

DELAWARE VALLEY SCHOOL DISTRICT

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**PAINTING MEDIA 1**

**Grade Level: 10-12**

**Date of Board Approval: \_\_\_\_\_ 2018 \_\_\_\_\_**

## Planned Instruction

**Title of Planned Instruction: Painting Media 1**

**Subject Area: Art**

**Grade(s): 10-12**

**Course Description:**

This course provides the foundation of painting, its application and materials. It focuses on the basic elements of painting, and the elements and principles of design. The student will explore color theory, light, texture, transparency/impasto and composition utilizing processes of underpainting, blocking, texture, wet-into-wet, dry-brush, masking, and alla prima. Working from direct observation and photographic reference, students develop an understanding of composition and paint manipulation.

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

**Curriculum Writing Committee:**

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## Curriculum Map

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

Knowledge of the painting art form is acquired through the study and practice of color theory, media exploration, and painting techniques.

#### Marking Period One Goals:

##### Understanding of the foundations in painting:

- Elements and Principles of Design
- Aesthetic Art Theories
  - Imitationalism, Emotionalism, Formalism
- Composition
  - Observational skills, utilizing the Elements and Principles of Design
  - Study of light and form in space with paint on a 2-dimensional surface
- Color Theory
- Painting Techniques
  - underpainting, blocking, texture, wet-into-wet, dry-brush, masking, and alla prima.
- Critique in Painting
  - Apply constructive criticism
  - Interpret, define, aesthetic and formal analysis
- Role of 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 creative process and conceptual concerns in painting:

- Painting Techniques
  - Palette knife and impasto, transparency and layering, mixed media and collage
- Exploring Symbolism and Metaphor in Painting
- Exploring Critical and Creative Thinking in Painting
- Critical and Analytic process
- Role of the Sketchbook in Artistic Development

# Curriculum Plan

## **UNIT 1: Color Theory, Aesthetic Theory, Media Exploration and the Principles of Design**

**Marking Per. 1: 45 Days**

**Standards: 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 Ideas:**

Artists use tools and resources as well as their own experiences and skills to create art.

[9.1.3.E, 9.1.3.H](#)

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](#)

There are formal and informal processes used to assess the quality of works in the arts.

[9.3.12.A, 9.3.12.B, 9.3.12.C, 9.3.12.E](#)

**Essential Questions:**

- How do the artist's tools affect the outcome of a work of art?
- How are the elements of art and principles of designs used to convey meaning in painting?
- How do artists assess the quality of their own artwork?

**Concepts:**

- The tools artists use influences the outcome of their artwork.
- Artists and designers use the elements of arts and principles of design in strategic ways to convey meaning.
- Artists and students of art frequently engage together in formal critiques of artwork as part of the process of developing their practice.

**Competencies:**

- Experiment with different media to develop a work of art.
- Develop and present a personal body of work that documents personal vision, concerns and life experiences.

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- 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:** Color Theory, Aesthetic Theory, Media Exploration and the Principles of Design

**Goals:** Students will be able to implement the Elements and Principles of Design, and Color theory and Aesthetic Art Theories (Imitationalism, Emotionalism, Formalism) while creating compositions with paint on a 2-dimensional surface. 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 each, a value wheel in black and white, and a color wheel of primary, secondary and tertiary colors, a complementary color chart, using acrylic paint.
  - a. Direct instruction and practice, modeling value mixing and blending colors, black and white, and color wheel examples, handouts of color theory definitions. (*Reading non-fiction*)
  - b. Students will be able to create two color wheels, tracing the form, dividing the shapes and labeling the colors to paint. (*Math-Relationship between quantities, properties of geometric transformations*)
  - c. Students will mix the appropriate colors as shown on color wheel, and paint in the allocated spaces.
2. Create landscape painting from a photograph
  - a. Analyze and map out all shapes seen in the landscape. Utilize contour line to isolate visible shapes created by distinct changes in color, value, and texture. Application of previous drawing skills, teacher demonstration, guided practice.
  - b. Contour line map will provide the framework for placement of each shape on finished painting. Teacher demonstration.

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- c. Student will use color theory skills of analysis, matching and paint mixing ratios to match color of each isolated shape. Application of color theory skills, trial and error, teacher guidance.
  - d. Student will use various painting techniques such as layering, washes, drybrush, blending to imitate the visual qualities of each shape. Trial and error, application of acquired skills, teacher demonstration and guidance.
  - e. Student will create the illusion of depth and atmospheric perspective by accurately matching tonal and value qualities. Application of acquired skills.
3. Direct observation painting.
    - a. Review of light logic; the effect of a light source on the appearance of the observed form. Teacher presentation, PowerPoint examples, Q and A with students.
    - b. Students will apply color theory employing color properties: hue, purity, value, tint, shade, tone, saturation, and intensity while creating a study of observed simple objects. Students will be able to create an accurate and dramatic representational image of the object integrating light, color, and form.
  4. Analyze and critique a painting.
    - a. Direct instruction and practice, small group/collaborative learning: tenets of art philosophies and criteria for critiquing art works. Discussion of the art theories, and elements and principles of design in painting (handouts) (*Reading non-fiction*). Powerpoint presentation.
    - b. Class critique, analyze and critique a painting. Discussion of the elements and principles of design and metaphors 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*)
  5. 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, sketchbook work

**Summative:** Color wheels and Painting graded using rubric

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### Extensions:

1. Student can create a second and third color wheel of analogous and complimentary colors in various values.
2. Student can create a study of a still-life of multiple objects, or more complex objects.
3. Student can select a more complex landscape reference photograph.

### Correctives:

1. Handouts given with a step by step guideline of specific color mixtures for each color.
2. A simplified landscape with fewer color variations.
3. An image of a piece of fruit can be traced and copied in paint.
4. Handout given with the definition of elements and principles of design used for critiquing a work of art.

### Materials and Resources:

PowerPoint, 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. Definitions of the elements and principles of design and art aesthetic theories (*Reading non-fiction*).

Color wheel, list of paint color mixtures, and project rubrics

# Curriculum Plan

**Unit 2: Life Study, Alla Prima, and Self-Portrait**      **Marking Per. 2: 45 Days**

**Standards: PA Academic Standards, PACS Math, PACS English/Language Arts.**

**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](#)

[E08.B-V.4.1, CC.1.4.9-10.F, E08.E.1.1, CC.3.6.11-12.C](#)

**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](#)

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

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 artists create works that invite multiple interpretations?

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

How does a particular medium influence how an artist approaches a problem, communicates an experience or presents an idea?

**Concepts:**

Artists create works of art in response to significant events.

Artists think differently when working through different media.

Artists often address social issues or concerns in their artwork.

**Competencies:**

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

Analyze and interpret a philosophical position and explain how it is manifested in a work of art.

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

**Overview:** Life Study, Alla Prima, and Self-Portrait



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**Goals:** Students will be able to develop a personal style incorporating color, form and perspective. Students will be able to create a painting still life of multiple objects in a cropped composition. Students will be able to utilize the technique of palette knife and Alla Prima to effect style in a painting. Students will be able to explore the concept of identity within a self-portrait.

### **Objectives:**

1. The students will be able to create a painting from a still-life that synthesizes student's knowledge of color, form, value and perspective. (DOK Level-1,2,4)
2. The student will be able to create a variety of paintings completing each in *one-sitting* employing the technique of Alla Prima. (DOK Level-1,2,4)
3. The student will be able to research and analyze the concept of identity, and develop a metaphor describing their intention which is translated within the painting. (DOK Level-1,2,3,4) (*Reading non-fiction*) (*Writing*)

### **Core Activities and Corresponding Instructional Methods:**

1. The student will create an observational painting from a still-life.
  - a. Direct instruction and practice and modeling. Preliminary drawing, review composition, perspective, value and color. PowerPoint using smart board, examples, rubric.
  - b. Students will create a preliminary drawing of the still-life possessing a good cropped composition (Sighting, proportions, and scale).
  - c. Students synthesize color theory, form, value and perspective within the painting.
2. The student will use the impressionist technique of alla prima using brushes and palette knife to render observed objects including the human face.
  - a. Direct instruction and practice. Small group/collaborative learning: a class painting, visualization using Smartboard, (Videos of Monet's Cliff World at Pourville, and Malevich's White on White video), teacher modeling Alla prima technique, examples, rubric.
  - b. Students will create an alla prima painting with brushes and with a partner in the impressionist style with brushes.
  - c. Students will paint an alla prima painting with palette knives of a still life.
  - d. Students will paint a portrait of a classmate alla prima (each in one class period) in both black and white and color acrylic paint using a palette knife.
3. The student will create an expressive self-portrait painting based on personal identity. The student research and analyze concepts on identity. Students will complete a probing questionnaire to identify their self-identities and personal

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philosophies. Preliminary drawings of their ideas will be created then transferred to canvas to paint.

- a. Direct instruction and practice. PowerPoint visualization using Smartboard, examples, rubric. Hand-out of questionnaire, probing self-identity and personal philosophies. Resources of symbols and metaphors. (*Reading non-fiction*)
  - b. Students will use responses to questionnaire to develop meaningful symbols and metaphors for use in their paintings. Teacher demonstration, show examples, guided practice. (*Writing*)
  - c. Students will utilize the elements and principles of design to organize their unique symbols and imagery into a balanced and expressive composition. Demonstration of thumbnails and idea development.
  - d. Participation in Class critique; student will analyze and critique their own painting. Discussion of the elements and principles of design and metaphors 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*)
4. Analyze and critique a piece of artwork.
- a. Direct instruction and practice, small group/collaborative learning: tenets of art philosophies and criteria for critiquing art works. Discussion of the elements and principles of design in painting (handouts) (*Reading non-fiction*). Powerpoint presentation and discussion, teacher modeling of responses and correct critique protocol.
  - b. Analyze a modern style painting with a partner. Students will pair off, analyze their chosen piece of artwork using the elements and principles of design, and art aesthetic theories (Imitationalism, Emotionalism, Formalism), write an analysis, and present their findings to the class. Teacher modeling, guidance during the process. (*Writing*) (*Reading non-fiction*)
5. 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

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### Extensions:

1. The student can create an elaborate background around the still life.
2. The student may create a more developed detailed the Alla prima painting onto canvas board.
3. The student may develop further the idea of identity and metaphor creating a more complex painting.
4. The student can research collaborative artists and methods and incorporate an additional method into their design.

### Correctives:

1. The student may choose fewer objects to paint.
2. The student may use a brush instead of a palette knife in Alla prima painting.
3. The student may paint a simplified self-portrait, and use an image to trace expressing their identity.
4. The student may use a template to create an impressionist design while working with another student.

### Materials and Resources:

Still life objects, smart board, PowerPoint, pencils, erasers, acrylic paint, brushes, collage materials, canvas, paper, palette paper, matte medium, tape, palette knives, computers, and list of elements and principles of design.

### Handouts:

Brisco, N. (2005). *Reflective Identity: A study in perception*. School Arts, 105 (1) (*Reading non-fiction*)

Questionnaire probing self-identity and personal philosophies, definitions, list of elements and principles of designs and art aesthetic theories, project rubrics

# APPENDIX

[www.pdesas.org/Standard](http://www.pdesas.org/Standard)