

Art IV Unit: Mixed Media Me Time Frame: 3-4 weeks Teachers: Decker/Applebee

Unit Summary and Rationale: The students will be working on drawing the human face as well as using multiple mediums on their projects such as chalk, paint, pencil, color pencil, oil pastels, watercolor paint, and charcoal.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How do you draw the human face?

Where are the features located on most human faces?

What mediums work best when drawing the human face?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Learn about artist Andy Warhol
- Understand the basic placement of the major features on the human face
- Create one work of art that incorporates multiple mediums.
- Accurately create realistic looking faces using multiple mediums

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Unit Connection College and Career Ready Descriptions: Select at least one of the following lenses to act as the overlay for the unit. These are the descriptors that must be included to ensure the unit is fully aligned to the CCLS and relevant to the college and career ready student.

- Students will demonstrate independence.
- Students will value evidence.
- Students will build strong content knowledge.
- Students will respond to the varying demands of audience, task, and discipline.
- Students will critique as well as comprehend.
- Students will use technology and digital media strategically and capably.
- Students will develop an understanding of other perspectives and cultures.

Unit Standards:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning.

25.A.3d Visual Arts: Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

26.A.3e Visual Arts: Describe how the choices of tools/technologies and processes are used to create specific effects in the arts

26.B.3d Visual Arts: Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract, functional and decorative.

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision making.

Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Worksheet that deals with artist Andy Warhol• Drawing the face Exercises• Sketchbook assignments drawing the human face	<ul style="list-style-type: none">• Multi-medium human face project

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">1. Students read about artist Andy Warhol in a Scholastic Art Magazine2. Students complete a worksheet about artist Andy Warhol3. Students complete exercises that help them draw the human face4. Students practice drawing the human face with partners5. Students begin their multi-medium human face project

Video:

Text:

Art Fundamentals

Internet Sources

<http://www.scholastic.com/browse/article.jsp?id=3754701>

www.demilked.com

Vocabulary/Artists:

Pop Art, The Factory

Andy Warhol, Rembrandt, Leonardo Da Vinci, Andrew Wyeth, Pierre Auguste Renoir, Goya, Hans Holbein the Younger

Art IV Unit: Ceramic Coil Heads Time Frame: 3-4 weeks

Teachers: Decker/Applebee

Unit Summary and Rationale: The students will create a ceramic head using the coiling method. Their head can function like a jar or as a sculpture that doesn't have a lid.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How would one go about making a life-size ceramic head?

What method or methods work best when creating a life-size ceramic head?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Use the coil-building method to create a ceramic sculpture
- Understand the proportions of the average human head
- Learn about other artists that create sculptures of the human head and other body parts

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25.A.3e Visual Arts: Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Sketchbook Assignment of head study (front view)• Sketchbook Assignment of head study (side view)• Scholastic art worksheet• Partner head measurements• Glazing of the head	<ul style="list-style-type: none">• Coil-built ceramic head

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">6. The students will read a scholastic art magazine that discusses sculptors that create busts of heads.7. The students will fill out a worksheet that goes along with their scholastic art reading.8. The students will partner up and take different measurements of each other's heads.9. The students will create a front and side view of the head that they are interested in sculpting.10. Students will begin sculpting their heads using the coil building method.11. Students will glaze their heads after they have been fired.

Video:

Text:

Discovering Art History
Scholastic Art Magazine – Sculpting in Clay

Internet Sources

<http://www.verisimilitudo.com/arneson/>
http://www.sfmoma.org/explore/multimedia/interactive_features/5

Vocabulary/Artists:

Leather Hard, Bisque, Glaze, Kiln, Foot, Potter's Wheel, Throwing, Glaze Firing , Greenware, Fire, Slip, Bone Dry, Bisque Fire, Slabs, Coil, Pinch, Rib Potter's Needle

Robert Arneson

Art IV Unit: Mobiles

Time Frame: 3-4 weeks

Teachers: Decker/Applebee

Unit Summary and Rationale: The students will be working in a 3 dimensional scale, as opposed to a 2 dimensional scale, creating mobiles. These mobiles will have to be designed be visually appealing, as well as capable of movement.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How do you create a 3 dimensional work of art with moving features?

What materials would work best for creating a mobile?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Learn the history of mobiles through the life and works of Alexander Calder
- Work with a theme that ties together multiple sections of a piece of art
- Work with wire, string, paper, and other materials to create a three dimensional work of art
- Design and create a three dimensional artwork that will move with air currents.

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Worksheet that goes along with Alexander Calder Video• Sketchbook assignments showing different designs of mobiles	<ul style="list-style-type: none">• A 3 dimensional Mobile

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">12. Students will watch a video about artist Alexander Calder13. Students will do a worksheet that deals with the video they watched on Alexander Calder14. Students will use their computers to view mobiles created by other artists15. Students will create thumbnail sketches of different mobile designs they are interested in creating16. Students will create drawings that will be attached to their mobiles17. Students will construct the frame of their mobiles

Video:

<http://whitney.org/Exhibitions/AlexanderCalder/Video>

Text:

Discovering Art History

Internet Sources

www.demilked.com

<http://whitney.org/Exhibitions/AlexanderCalder/Video>

Vocabulary/Artists:

Mobile, kinetic sculpture, 3 dimensional, 2 dimensional

Alexander Calder, Max Bill, Vladimir Tatlin, Alexander Rodchenko,

Art IV Unit: Mixed Media Project Time Frame: 3-4 weeks Teachers: Decker/Applebee

Unit Summary and Rationale: The students will use 6 different mediums of choice (chalk, charcoal, Color Pencil, Graphite Pencil, Oil Pastel, Acrylic Paint, Watercolor Paint, Markers) on one work of art which is known as mixed media art.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How can a work of art be created using 6 different mediums?

What is the difference between mixed media and multimedia?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Students will be able to see which mediums work well with each other and which ones do not.
- Students will learn which mediums should be applied before other mediums so that nothing smears.
- Students will learn which mediums create rhythm and harmony within a piece of artwork.
- Students will learn the difference between mixed media and multimedia

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Unit Standards:

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Worksheet and internet search for mixed media art• Sketchbook assignment #1 using color pencil, markers, and graphite• Sketchbook assignment #2 using paint chalk and oil pastels	<ul style="list-style-type: none">• Mixed media project using at least 6 different mediums.

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

18. Students will complete a worksheet that leads them on an internet adventure through different mixed media websites.
19. Students will research different mixed media artists on the internet.
20. Students will learn the difference between mixed media art and multimedia art.
21. Students will begin to plan what they want to create for their mixed media art project.
22. Students will select 6 different mediums for their mixed media art project.
23. Students will work on their mixed media project.

Video:

Text:

The Visual Experience

Internet Sources

<http://painting.about.com/od/mixedmediapainting/ss/mixed-media-definition.htm>

<http://www.art-is-fun.com/mixed-media-art.html>

Vocabulary/Artists:

Mixed media, Multimedia

Romare Bearden, Georges Braque, Jim Dine, Marchel Duchamp, Max Ernst, Juan Gris, Jasper Johns, Paul Klee, Man Ray, Robert Rauschenberg

Art IV Unit: Painting Pictures as Cartoons Time Frame: 3-4 weeks Teachers: Decker/Applebee

Unit Summary and Rationale: The students will using the program Adobe Photoshop to manipulate a picture of someone they want to paint. Then, they will use a grid method to help them accurately draw and paint their picture on a larger scale.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How can the program Adobe Photoshop be used to help assist other artwork mediums such as painting?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Use the filters in the program Adobe Photoshop.
- Intentionally cartoonize portraits of people within Adobe Photoshop
- Use a grid method to help with accuracy and sizing when drawing.
- Mix paint to create different tints and shades within a painting

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Unit Connection College and Career Ready Descriptions: Select at least one of the following lenses to act as the overlay for the unit. These are the descriptors that must be included to ensure the unit is fully aligned to the CCLS and relevant to the college and career ready student.

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Unit Standards:

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Answer questions from a video about Rembrandt• Portrait sketchbook assignments• Adobe Photoshop worksheet	<ul style="list-style-type: none">• Cartoonized Portrait Painting

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">24. Students watch a video about Dutch artist Rembrandt25. Students fill out a worksheet about Dutch Artist Rembrandt26. Students learn about the basic filters in the program Adobe Photoshop27. Students combine 3 different filters to create a cartoonized version of a portrait picture28. Students use the grid method on their cartoonized portrait picture29. Students create a larger grid on their illustration board30. Students sketch their cartoonized portrait picture onto their illustration board with help from their grid31. Students begin mixing paint and painting their cartoonized portrait.

Video:

Text:

The Visual Experience

Internet Sources

<http://www.youtube.com/watch?v=G7NZa8W0Nu4>

www.demilked.com

Vocabulary/Artists:

Grid, Adobe Photoshop, Filters, Poster Edges, Brightness/Contrast, cutout

Rembrandt,

Art II Unit: Pencil Portrait Drawing Using a Grid System Time Frame: 3-4 weeks Teachers: Decker/Applebee

Unit Summary and Rationale: This unit will focus on the element of art known as value. This unit will also focus on the mathematical method of using a Grid system to help students accurately draw. Students will use a ruler to assist with their measurements when applying the grid system to their portrait projects.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

Why is the importance of the portrait throughout art history?

How does the grid system help assist in the portrait drawing process?

How does value relate to a regular pencil?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Identify important portrait artists throughout art history
- Understand how to use the grid system to accurately draw a picture
- Identify and use the correct pencil when creating different values
- Understand how math relates to using the grid system to enlarge an object.

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- Students will use technology and digital media strategically and capably.
- Students will develop an understanding of other perspectives and cultures.

Unit Standards:

25.A.4 Analyze and evaluate the effective use of elements, principles and expressive qualities in a composition/performance in dance, drama, music and visual arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning.

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25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Sketchbook assignment #1 - Portrait• Sketchbook assignment #2 - Values• Albrecht Durer Worksheet• Art History portrait web assignment	<ul style="list-style-type: none">• Create an all pencil drawing using a grid system to help with proportions

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">32. The students will read about artist Albrecht Durer in a scholastic art magazine.33. The students will fill out a worksheet about their reading on artist Albrecht Durer34. The teacher will explain the project, materials, and grid system used to complete the project35. The students will find a "portrait style" picture of someone they want to draw.36. The students will convert that picture to the size of 7.5" x 10"37. The students will grid their picture and illustration board38. The students will begin drawing their contour lines39. The students will complete the art history web assignment on Portrait artists throughout art history40. The students will begin to add value to their portrait projects using graphite pencil only.41. The students will complete the project and turn it in.

Video:**Text:**

Scholastic Art Magazine – Albrecht Durer
A Guide to Drawing

Internet Sources

www.demilked.com

<http://www.jan-van-eyck.org/the-complete-works.html>

http://www.artble.com/artists/rogier_van_der_veyden

<http://www.metmuseum.org/toah/works-of-art/50.69.2>

http://historylink101.com/art/Sandro_Botticelli/pages/07_Man_with_Medialian.jpg.htm

http://www.rembrandtpainting.net/rembrandt_self_portraits.htm

<http://www.pacegallery.com/artists/80/chuck-close>

Vocabulary/Artists:

Ruler, ½ inch, ¼ inch, 1/8th inch, 1/16th inch, 2h pencil, hb pencil, b pencil, 2b pencil, 4b pencil, 6b pencil, Value

Jan Van Eyck, Rogier van der Weyden, Giovanni Bellini, Hans Holbein the Younger, Filippo Lippi, Sandro Botticelli,
Rembrandt Van Rijn, Chuck Close

Art IV Unit: Romare Bearden Collage Time Frame: 3-4 weeks Teachers: Decker/Applebee

Unit Summary and Rationale: The students will create a collage using multiple types of materials and papers. They will study Artist Romare Bearden and use his style as a starting point for their own collage.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

What different types of materials can be used to create a collage in the style of Romare Bearden?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Understand the importance of Romare Bearden as an artist and why his art is important
- Understand what a collage is, and how it is created
- Construct their own collage with their own meaning to it in the style of Romare Bearden

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Assessments:

Formative Assessments	Summative Assessments
<ul style="list-style-type: none">• Bearden head sketchbook assignment• Scholastic art worksheet – Romare Bearden• Bearden Body sketchbook assignment	<ul style="list-style-type: none">• Romare Bearden style Collage

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">42. The students will begin the unit working together in a group activity creating different types of collage heads (this will be a teacher-led activity).43. The students will read a scholastic art magazine about artist Romare Bearden.44. The students will fill out a worksheet that deals with their reading of Romare Bearden45. The students will begin to research different Romare Bearden collages on their computers46. The students will begin to create their own projects using a variety of materials.

Video:

Text:

Discovering Art History
Scholastic Art Magazine – Romare Bearden

Internet Sources

Vocabulary/Artists:

Leather Hard, Bisque, Glaze, Kiln, Foot, Potter's Wheel, Throwing, Glaze Firing , Greenware, Fire, Slip, Bone Dry, Bisque Fire, Slabs, Coil, Pinch, Rib Potter's Needle

Robert Arneson

Art IV Unit: Shattered Value Graphite Drawing

Time Frame: 3-4 weeks

Teachers: Decker/Applebee

Unit Summary and Rationale: The students will use graphite pencils (3H, H, HB, B, 2B, 4B, 6B), and blending stumps to create a drawing that has many different values in it. The drawing will also have the qualities of George Braque style Cubist artwork.

Essential Questions: Essential questions center around major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond who, what and where. They need to lead to the how and why.

How can a graphite pencil be used to show value in an artwork, while also showing the style of George Braque and his cubist artwork?

Key Learning Targets: These are what students will be able to do as a result of instruction and learning activities.

- Students will be able to learn the different types of pencils (3H, H, B, HB, 2B, 4B, 6B).
- Students will be able to create smooth transitions (gradients) from dark to light.
- Students will be able to use the idea of George Braque's artwork while practicing their skills with graphite pencils

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Assessments:

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<ul style="list-style-type: none">• Worksheet on Georges Braque and Cubism• Cubist style sketchbook assignment #1• Cubist style sketchbook assignment #2	<ul style="list-style-type: none">• Graphite Shattered Value Painting

Learning Tasks: Teachers list the various tasks students will engage in throughout the unit:

<ol style="list-style-type: none">47. Students go to two different websites and learn about George Braque and the cubist movement48. Students complete a worksheet about George Braque and Cubism49. Students begin to sketch out ideas for their graphite drawing in George Braque's Cubist style50. Mr. Decker explains the rules of the project.51. Students begin sketching out their design on Illustration Board.52. Students work on their project until completion.

Video:

Text:

The Visual Experience

Internet Sources

<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=80>

<http://www.arthistoryarchive.com/arthistory/cubism/>

Vocabulary/Artists:

Cubism, synthetic cubism, analytical cubism, gradient, 3H, H, B, 2B, 4B, 6B.

George Braque, Pablo Picasso, Juan Gris, Fernand Léger, Robert and Sonia Delaunay, Roger de la Fresnaye, Marcel Duchamp, Albert Gleizes, and Jean Metzinger