

MISS TAMBLYN ART INSTRUCTIONAL PLAN: 2011-2012 COURSE: DRAWING AND PAINTING
M1: FOCUS ON LINE, SPACE, SHAPE, AND VALUE

W	TOPIC	ASSIGNMENTS
1	INTRODUCTION TO ART RULES/PROCEDURES PORTFOLIOS ART JOURNALS LINE –UNITY -MOVEMENT	INK/PENCIL DRAWING TO MUSIC, ONE LINERS/ PICASSO, CONTOUR SELF PORTRAIT LINE DRAWING
2	Line	Contour Line Drawing Still Life
3	Line, Space	Perspective Interior Room Drawing
4	Line	Ink and Brush
5	Value, Shape Proportion	Portrait Drawing Profile of Partner, Pencil
6	Value, Shape Proportion	Portrait Drawing Self Portrait, one traditional, non-traditional Charcoal
7	Value, Shape	Metamorphosis Drawing Object to Animal
8	Value	Landscape Drawing, Charcoal
9	Value	Traditional Still life using pencil, charcoal, and or ink
10	10 WEEK REVIEW FINAL EXAM PORTFOLIOS HOME	ART CRITIC ARTICLE ARTIST STATEMENT

MISS TAMBLYN ART INSTRUCTIONAL PLAN: 2011-2012 COURSE: DRAWING AND PAINTING
M2: FOCUS ON TEXTURE AND COLOR

W	TOPIC	ASSIGNMENTS
11	Texture, Color	Colored pencil drawing of 5 different objects/textures.
12	Texture, Color	Colored pencil drawings continued
13	Texture, Color	Chalky Pastel drawing Art Research Mary Cassatt
14	Texture, Color	Chalky Pastel Drawing Continued
15	Texture, Color	Oil Pastels
16	Texture, Color	Oil Pastels Continued
17	Color, Texture	Mixed Media Mood Illustration
18	Color, Texture	Mixed Media Mood Illustration Continued
19	Color, Texture, Value, Line	Independent project focusing on color and texture
20	Portfolio Review, Test	Portfolio Artist Statement Critique

M3: FOCUS ON COLOR AND SHAPE

W	TOPIC	ASSIGNMENTS
21	Introduction to Color	Color Wheel - Primary, Secondary, Tertiary, Analogous, Monochromatic, Tints, Shades, Value, Saturation, Contrast
22	Color	Color theory mixing Chart, Technique Review Salt, Splattering, Dry on Wet, Wet on Wet, Dry on Dry
23	Color, Texture	Watercolor and Ink Still life painting of flowers
24	Color	Acrylic Paint- Chuck Close Self Portrait
25	Color	Acrylic Paint-Chuck Close Self Portrait Continued
26	Color, Value	The Memory Project- Painted portrait of an orphan from Sierra Leona
27	Color, Value	The Memory Project-Continued
28	Color, Texture	Mixed Media Illustration
29	Color, Texture	Independent Project of Choice focusing on color, value, and texture in paint.
30	Portfolio Review, Test	Portfolio Artist Statement Critique

MISS TAMBLYN ART INSTRUCTIONAL PLAN: 2011-2012 COURSE: DRAWING AND PAINTING
M4: FOCUS ON COMBINING ELEMENTS AND PRINCIPALS OF DESIGN TO COMMUNICATE IDEAS

W	TOPIC	ASSIGNMENTS
31	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Choose 1 theme; create 5 different works of art surrounding that theme, with 5 different medium combinations.
32	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Choose 1 theme; create 5 different works of art surrounding that theme, with 5 different medium combinations.
33	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Choose 1 theme; create 5 different works of art surrounding that theme, with 5 different medium combinations.
34	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Choose 1 theme; create 5 different works of art surrounding that theme, with 5 different medium combinations.
35	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Choose 1 theme; create 5 different works of art surrounding that theme, with 5 different medium combinations.
36	Line, Shape, Value, Color, Texture, Space	Portfolio Assignment: Complete artist statement
37	Line, Shape, Value, Color, Texture, Space	Ceiling Tiles Select a masterpiece in Art History to inspire your tile, write a one page research paper
38	Line, Shape, Value, Color, Texture, Space	Ceiling Tile Design rough draft of tile Paint Tile
39 19	Line, Shape, Value, Color, Texture, Space	Ceiling Tile Complete Tile, Complete final portfolio
40	Portfolio Review, Test	Portfolio Artist Statement Critique

Topic: Painting with water-base materials

Essential Questions:

- How have artists handled the medium of paint?
- What are the properties, tools, and techniques associated with various paints?
- How has painting developed in correlation with history and art history?
- How do artists make decisions about which tools and techniques to apply to their paintings?

Performance Indicators	Guided Questions	Essential Knowledge & Skills	Classroom Ideas (Instructional Strategies)	Assessment Ideas (Evidence of Learning)
<ul style="list-style-type: none"> • Effective communication skills—thinks, observes, listens • Mixing Color • Projects 	<p>What are the difference among watercolor, Tempera, and Acrylic Paint?</p>	<ul style="list-style-type: none"> • Artists apply different techniques in their paintings to achieve a recognizable style. • Properties and tools associated with watercolor include transparency, fluidity, soft, short-handled natural hair brushes, and typically work on paper • Properties and tools associated with tempera include opacity, soft brushes, and typically work on paper or a smooth surface • Use, store, and care for paints and tools appropriately • Organize and mix color using a palette and a palette knife • Compare properties of different water-base paints • Experiment with inventive ways to use brushes and tools • Apply knowledge of color to render an image or scene using planned techniques with paint 	<ul style="list-style-type: none"> • Create a non-objective painting using a broad variety of traditional and innovative tools • Create a self-portrait based on the style of a favorite artist or art movement • Create reproduction of Artists 	<ul style="list-style-type: none"> • Teacher Observations • Forced-Choice and written analysis (art criticism) • Ongoing assessment in studio projects as part of rubric language

Connections to Text (Resources)

Time:

Connections to Technology:

Key Vocabulary:

Topic: Man-made Forms

Essential Questions:

- What alternative ways do artist use to perceive and draw objects?
- What strategies can be used to develop abstractness of objects in a composition?
- How can value be applied in abstract drawings to create depth?
- What strategies need to be considered to enable an artist to compose a drawing effectively?
- How do artists select and use, pencil grades, charcoal, and other related materials?
- How is “seeing” an object as an artist sees different from simply “knowing” it?

Performance Indicators	Guided Questions	Essential Knowledge & Skills	Classroom Ideas (Instructional Strategies)	Assessment Ideas (Evidence of Learning)
<ul style="list-style-type: none"> • Effective communication skills—thinks, observes, listens 	<ul style="list-style-type: none"> • How to find geometric shapes or forms in the Man-made forms? 	<ul style="list-style-type: none"> • Drawing the negative can help an artist to better perceive and represent form. • Artists may use overlapping, fracturing, cropping, intersection, viewpoint differences, and size variation to help them create interest and unity in a composition. • Pencils are graded according to hardness/softness of graphite. • Draw a large form indirectly by recording its negative shapes using a broad material. • Manipulate small objects for the purpose of perceiving various viewpoints of the object • Select appropriate pencil grades to accomplish an assigned task. 	<ul style="list-style-type: none"> • Create an abstract composition based on multiple views of a single tool or other man-made object using intersection, overlapping, and other compositional strategies. • Use crushed charcoal to create a drawing of negative shapes of a sled, bicycle, or other large, complex object. • Sketchbook assignments emphasizing observing and drawing form 	<ul style="list-style-type: none"> • Teacher Observations • Rubric • Ongoing assessment in studio projects as part of rubric language

Connections to Text (Resources)

Time:

Connections to Technology:

Key Vocabulary:

<p>Topic: Perspective</p> <ul style="list-style-type: none"> • Linear Perspective • Atmospheric/Aerial Perspective • Architectural Forms
<p>Essential Questions:</p> <ul style="list-style-type: none"> • How does linear and atmospheric perspective work to create the illusion of depth? • What are the rules of linear perspective and how can they be applied to observed objects in space?

Performance Indicators	Guided Questions	Essential Knowledge & Skills	Classroom Ideas (Instructional Strategies)	Assessment Ideas (Evidence of Learning)
<ul style="list-style-type: none"> • Effective communication skills—thinks, observes, listens 	<ul style="list-style-type: none"> • What is perspective? • What is the Relationship between vanishing points and lines? 	<ul style="list-style-type: none"> • Aerial/atmospheric perspective uses value gradation to create the illusion of depth on a two-dimensional surface. • Linear perspective refers to a system of converging lines to show depth on a two-dimensional picture plane. • Linear perspective can include one, two, or three vanishing points, depending on the orientation of the object to be drawn. • Many artists combine their knowledge of perspective with direct observation to create realistic drawings with a three-dimensional quality. • Develop a two-point perspective drawing representing architectural forms in three-dimensions. • Apply rules of perspective to represent forms observed in the interior and exterior environment. • Identify the vanishing point, horizon line, and converging lines that create the illusion of depth in a drawing or painting by peers or other artists. 	<ul style="list-style-type: none"> • Create the illusion of depth on a 2D surface using students' choices of objects and perspectives. • Sketchbook assignments emphasizing observing and drawing form nature • Take a field trip to an area of town with interesting architecture; develop sketches on site that can become an accurately drafted two-point perspective drawing in the classroom 	<ul style="list-style-type: none"> • Teacher Observations • Rubric • Ongoing assessment in studio projects as part of rubric language

Connections to Text (Resources)	Time:
Connections to Technology:	
Key Vocabulary:	

Topic: The Human Form

Essential Questions:

- What are various approaches to drawing the figure?
- What materials and techniques are used to best carry out these various approaches?

Performance Indicators	Guided Questions	Essential Knowledge & Skills	Classroom Ideas (Instructional Strategies)	Assessment Ideas (Evidence of Learning)
<ul style="list-style-type: none">• Effective communication skills—thinks, observes, listens• Projects	How to define the proportion of face and body?	<ul style="list-style-type: none">• Artists study proportion of the figure and/or body parts to help make their observations more accurate.• Various approaches to figure drawing include contour, gesture, mass-volume, and negative space drawing.• Properties of media vary among markers, graphite, charcoal, pastels, etc. Artists select materials carefully to enable them to best carry out their planned effect.• Apply approaches of contour, gesture, mass-volume• Select materials and techniques appropriate for various approaches to figure drawing.• Apply knowledge of proportion in the face or figure to produce drawings of accurate scale	<ul style="list-style-type: none">• Develop a fractured abstract drawing from a contour drawing of the figure• Have a study-hall student commit to modeling for a period of days or weeks so students can develop a long-term figure drawing• Observe a partner and develop a detailed portrait.• Sketchbook assignments emphasizing observing and drawing body parts.	<ul style="list-style-type: none">• Teacher Observations• Rubric• Ongoing assessment in studio projects as part of rubric language

Connections to Text (Resources)

Time:

Connections to Technology:

Key Vocabulary: