#), [9.3.12.C](#), [9.3.12.D](#)

Essential Questions:

How do various art eras use the elements and principles of design to create original works in art?

How do artists create works that invite multiple interpretations?

What role does analysis play in understanding and evaluating works of art?

Concepts:

All art eras use a variety of styles to create original works of art.

Artists create works of art that communicate their personal vision, concerns, and life experiences.

Artists and students of art frequently engage together in formal critiques of artwork as part of the process of developing their practice.

Competencies:

Independently and cooperatively create original works of art that synthesize a variety of styles.

Develop and present a personal body of work that documents personal vision, concerns and life experiences.

Construct a critical response to a work of art that implements criteria including aesthetics.

Big Idea #2:

People have expressed experiences and ideas through the arts throughout time and across cultures. [9.2.12.I](#), [9.4.12](#), [B9.2.12.C](#)

Artists use tools and resources as well as their own experiences and skills to create art. [9.1.12.E](#), [9.4.12.B](#)

Essential Questions:

How do historical events influence the shaping of arts and culture?

How do artist use tools and techniques to convey emotion and evoke emotional response?

Concepts:

Artists create work of art in response to significant events.

Artists often create work based on a philosophical position.

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Competencies:

Create a work of art in response to a historical event that has personal significance.

Create works of art that convey emotion and evoke emotional response.

Curriculum Plan

Unit 1: Critique, Elements and Principles of Design, Art History

45 Days

Standard(s): PA Academic Standards, PACCS Math, PACCS English/Language Arts.

[9.1.12. A,C,D,E,F,J](#)

[9.2.12 A,B,C,D,E,](#)

[9.3.12 A,B,C,D, E,F,G,](#)

[9.4.12 A,B,C,D](#)

Anchor(s):

[M08.B-F.2.1.2, M08.C-G.1.1.1](#)

[E08.B-K.1.1, E08.B-V.4.1, E08.C.1.2, E08.C.1.3, E08.E.1.1](#)

Overview: Criticism in Art, Elements and Principles of Design, and Art History

Focus Question(s): What criteria do you use to critique an artwork? How can you create original designs that explain the elements and principles of design? What are canons in art, and how do they influence art?

Goals: Students will be able to critique a piece of artwork applying the tenets of current art philosophies. Students will be able to define the elements and principles of designs in art. Students will be able to analyze the canons from various art historical periods.

Objectives:

1. Student will be able to employ strategies of cooperative learning while investigating art philosophies and art criticism techniques. (DOK Level 1)
2. Students will be able to develop skills to interpret, define, and use aesthetic and formal analysis of art theories to discuss a work of art. (DOK Level-1,3,4)
3. Students will be able to create an original art booklet comprised of the fundamentals in art: elements and principles of design. (DOK Level-1, 2,3,4)
4. Students will be able to create an original art piece applying the historical culture's canons in art. (DOK Level-1,2,4)

Core Activities and Corresponding Instructional Methods:

1. Analyze a work of art.
 - a. Direct instruction and practice, small group/collaborative learning: tenets of art philosophies and criteria for critiquing art works. The students will be paired

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- into groups of four and given a booklet to read on the methods of analyzing a work of art. (*Reading non-fiction*) (*Arttalk*, 1995)
- b. Students will examine the artwork, apply the formal reasoning of the elements and principles of design, art criteria, and aesthetics (incorporating the specific art philosophies) that are applicable to their critique. Students will write informative/explanatory answers to question prompts. (*Writing*)
 - c. Students will present in their groups, discuss their findings to the entire class, individually, and collectively. Class participation and discussion.
2. Analyze the Elements and Principles of Design
- a. Direct instruction and practice. Definitions and drawn examples of the elements and principles of design presented. (*Reading non-fiction*)
 - b. Booklet creation that incorporates 7 elements and 7 principles of design, including an original cover page. Each page of the booklet will contain an original design incorporating one element and one principle that will not be repeated in any of the other pages of the booklet. Students will use measurement skills using rulers, protractors, and drawing tools to draw and create their designs. (*Math-Relationship between quantities, properties and geometric transformations*)
3. Integrate Cultural and Art historical background of various cultures in history.
- a. Direct Instruction and practice. Visualization using a PowerPoint via smart board, short videos of different cultures, builds background knowledge of art from an historical culture: Egypt, and Greece.
 - b. *Egypt*: Students will be able to create a design inspired by Egyptian canons. Prompted with a creative writing exercise, students will create original symbols from personal narratives, use Egyptian canons, and methods of symbolism to design an original creation. (*Writing*) (*Math-Relationship between quantities, properties and geometric transformations*)
 - c. *Greece*: Students will be able to create an original artwork incorporating an architectural design using the tenets and elements of Greek architecture. The design will include at least *one point perspective* (but two point perspectives may also be utilized), *Greek details of one column order* (Doric, Ionic, Corinthian) in an authentic architectural design, and a *creative background setting*, producing a well-balanced composition. (*Math-Relationship between quantities, properties and geometric transformations*)

Assessments:

Diagnostic: Direct observation, discussion and questioning

Formative: Individual and group critique

Summative: Group Presentation and drawings graded using the rubric.

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Extensions:

1. Student can research the art style/movement and the context of the artwork and artist, and give an in-depth presentation.
2. Student may include a written analysis of why the chosen elements and principles of design work correctly in their booklet.
3. Student can create a more complex design and larger paper format using Egyptian motifs and stylistic attributes.

Correctives:

1. Hand out given to student to use of a step-by-step guideline, providing students with simple shapes and designs to create the elements and principles of design combinations. Student creates a drawing of each element and each principle of design without combining them.
2. Student can use examples of Egyptian designs and symbols to copy, to create their designs.
3. Student can use images of Greek Architecture to copy and include in their designs.

Materials and Resources:

Color prints of famous artworks, vocabulary handouts, computer/magazines, smart board, PowerPoint/word, short cultural art videos

Arttalk, Chapter 2: Art Criticism: Learning from a Work of Art, pp.26-37 (*Reading, non-fiction*)

A list of definitions of the elements and principles of design, and rubric (*Reading, non-fiction*)

Colored pencils, paint, glue, tape, ribbon, rulers, pencils and erasers, and examples of artwork for each historical period

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UNIT 2: Art History

Big Idea # 1:

The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced. [9.1.12.A](#), [9.1.12.B](#), [9.1.12.C](#), [9.1.12.G](#), [9.1.12.H](#)

Artists use tools and resources as well as their own experiences and skills to create art. [9.1.12.E](#), [9.4.12.B](#)

People have expressed experiences and ideas through the arts throughout time and across cultures. [9.2.12.C](#)

Essential Questions:

How do artist use personal vision, concerns, and life experiences to create art?

How do historical events influence the shaping of arts and culture?

Concepts:

Artists create works of art that communicate their personal vision, concerns and life experiences.

Artists create work of art in response to significant events.

Competencies:

Form a dialog in response to artist's intent with a particular work of art, and then develop an idea of specific intention culminating in a creation of artwork.

Create a work of art in response to a historical event that has personal significance.

Big Idea #2:

People use both aesthetic and critical processes to assess quality, interpret meaning and determine value. [9.3.12.F](#), [9.4.12.C](#)

Essential Questions:

Why do people value and engage in art?

How is the quality and value of art perceived differently depending on the place, time, culture, and social context in which it is viewed?

Concepts:

The study of aesthetics includes the examination of the nature and value of art. People have applied different criteria for assessing quality and value of works of art depending on the place, time, culture and social context in which the works are viewed.

Competencies:

Describe the nature and value of a particular work of art using terms from aesthetics.

Use descriptive and interpretive processes to speculate or theorize about an artist's intent.

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Big Idea # 3:

The arts provide a medium to understand and exchange ideas. [9.2.12.A](#), [9.2.12.D](#), [9.2.12.F](#), [9.2.12.I](#)

Essential Questions:

How do artist influence change?

How do ideas inherent in artworks provoke, entertain, and challenge the status quo?

Concepts:

Artists often address social issues or concerns in their artwork.

Artists can influence change.

Competencies:

Create a work of art that is intended to influence change.

Curriculum Plan

Unit 2: **ART HISTORY**

Time Range in Days: 45 Days

Standard(s): PA Academic Standards, PACS Math, PACS English/Language Arts, PA Information Technology Standards

PA Visual Art Academic Standards:

[9.1.12. A,C,D,E,F,J](#)

[9.2.12 A,B,C,D,E,](#)

[9.3.12 A,B,C,D, E,F,G,](#)

[9.4.12 A,B,C,D](#)

PA Information Technology Standards

[15.3.12.E.](#)

[15.3.12. F.](#)

[15.3.12.I.](#)

[15.3.12.S.](#)

Anchor(s):

[M08.B-F.2.1.2, M08.C-G.1.1.1](#)

[E08.B-K.1.1, E08.B-V.4.1, E08.C.1.2, E08.C.1.3, E08.E.1.1](#)

Overview: Art History

Focus Question(s): How does the history of art influence and build upon creativity?
How does art influence culture?

Goals: Students will be able to critique a piece of artwork applying the tenets of current art philosophies. Students will be able to analyze the canons from various art historical periods and create an original piece of work. Students will be able to analyze and synthesize art's value and its relationship to society.

Objectives:

1. Students will be able to critique, analyze, and create an original art piece applying the historical culture's canons in art. (DOK Level-1,2,3,4)
2. Cooperative Learning: Students in groups of 3 or 4 will be able to research artworks, critically analyze their content, formal, and contextual qualities, and create a power point presentation to the class. (DOK Level-1,2,3,4) (*Technology*)

Core Activities and Corresponding Instructional Methods:

1. Integrate Cultural and Art historical background of various cultures in history.

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- a. Visualization using a PowerPoint via smart board, short videos of different cultures, builds background knowledge of art from an historical culture: Medieval, Northern Renaissance, Romantic, Impressionism, Surrealism, Cubism, and the Abstract. Direct instruction and practice, small group/collaborative learning.
- b. *Medieval*: Students will research allegorical designs, and be able to create an illuminated manuscript on various papers (rice, drawing, tissue, etc.) using the tenets of medieval period in art. Students will model lettering, allegorical figures, and natural forms from illuminated manuscripts to create their own designs. (*Math-Relationship between quantities, properties and geometric transformations*)
- c. *Northern Renaissance*: Symbolism in Art-Cooperative Learning. Students grouped together in three or four, will be able to collaborate, and work cooperatively to research, and critically analyze an artwork's content, formal, and contextual qualities. One work will be from the Northern Renaissance, one work from modern art, the other one or two works can be from any other time period in history. Groups will create and present their research in a power point presentation and discuss their findings/analysis to the entire class, both individually and collectively. Class participation and discussion. (*Reading-Non-fiction and Writing*) (*Technology*).
- d. *Romantic*: Students will write a narrative of a romantic scene (using the sublime). (*Writing*). Students will be able to create an original artwork incorporating the tenets of Romantic art: element of sublime, color, emotion, content and passion, and individualism versus the system. (*Math-Relationship between quantities, properties and geometric transformations*)
- e. *Impressionism*: Students will research magazines or the internet for an image of a still life or landscape for inspiration. Students will be able to create an original piece of artwork in pastels incorporating the tenets of Impressionism: effects of light, color and atmosphere, flat patches of color and flat perspective, a composition of asymmetry, Asian perspective (reverse/divergence or flat perspective.) (*Math-Relationship between quantities, properties and geometric transformations*)
- f. *Surrealism, Cubism, Abstract*:
 - Students will research magazines/internet/personal photographs of three different images to create a composition. Students be able to create three (6"x4") original pieces of artwork each incorporating one of the tenets of:
 1. *Surrealism*: using real objects in an unreal way, uniting the conscious and unconscious realms of experience, and dream, fantasy and the rational world. Students will be able

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to transpose a realistic image of their choice, to put it in an unreal situation.

2. *Cubism*: a realistic image broken into geometric forms distorting realistic detail. Stressing the abstract form by intersecting cubes, cones, and cylinders students will be able to create a design that transforms a realistic image into the cubistic ideology, and connects perspective with the element of movement and time in a drawing.
3. *Abstract*: The non-objective begins with the elements and principles of design, not a realistic form. Students will be able to break up forms by cropping, skewing, overlapping, rotate, tearing layering, multiplying, etc. to create an abstract image, and use color to enhance the image.

Assessments:

Diagnostic: Direct observation, discussion and questioning

Formative: Individual and group critique

Summative: PowerPoint Group Presentation, drawings graded using a rubric.

Extensions:

1. Student can develop more intricate designs in the artwork of each historical period.
2. Student can research and analyze the differences between Renaissance and Northern Renaissance art with cooperating students when presenting to the class.

Correctives:

1. Student may use examples from each historical period to copy and create their design. Hand out will be given for student to use as a step-by-step guideline.
2. Student will be given handouts of an artwork/artist that clearly states the context/content/form/function of the artwork and artist's historical background to incorporate into the PowerPoint for a class presentation.

Materials and Resources:

Computer/magazines, internet/laptops, smart board, short cultural art videos, definition handouts, PowerPoint/word, colored pencils, paint, glue, tape, ribbon, rulers, pencils and erasers, oil pastels, paper, ink, and examples of artwork for each historical period.

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook:

NO TEXTBOOK IS USED

Textbook ISBN #:

Textbook Publisher & Year of Publication:

Curriculum Textbook is utilized in (title of course):

Please complete one sheet for each primary textbook.

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Checklist to Complete and Submit:
(Scan and email)

_____ Copy of the curriculum using the template entitled "Planned Instruction," available on the district website.

_____ The primary textbook form(s).

_____ The appropriate payment form, in compliance with the maximum curriculum writing hours noted on the first page of this document.

Each principal and/or department chair has a schedule of "First and Second Reviewers." Each Reviewer must sign & date below.

First Reviewer Printed Name STEPHANIE CAVALLARO

First Reviewer Signature _____ *Stephanie Cavallaro* _____ Date 6-29-2107

Second Reviewer Printed Name _____

Second Reviewer Signature _____ Date _____