# Unit 1: Expression Through Line & Shape

<table>
<thead>
<tr>
<th>Standards:</th>
<th>Creating: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.</th>
<th>Art History &amp; Contemporary Art Connections:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
<td></td>
<td>• Wassily Kandinsky • Trixie Pitts</td>
<td></td>
</tr>
<tr>
<td>Materials:</td>
<td></td>
<td>• Frank Lloyd Wright • Frank Gehry</td>
<td></td>
</tr>
<tr>
<td>• Drawing Paper</td>
<td>Vocabulary:</td>
<td>• Maya Lin</td>
<td></td>
</tr>
<tr>
<td>• Drawing Pencils</td>
<td>• Line</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Erasers</td>
<td>• Emotion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Colored Pencils</td>
<td>• Abstract</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Markers</td>
<td>• Architecture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Watercolors</td>
<td>• Shape</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Printing Plates (styrofoam)</td>
<td>• Geometric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Brayers</td>
<td>• Organic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Printing Ink</td>
<td>• Printmaking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scaffolding Assignments:</td>
<td>• Movement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abstract Compositions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students look at the work of both Kandinsky and Pitts for inspiration. Students listen to music and express the feeling of the music through line. Various lines and shapes are used to create fluid movement throughout the piece as students draw what they feel. The shapes created by the lines are filled in with a variety of materials to add color.</td>
<td>Architecture Research</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students compare and contrast various styles of architecture from around the globe, paying special attention to the types of lines used. After viewing a variety of buildings and structures, students use lines and shapes to create their own architectural drawings.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Unit 2: Color Exploration

<table>
<thead>
<tr>
<th>Standards:</th>
<th>Creating: Refine and complete artistic work.</th>
<th>Art History &amp; Contemporary Art Connections:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Presenting: Select, analyze, and interpret artistic work for presentation.</td>
<td></td>
<td>• Henri Matisse • Maria Berrio</td>
<td></td>
</tr>
<tr>
<td>Responding: Perceive and analyze artistic work.</td>
<td></td>
<td>• Eric Carle</td>
<td></td>
</tr>
<tr>
<td>Materials:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Paper</td>
<td>Vocabulary:</td>
<td>• Color</td>
<td></td>
</tr>
<tr>
<td>• Paint</td>
<td>• Intermediate Colors</td>
<td>• Primary</td>
<td></td>
</tr>
<tr>
<td>• Paintbrushes</td>
<td>• Secondary</td>
<td>• Warm</td>
<td></td>
</tr>
<tr>
<td>• Glue</td>
<td>• Cool</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Scissors</td>
<td>Scaffolding Assignments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painted Paper with Intermediate Colors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using prior knowledge of primary and secondary colors, students create painted paper in intermediate colors. Students put a primary color and a secondary color directly onto the paper and mix them together being sure to cover the entire page. Students can use texture tools or stamps to add dimension.</td>
<td>Animal Habitat Research</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal Habitat Research</td>
<td>Students select an animal and gather details about its habitat. This might be done in correspondence with a core class or through collaboration with the Media Specialist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td>Animal Habitat Collage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architecture Printmaking</td>
<td>Students use their drawings to create styrofoam printing plates. Students are introduced to printmaking materials and have time to practice techniques. Then, students create their own prints with their styrofoam plates.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Curriculum designed by Abby Schukei
### Unit 3: Art as Illusion: Understanding Depth and Space

<table>
<thead>
<tr>
<th>Standards:</th>
<th>Creating: Refine and complete artistic work. Generate and conceptualize artistic ideas and work.</th>
<th>Art History &amp; Contemporary Art Connections:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials:</td>
<td>• Drawing Paper • Drawing Pencils • Colored Pencils • Markers</td>
<td>• Seurat • Victor Vasarely • Bridget Riley • Susie Rosmarin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary:</th>
<th>Scaffolding Assignments:</th>
</tr>
</thead>
</table>
| • Perspective • Optical Illusion • Space • Depth • Pattern • Foreground • Middleground • Background • Vanishing Point • Horizon Line • Parallel | **Drawing 3D Forms** Students visually compare and contrast the differences between 2D shapes and 3D drawn forms. In a teacher-directed lesson, students practice drawing forms such as cubes, spheres, cones, and cylinders. Through the comparing and contrasting of shapes and forms, students start to gain an understanding of how depth can be created on a 2D surface.  
**Op Art Design** Students discover other ways to create depth in a piece through the practice of creating op art. To understand the illusion of op art, students are guided through teacher-directed activities and independent discovery. Simple techniques like creating a checkerboard pattern towards a vanishing point using a ruler help students create the illusion of depth. |

| Summative Assessment: | Fantasy Forest Landscapes  
Students discuss different ways to create depth including overlapping objects and decreasing the size of objects as they move towards a vanishing point. Then, students create their own fantasy forest landscapes using these strategies to create depth. Students practice colored pencil skills to add color and detail to their landscape. |

### Unit 4: Proportional Self-Portraits

| Standards:   | Creating: Refine and complete artistic work.  
Presenting: Convey meaning through the presentation of artistic work. Responding: Perceive and analyze artistic work. Connecting: Synthesize and relate knowledge and personal experiences to make art. | Art History & Contemporary Art Connections: |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials:</td>
<td>• Drawing Paper • Pencils • Oil Pastels • Paint • Rulers • Mirrors</td>
<td>• Rembrandt • Frida Kahlo • Chuck Close • Kehinde Wiley</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary:</th>
<th>Scaffolding Assignments:</th>
</tr>
</thead>
</table>
| • Proportion • Balance • Self-Portrait • Identity | **Blind Contour Drawing of Face** Using a mirror, students create blind contour drawings of themselves. The intention for this activity is to get students familiar with the subject they will be drawing, which is themselves. Students draw by focusing on the lines and shapes they see as they look in the mirror.  
**Facial Features Directed Drawing** Students draw a face, in proportion, with the guidance of the teacher. Students are introduced to the following terms: proportion, balance, and symmetry. The teacher guides students through the shape and placement of facial features while creating drawings of “imaginary heads.” Students are shown techniques to draw hair and other special characteristics. |

| Summative Assessment: | Self-Portrait  
Using their new skills, students create their own self-portraits. For reference, students can use photos or mirrors. Students complete the work by adding color. This is a nice opportunity to explore mixing flesh tones with paint. It’s also a nice opportunity to use oil pastels to help students understand the variety of colors within hair, eyes, and other facial details. Students complete a self-reflection as to what features are unique to them and share with the group. |

Curriculum designed by Abby Schukei
### Unit 5: Form & Texture

**Standards:** Creating: Organize and develop artistic ideas and work. Generate and conceptualize artistic ideas and work.

**Materials:**
- Paper
- Crayons
- Texture Plates
- Recycled Materials
- Yarn
- Glue
- Clay
- Clay Tools
- Texture Tools
- Oil Pastels

**Vocabulary:**
- Slip
- Score
- Texture
- Implied
- Actual
- Recycled
- Ceramics

**Scaffolding Assignments:**

**Nature Scavenger Hunt** Students start by exploring the real texture of objects through touch. On a scavenger hunt, students find natural objects (leaves, rocks, pinecones, etc...) with different textures. Then, students explore implied texture by creating texture rubbings of these same objects.

**Creating Stamps & Texture Tools** Students create their own texture tools and stamps from a combination of recycled materials and art supplies. Using materials like marker caps, yarn, and glue, students create stamps that will create different patterns.

**Summative Assessment:**

**Textured Slab Clay Container** Students create a small slab for the base of a container and a large slab for the body of a container. Using their created stamps and other clay tools, students create texture on the large slab. Then, students score and slip pieces together to create a form. Exploring alternatives to glaze, like using oil pastels and India ink, accents and emphasizes the texture in the clay.

### Unit 6: Art is Personal

**Standards:**

**Creating:** Generate and conceptualize artistic ideas and work.

**Presenting:** Interpret intent and meaning in artistic work.

**Responding:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Materials:**
- Yarn
- Various Papers
- Cardboard or Paper Plate for Loom
- Scissors

**Vocabulary:**
- Weaving
- Weft
- Warp
- Textile
- Pattern
- Geometric
- Illustration
- Genre

**Scaffolding Assignments:**

**Paper Weaving** Students learn the technique of paper weaving. Using a variety of papers, students are introduced to the basics of weaving as terms like weft and warp are discussed.

**Descriptive Writing** Students are given a writing prompt to share their fondest memories. Using these memories, students write descriptive paragraphs. Genre paintings are viewed to share other artists’ personal memories and depictions of everyday life.

**Art History & Contemporary Art Connections:**

- Pieter Bruegel
- Norman Rockwell
- Yarn
- Various Papers
- Cardboard or Paper Plate for Loom
- Scissors

**Summative Assessment:**

**Story Quilts** Students create their own story quilts inspired by the work of Faith Ringgold using their writing pieces as inspiration. Students incorporate what they’ve learned throughout the year. Ideas include using their knowledge of geometric shapes to create a patchwork, quilted border, incorporating elements of paper weaving, using perspective techniques, and using a variety of mediums to add color. Students will share, discuss, and analyze the stories found in the quilts.

Curriculum designed by Abby Schukei
# Middle School Curriculum Units

## Unit 1: Self-Portrait Value Study

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work.
  Students will organize and develop artistic ideas and work.
- Presenting: Convey meaning through the presentation of artistic work.

### Materials:
- Drawing Paper
- Colored Pencils
- Drawing Pencils
- Erasers
- Rulers
- Mirrors

### Vocabulary:
- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Proportion
- Gradation
- Value Techniques: hatching, cross-hatching, stippling, etc.

### Scaffolding Assignments:

#### Value Scales
Students will create various value scales using colored pencils. Scales should include a variety of value techniques: hatching, cross-hatching, stippling, scumbling, and smooth gradient shading. Scales should show a minimum of 5 different values.

#### Contour Drawing Exercise
Observing small objects like toy cars or plastic animals, students will spend 1-2 minutes (per item) drawing continuous line and/or blind counter drawings. The teacher will demonstrate both processes before student work time.

#### Facial Feature Practice
Students will practice drawing facial features focusing on proportion and showing detail. Students may practice along with teacher demos or online tutorials for independent and differentiated instruction.

#### Self-Portrait Thumbnail Observations
Using either mirrors or photos of themselves, students will practice sketching their own likeness in thumbnail size. Multiple thumbnail drawings should be completed. Each sketch should focus on either separate facial features or different facial expressions.

### Art History & Contemporary Art Connections:
- Frank Big Bear
- Chuck Close
- Frida Kahlo

### Summative Assessment:
- Self-Portrait Value Drawing
Using the skills developed from the previous assignments, students will complete a self-portrait focusing on proportion and detail. After the initial drawing is completed in pencil, students will use a ruler to split the composition up with various lines going across the paper. Vertical, horizontal, and diagonal lines should be used. Using colored pencils, students will add in color by using value techniques in each of the geometric shapes created from the lines. A final outline of the portrait using black colored pencil can be added for definition.

## Unit 2: Discovering Color Theory

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work.
  Refine and complete artistic work.
- Responding: Interpret intent and meaning in artistic work.

### Materials:
- Tempera or Acrylic Paint
- Brushes
- Water Cups
- Paper
- Paint Chip Samples
- Oil Pastels
- Black Construction Paper
- School Glue

### Vocabulary:
- Elements of Art
- Principles of Design
- Hue
- Tint
- Shade
- Tone
- Color Schemes
- Intensity

### Scaffolding Assignments:

#### Oil Pastel Color Mixing
Students will apply a rich layer of oil pastel then follow with another color applied on top (consider trying primaries first). Students will continue to blend/layer additional colors to achieve their desired hue.

#### Paint Chip Mixing
After a brief explanation of color theory and color mixing processes, the teacher will randomly choose a paint chip color sample and display it to the class. Students will then independently try to match the color of the paint chip by mixing only the primary colors along with black and white. Students should keep notes on their process of mixing the various colors for class discussion following the activity.

#### Contour Drawing Exercise - Nature Objects
Observing small objects from nature such as shells, pinecones, flowers, etc., students will spend 1-2 minutes (per item) drawing continuous line and/or blind counter drawings. This activity is a review from the previous unit.

### Art History & Contemporary Art Connections:
- Wassily Kandinsky
- Henri Matisse
- Josef Albers

### Summative Assessment:
- Oil Pastel Nature Drawings
Students will begin by drawing a nature image from observation. Suggest cropping and zooming in on the image for varied composition. Students can then trace over their drawing pencil lines with white glue. Small details should be ignored as the glue will run together. Once the glue is dry, have students begin to fill in the blank space with oil pastel with careful consideration of color overlapping and mixing.

---

Curriculum designed by Tracy Hare

www.theartofed.com
### Unit 3: Architectural Printmaking

**Standards:**
- **Creating:** Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- **Connecting:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Materials:**
- Styrofoam for Printing
- Printing Ink
- Brayers & Ink Trays
- Watercolor Paper & Paints
- Brushes
- Water Cups
- Ball Point Pens for Indenting

**Vocabulary:**
- Elements of Art
- Principles of Design
- Composition
- Focal Point
- Perspective
- Horizon Line
- Watercolor Techniques: (wet-in-wet, dry brush, wash, etc)

**Scaffolding Assignments:**
- **Watercolor Sample Board** Students will practice various kinds of watercolor techniques like wet-on-wet, wash, dry brush, crayon resist, scrape/blotting, rubbing alcohol, salt, and masking (using tape). The teacher will demo each technique prior to student work time.
- **One-Point and Two-Point Perspective Drawings** Students will review both one and two-point perspective drawing with simple drawing exercises illustrating cubes. This assignment may be teacher-led depending on previous class experience with perspective.
- **Architectural Rendering** Students will choose two or more famous architectural structures and create a composition of the buildings across a horizon line. This drawing should be the same size of the printing plate. One and two-point perspective should be utilized when creating this drawing.

**Materials:**
- Watercolor Paper & Paints
- Construction Paper
- Materials for Techniques (salt, plastic wrap, rice, etc)
- Brushes
- Water Cups
- Glue Sticks

**Vocabulary:**
- Elements of Art
- Principles of Design
- Foreground, Middle Ground, Background
- Atmospheric Perspective
- Relative Size
- Overlapping

**Scaffolding Assignments:**
- **Landscape Drawing** Students will practice drawing various types of landscapes such as mountainscapes, seascapes, and outer space scenes, paying close attention to perspective and proportion. Discuss as a class the differences between linear perspective (from previous unit) and atmospheric perspective and how these methods can help portray particular moods or atmospheres.

**Summative Assessment:**
- **Architectural Prints** Students will begin the project by creating a series of abstract watercolor paintings using previously learned watercolor techniques. Paintings should show a horizon line to mimic a simple landscape composition. While the paintings are drying, students will indent their architectural drawing (from previous scaffolding assignment) with a ball-point pen into Styrofoam printing plate and cut away excess space. Students will then ink and print their printing plate on the watercolor landscape paintings, repeating the printing process across the length of the paper.

### Unit 4: Landscape Collage

**Standards:**
- **Creating:** Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- **Responding:** Interpret intent and meaning in artistic work.

**Materials:**
- Watercolor Paper & Paints
- Construction Paper
- Materials for Techniques (salt, plastic wrap, rice, etc)
- Brushes
- Water Cups
- Glue Sticks

**Vocabulary:**
- Elements of Art
- Principles of Design
- Foreground, Middle Ground, Background
- Atmospheric Perspective
- Relative Size
- Overlapping

**Scaffolding Assignments:**
- **Landscape Drawing** Students will practice drawing various types of landscapes such as mountainscapes, seascapes, and outer space scenes, paying close attention to perspective and proportion. Discuss as a class the differences between linear perspective (from previous unit) and atmospheric perspective and how these methods can help portray particular moods or atmospheres.

**Materials:**
- Watercolor Paper & Paints
- Construction Paper
- Materials for Techniques (salt, plastic wrap, rice, etc)
- Brushes
- Water Cups
- Glue Sticks

**Vocabulary:**
- Elements of Art
- Principles of Design
- Foreground, Middle Ground, Background
- Atmospheric Perspective
- Relative Size
- Overlapping

**Scaffolding Assignments:**
- **Landscape Drawing** Students will practice drawing various types of landscapes such as mountainscapes, seascapes, and outer space scenes, paying close attention to perspective and proportion. Discuss as a class the differences between linear perspective (from previous unit) and atmospheric perspective and how these methods can help portray particular moods or atmospheres.

**Summative Assessment:**
- **Landscape Collage** Students will tear 7-8 strips of paper from one larger sheet. On each strip, students should use watercolor techniques that evoke a texture of a particular landscape part. Once the paint is dry, students can continue to tear the paper to create more defined parts of a landscape. Students should position the strips in a way that gives the feeling of space within a landscape by arranging the strips from background to foreground. Construction paper strips can be added in between watercolor strips to help create emphasized areas of space. With a background piece of paper underneath, students can glue down the strips of painted paper/construction paper starting at the top and working down. Trim the sides of the artwork with a paper cutter when finished.

**Art History & Contemporary Art Connections:**
- **Frank Gehry**
- **Zaha Hadid**
- **Antoni Gaudi**
- **Frank Lloyd Wright**
- **Famous architectural structures:** Taj Mahal, Eiffel Tower, Great Wall, Burj Khalifa, etc.

- **Claude Monet**
- **David Hockney**
- **Georgia O’Keeffe**

**Curriculum designed by Tracy Hare**
### Unit 5: Multi-Media Still-Life

#### Standards:
- **Creating:** Students will generate and conceptualize artistic ideas and work. Refine and complete artistic work.
- **Performing:** Develop and refine artistic techniques and work for presentation.
- **Responding:** Apply criteria to evaluate artistic work.

#### Materials:
- Tempera or Acrylic Paint (and supplies)
- Watercolor Paint (and supplies)
- Markers
- Colored Pencils
- Heavy Background Paper
- Still-Life Objects

#### Vocabulary:
- Elements of Art
- Principles of Design
- Overlapping
- Hierarchy
- Proportion
- Repetition

#### Scaffolding Assignments:
**Contour Drawing Exercise - Still-Life Objects**
Observing small still-life objects, students will spend 1-2 minutes (per item) drawing continuous line and/or blind counter drawings. This activity is review from previous units.

**Composition Layouts**
Using 4-5 cutout magazine images, students will arrange (and rearrange) object images to explore how composition affects artwork. Using phone or tablet cameras, students will take photos of their arrangements to use in partner or group discussions of how to best lay out compositions.

#### Art History & Contemporary Art Connections:
- Paul Cézanne
- Frida Kahlo
- Janet Fish

#### Summative Assessment:
**Multi-Media Still Life**
After choosing their still-life objects, students should begin by sketching their objects in pencil, filling as much space on their papers as possible. After short review demonstrations of the various mediums, students can begin to fill in each section or object using a different medium. Discuss repetition of elements and how it plays a significant role in creating unity and movement throughout the still-life.

### Unit 6: Independent Final Project

#### Standards:
- **Creating:** Students will generate and conceptualize artistic ideas and work. Refine and complete artistic work.
- **Performing:** Develop and refine artistic techniques and work for presentation.
- **Responding:** Apply criteria to evaluate artistic work.

#### Materials:
- Tempera or Acrylic Paint (and supplies)
- Watercolor Paint (and supplies)
- Markers
- Colored Pencils
- Printmaking Materials
- Various Base Materials: paper, cardboard, canvas board, wood, plaster

#### Vocabulary:
- Elements of Art
- Principles of Design
- Meaning
- Mood
- Statement
- Perceive/Analyze

#### Scaffolding Assignments:
**Previous course assignments will build knowledge and techniques for successful completion of this unit.**

#### Summative Assessment:
**Independent Final Art Piece**
Students will submit a proposal sketch to get approved by instructor, and then generate their best piece of art. Students may choose to re-create a piece of artwork from earlier in the course or build on/modify an existing piece. Students will present their final work to the class through a presentation. Students can choose to work individually or collaboratively and the media they use is their own choice.
## Unit 1: Graffiti-Inspired Design

### Standards:
- **Creating:** Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- **Connecting:** Synthesize and relate knowledge and personal experiences to make art.

### Materials:
- Paper
- Pencils
- Colored Pencils
- Markers

### Vocabulary:
- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Composition
- Focal Point
- Perspective
- Gradation
- Symbolism
- Metaphor

### Scaffolding Assignments:
- **Dry-erase board lettering experiments**
  Students will practice different kinds of graffiti lettering and font styles on dry-erase boards. The low-pressure materials allow for lots of practice and encourage student experimentation.

- **Graffiti Alphabet**
  Students will design each letter using a different technique or artistic concept being studied (warm/cool/neutral colors, complementary colors, one-point perspective, overlapping, and gradation).

- **One Word and One Image Design**
  Students will choose one word that reflects some aspect of identity. They design that word and combine it with a drawn and colored image, using artistic conventions studied.

### Art History & Contemporary Art Connections:
- History of graffiti
- Banksy
- Shepard Fairey
- Swoon
- Georgia O’Keeffe
- Frida Kahlo
- Janet Fish

### Summative Assessment:
- **Code Name Design**
  Students will invent and design a name that represents some aspect of their identity. Along with the design of that name, students should implement a symbolic image and a visual metaphor to reflect who they are. The artist statement that follows engages students to explain the meaning behind their name and artistic choices.

## Unit 2: Acrylic Painting

### Standards:
- **Creating:** Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- **Presenting:** Convey meaning through the presentation of artistic work.

### Materials:
- Acrylic Paint
- Brushes
- Cups for Water
- Palette Knives
- Palettes
- Rags
- Paper
- Cardboard or Other Painting Surface

### Vocabulary:
- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Composition
- Focal Point
- Perspective
- Gradation
- Symbolism
- Metaphor
- Pigment
- Wash

### Scaffolding Assignments:
- **Value Scales**
  Using white on one side and a formula of 4 parts blue, 2 parts red, and one part yellow to make the darkest value on the other, students must paint a value scale.

- **Analogous Color Value Scales**
  After choosing three analogous colors, students create value scales of between 5 and 9 values for each color in their analogous scheme.

- **Painting an Orange**
  Students draw and paint an orange noticing the light and shadow and building upon their value scale lessons. Photocopies work best for reference materials so students can use them from class to class.

- **Painting an Orange II**
  This assignment is the same as the previous except students are asked to paint the background first and move into the foreground last.

- **Painting an Apple**
  Students draw an apple and paint it in, including the background. Photocopies work best for reference materials so students can use them from class to class.

- **Painting a Flower**
  Students draw and paint a flower. Photocopies work best for reference materials so students can use them from class to class.

### Art History & Contemporary Art Connections:
- Paul Cézanne
- Frida Kahlo
- Georgia O’Keeffe
- Janet Fish

### Summative Assessment:
- **Painting with a Purpose**
  Students will create a painting on a piece of cardboard that expresses some sort of message. The message can be of any kind, such as personal, serious, humorous, or political. Students are required to implement a painted frame of some kind into their piece, as well as symbolic imagery. Words are optional. Students must also apply at least three artistic conventions studied over the year.

---

Curriculum designed by Matt Christenson

www.theartofed.com
## Unit 3: Create a Cartoon Character

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- Connecting: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

### Materials:
- Acrylic Paint (and supplies)
- Markers
- Colored Pencils
- Paper

### Vocabulary:
- Elements of Art
- Principles of Design
- Contour
- Gesture
- Scale
- Placement
- Animation
- Tonal Range

### Scaffolding Assignments:

#### Cartoon Character Mash-Up
Using a cartoon characteristic face guide, students practice drawing various characters using different styles of facial features.

### Art History & Contemporary Art Connections:
- Hergé
- Charlie M. Schulz
- Walt Disney
- Jackie Ormes
- Cathy Guisewite

### Vocabulary:
- Elements of Art
- Principles of Design
- Contour
- Gesture
- Scale
- Placement
- Animation
- Tonal Range

### Scaffolding Assignments:

#### Face Drawing Challenge
Students will choose between drawing lessons from instructor or practice drawing various photocopies of faces on their own during class.

### Art History & Contemporary Art Connections:
- France Bacon
- Vincent Van Gogh
- Louise Elisabeth Vigee Le Brun
- Gustave Courbet
- Egon Schiele

### Summative Assessment:

#### Create a Character
Students will create a new cartoon character. The character can be based off existing characters, but must be altered significantly to be an original creation. Students must use paint for at least half of the piece and can choose to use colored pencils and markers for the other half.

#### Portrait Piece
Students draw and paint a portrait of their choice. Students must paint at least half of the composition with the option to use colored pencils or markers if needed. Application of two or more artistic conventions studied is also required.

---

## Unit 4: Portraiture

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- Connecting: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

### Materials:
- Acrylic Paint (and supplies)
- Markers
- Colored Pencils
- Paper

### Vocabulary:
- Elements of Art
- Principles of Design
- Contour
- Gesture
- Scale
- Placement
- Tonal Range
- Profile
- 3/4 View
- Highlights/Shadows
- Foreshortening

### Scaffolding Assignments:

#### Face Drawing Challenge
Students will choose between drawing lessons from instructor or practice drawing various photocopies of faces on their own during class.

### Art History & Contemporary Art Connections:
- France Bacon
- Vincent Van Gogh
- Louise Elisabeth Vigee Le Brun
- Gustave Courbet
- Egon Schiele

### Summative Assessment:

#### Portrait Piece
Students draw and paint a portrait of their choice. Students must paint at least half of the composition with the option to use colored pencils or markers if needed. Application of two or more artistic conventions studied is also required.
### Unit 5: Sculpture-Paper Mache

**Standards:**  
Creating: Students will generate and conceptualize artistic ideas and work.  
Students will organize and develop artistic ideas and work.  
Responding: Interpret intent and meaning in artistic work.

**Art History & Contemporary Art Connections:**  
- Henry Moore  
- Alberto Giacometti

**Materials:**  
- Small Paper Plates  
- Tin Foil  
- Hot Glue  
- Guns/Sticks  
- Newspaper  
- Flour/Water  
- Painting Supplies

**Vocabulary:**  
- Elements of Art  
- Principles of Design  
- Armature  
- Relief  
- Mood  
- Depth  
- Modeling  
- Assemble  
- Carve  
- Cast

**Scaffolding Assignments:**  
Previous course assignments will build knowledge and techniques for successful completion of this unit.

**Summative Assessment:**  
**Paper Mache Mask**  
Students engage in the process of three-dimensional work through a mask. Facial features are created using tinfoil including eyebrow ridges, a nose, and lips. Using hot glue, students apply the features to their plates. Papier-mâché is then used to cover the facial forms and create a mask. Students draw and paint the face however they like incorporating artistic conventions studied throughout the year.

### Unit 6: Independent Final Project

**Standards:**  
Creating: Students will generate and conceptualize artistic ideas and work.  
Performing: Develop and refine artistic techniques and work for presentation.  
Responding: Apply criteria to evaluate artistic work.

**Materials:**  
- Acrylic Paint (and supplies)  
- Markers  
- Colored Pencils  
- Pastels  
- Various Base Materials: Paper, cardboard, canvas board, wood, plaster

**Vocabulary:**  
- Elements of Art  
- Principles of Design  
- Meaning  
- Mood  
- Statement  
- Context  
- Perceive/Analyze

**Scaffolding Assignments:**  
Previous course assignments will build knowledge and techniques for successful completion of this unit.

**Summative Assessment:**  
**Independent Final Art Piece**  
Students will submit a proposal sketch to get approved by instructor, and then generate their best piece of art. There are three requirements to this project: 20 or more hours of work, completion of at least one art piece, and a final presentation to the class. Students can choose to work individually or in groups of 2 or 3, and the media they use is their own choice.

Curriculum designed by Matt Christenson
<table>
<thead>
<tr>
<th>Unit</th>
<th>Standards</th>
<th>Art History &amp; Contemporary Art Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit</th>
<th>Standards</th>
<th>Art History &amp; Contemporary Art Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials</th>
<th>Vocabulary</th>
<th>Scaffolding Assignments</th>
<th>Summative Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials</th>
<th>Vocabulary</th>
<th>Scaffolding Assignments</th>
<th>Summative Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>