

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

PAINTING MEDIA 2

Grade Level:

Date of Board Approval: _____ 2018 _____

Planned Instruction

Title of Planned Instruction:

Subject Area: Art

Grade(s): 10-12

Course Description:

This course is a continuation of Painting Media 1. It provides a deeper exploration into two-dimensional techniques and emphasis on the development of a student's individual point of view. Using traditional and non-traditional materials, students develop inventive experimental approaches to a variety of pictorial media and examine how media, idea and composition relate. Students explore the boundaries between painting and sculpture when non-traditional materials are incorporated in collage. A sketchbook is required on a weekly basis.

Time/Credit for the Course: ½ Year, 1 Semester

Curriculum Writing Committee:

Dr. Irene Scotti Lantz

Curriculum Map

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

Knowledge of the painting artform is acquired through the study and practice of traditional and non-traditional painting techniques, media exploration, and the narrative in art.

Marking Period One -Goals:

Understanding of:

- Elements and Principles of Design
- Aesthetic Art Theories
 - Imitationalism, Emotionalism, Formalism
- Narrative in Painting
 - Political Narrative in Art
 - Metaphors and Social Issues in Painting
- Collage
 - Mixed Media Exploration
 - Layering and building 3-D in painting
- Critique in Painting
 - Apply constructive criticism
 - Interpret, define, aesthetic and formal analysis
- Role of the Sketchbook in Artistic Development

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:

- The Elements and Principles of Design
- Artistic content
- The Abstract in Art
 - Objective and Non-Objective art
 - Abstract Formalism
 - Abstract Expressionism
- Self-Portraits: Color theory, scale and proportion, and styles
- Role of the Sketchbook in Artistic Development

Curriculum Plan

Unit 1: Narrative in Painting, Collage, Critique and the Elements and Principles of Design

Marking Period 1: 45 Days

Standard(s): PA Academic Standards, PACS Math, PACS English/Language Arts, PACS Reading and Writing for Science and Technology

[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):

[MCC.2.4.2.A.1, M04.C-G.1.1.1, M04 C. -G.1.1.3](#)

[ECC.1.2.11-12.A, ECC1.2.11-12.J.](#)

[WCC.3.6.11-12C.](#)

Big Idea(s):

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

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](#), [9.1.12.F](#), [9.1.12.H](#)

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](#)

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 the arts raise awareness about social issues?

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

What techniques do artists use in order to affect the way an audience responds to a work of art?

How important is it to know the artist's intent when assessing quality, interpreting meaning and determining value of a work of art?

Concepts:

Artists often address social issues or concerns in their artwork.

Artists create works of art in response to significant events.

Artists use various techniques to create strong reactions to their work.

When assessing quality, interpreting meaning, and determining value, one might consider the artist's intent and/or the viewer's interpretation.

DELAWARE VALLEY SCHOOL DISTRICT

Competencies:

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

Experiment with different media to develop a work of art.

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

Develop sketchbook habits to reinforce classroom learning and artistic growth.

Overview: Narrative in Painting, Collage, Critique and the Elements and Principles of Design

Goals: Students will be able to implement the elements and principles of design, art theories and personal narratives while creating painting compositions. Students will be able to create a collage that incorporates mixed media exploration, layering and building 3-D within a painting. Students will be able to critique their artwork applying the tenets of current art philosophies.

Objectives:

1. Students will be able to employ strategies to develop narratives and their own metaphors for a particular political or social issue of personal importance and translate the metaphors and personal narratives into a visual format in painting. (DOK Level- 1,2,3,4)
2. Students will be able to create and develop a mixed media painting using various tools, mixed media and applications to create a non-objective painting. (DOK Level- 1,2,3,4)
3. Students will be able to recognize develop skills to interpret, define, and use aesthetic and formal analysis of art theories to discuss their artwork. (DOK Level- 1,3,4)

Core Activities and Corresponding Instructional Methods:

1. Create a painting using personal narratives and metaphors concerning political or social issue.
 - a. Direct instruction and practice, modeling, Resources on how to develop personal narratives, and how to create metaphors in painting, (*Reading non-fiction.*) Research of current political and social issues in our culture, (*Reading non-fiction.*) Resources of finished examples, PowerPoint on Smart board. Exploring the multiple interpretations of finished works of art.
 - b. Library Research: Political and social issues, students will use their findings to develop a personal narrative and metaphors to use in their paintings. (*Reading non-fiction*) (*Writing*). Students will incorporate iconic imagery, develop a distinctive technique and make their concepts

DELAWARE VALLEY SCHOOL DISTRICT

- relevant. Demonstration of thumbnails and idea development. (*Math-Relationship between quantities, properties of geometric transformations*).
Teacher demonstration, show examples, guided practice.
- c. Students will utilize the elements and principles of design to organize their unique symbols and iconic imagery into a balanced and expressive composition.
2. Critique a work of art
 - a. Participation in Class critique; student will analyze and critique their own painting. Discussion of the elements and principles of design, political and social issues, and metaphors in painting. Presentation of artworks, handout of questionnaire, writing philosophical thoughts concerning the style, and experience. PowerPoint presentation and discussion, teacher modeling of responses and correct critique protocol. (*Writing*)
 3. Create a Collage with mixed media in painting, employing topography and the elements and principles of design.
 - a. Direct instruction and practice, modeling. Explore the elements and principles of design using the maps of cities topography.
 - b. View finders created and used to select from a map's topographical area particular lines and shapes that could create a well-developed composition. (*Math-Relationship between quantities, properties of geometric transformations*).
 - c. Students will develop the lines and shapes when transferring the composition onto either a canvas, cardboard or wood surface.
 - d. Students will use mixed media to create and synthesize the composition: rope, hot glue, cardboard, found objects, fabric, sand, tissue paper, acrylic and oil paint.
 - e. Presentation of finished artworks and class critique (discussion of the elements and principles of design in each painting).
 4. Utilize the sketchbook as a tool for skill development, planning and exploration.
 - a. Explore possible compositions for paintings. Image development using symbolism and metaphor. Teacher modeling, show examples.
 - b. Execute assigned skill building drawings and mini paintings. Teacher modeling, show examples.

Assessments:

Diagnostic: Direct observation, discussion and questioning

Formative: Individual and group critique

Summative: Questionnaires, Critique analysis, and Paintings graded using Rubric.

DELAWARE VALLEY SCHOOL DISTRICT

Extensions:

Student can keep a written journal of experience in research, personal narrative, metaphor and social issue, and incorporate the journal writing within the painting.

Student can develop a more complex collage design incorporating more 3-dimensional surface.

Correctives:

Student will be given a list of metaphors and political and social issues to choose from to create their painting.

Student can create a simple collage with a topography to trace, and less mixed media to use in their collage.

Materials and Resources:

PowerPoint, View finders, rope, hot glue, cardboard, found objects, fabric, sand, tissue paper, acrylic and oil paint, canvas, paint brushes, palette knife, pencil, drawing paper, markers.

Handouts: Questionnaire probing personal narrative, handouts: How to develop metaphors, definitions; list of elements and principles of design and art aesthetic theories, and project rubrics.

Arttalk, Chapter 2: Art Criticism: Learning from a Work of Art, pp.26-37. List of definitions of the elements and principles of design, and rubric (*Reading non-fiction*)

Article by Gabriella Coslovich, (2004) *Politics in art*.

<http://www.theage.com.au/articles/2004/05/13/1084289821310.html> (*Reading non-fiction*)

Curriculum Plan

Unit 2: The Abstract in Art, Self-Portrait, Critique

Marking Period 2: 45 Days

Standard(s): PA Academic Standards, PACS Math, PACS English/Language Arts, PACS Reading and Writing for Science and Technology

Standards Addressed:

[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):

[MCC.2.4.2.A.1, M04.C-G.1.1.1, M04 C. -G.1.1.3](#)

[ECC.1.2.11-12.A, ECC1.2.11-12.J.](#)

[WCC.3.6.11-12C.](#)

Big Idea(s):

People have expressed experiences and ideas through the arts throughout time and across cultures. [9.1.3.F, 9.1.3.H, 9.2.3.D, 9.2.3.E, 9.2.3.F, 9.2.3.G](#)

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](#)

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](#)

Essential Questions:

How do artists create works that invite multiple interpretations?

How do artists refine their skills to carry out intention in their artworks?

Concepts:

Artists create works of art in response to significant events.

Artists often create works based on a philosophical position.

Competencies:

Create a work of art that invites multiple meanings.

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

DELAWARE VALLEY SCHOOL DISTRICT

Overview: The Abstract in Art, Self-Portraits, and Critique

Goals:

Students will be able implement the aesthetic art theories, principals and elements of design and color theory in a work of art. Students will be able to create various self-portraits varying in scale and proportion, employing color theory. Students will be able to critique their artwork applying the tenets of current art philosophies.

Objectives:

1. Students will be able to create original works of art comprised of the fundamentals in art: elements and principles of design, Color theory and Aesthetic Art Theories (Imitationalism, Emotionalism, Formalism). (DOK Level-1, 2,3,4)
2. Students will be able to apply the tenets of painting skills while creating a work of art. (DOK level-1,2,3)
3. 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)

Core Activities and Corresponding Instructional Methods:

1. Create an abstract painting using the tenets of the aesthetic theories of abstract expressionism and abstract formalism and music.
 - a. Direct instruction, practice, and teacher modeling. PowerPoint using smartboard, historical research of abstract in art, handouts, questionnaires to develop personal philosophical points of view. (*Reading non-fiction*) (*Writing*).
 - b. Students will research Kandinsky's method of art and music to develop a style and to create a non-objective approach to abstract painting. (*Reading non-fiction*)
 - c. Students will use responses to questionnaire, a piece of personal choice of music, and compositional elements to develop an abstract design. (*Writing*). Teacher presentation, modeling and guidance as needed during the process.
 - d. Participation in Class critique; student will analyze and critique their own painting. Discussion of the elements and principles of design in painting. Presentation of artworks, handout of questionnaire, writing philosophical thoughts concerning the style, and experience. Teacher presentation, modeling and guidance as needed during the process. (*Writing*)
2. The student will create self-portrait paintings utilizing scale, proportion, color theory and elements and principal of design.

DELAWARE VALLEY SCHOOL DISTRICT

- a. Direct instruction and practice, teacher modeling. Preliminary drawing, review composition, perspective, value and color. PowerPoint using smart board, examples, rubric.
 - b. Students will create a preliminary drawing of a large scale, and a miniature scale cropped composition of self-portraits (sighting, proportions, and scale). (*Math-Relationship between quantities, properties of geometric transformations*)
 - c. Students synthesize color theory, form, value and perspective within the paintings.
 - d. Students will create original self-portraits in painting by amalgamating personal style and personal interpretations in portrait painting.
 - e. Class critique, analyze and critique a painting. Discussion of the elements and principles of design in painting. Presentation of artworks, Poetry writing: students will write words of their perceptions of each painting on a sheet of paper in front of the painting. The artist of each painting will use some or all of the words on the sheet to create a poem and all poems will be presented and read to the class. (*Writing*)
3. Utilize the sketchbook as a tool for skill development, planning and exploration.
 - a. Explore possible compositions for paintings. Image development using abstract designs and metaphor. Teacher modeling, show examples.
 - b. Execute assigned skill building drawings and mini paintings. Teacher modeling, show examples.

Assessments:

Diagnostic: Direct observation, discussion and questioning

Formative: Individual and group critique

Summative: Questionnaires, sketchbooks, paintings grading using rubric

Extensions:

Student can develop a more complex design by incorporating both abstract formalism and abstract expressionism within one composition.

Student can analyze the intent and correlate an existing art philosophy of the artist's work to incorporate within their design.

Student can create a double image self-portrait both large and small.

Correctives:

Student can be given a handout of words: how to interpret artist's intent, and purpose.

DELAWARE VALLEY SCHOOL DISTRICT

Student can simplify the approach by using a repetitive design in their abstract design.

Student can be given a photograph to copy in their self-portrait and simplify the proportions of both portraits.

Materials and Resources:

Library Research: Artist biography and artwork, PowerPoint, stencils, canvas, paints, brushes, palette knife, pencil and paper, rulers, black markers, scissors, glue, camera and computer printer

Handouts:

Arttalk, Chapter 2: Art Criticism: Learning from a Work of Art, pp.26-37. (*Reading non-fiction*). Definitions of elements and principles of design, questionnaires, and project rubrics

APPENDIX

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