

**Randolph Township Schools  
Randolph High School**

**Drawing Curriculum**

*“A drawing is simply a line going for a walk.”  
-Paul Klee*

**Department of Visual Arts**  
Vee Popat, Supervisor

**Curriculum Committee**  
Kelly Fogas  
Luke Suttle  
Jim King

**Curriculum Developed**  
Summer 2013

**Board of Education Approval**  
September 3, 2019

**Randolph Township Schools  
Department of Social Studies  
Drawing**

**Table of Contents**

<b><u>Section</u></b>	<b><u>Page(s)</u></b>
Mission Statement and Education Goals – District	3
Affirmative Action Compliance Statement	3
Educational Goals – District	4
Introduction	5
Curriculum Pacing Chart	6
APPENDIX A – C	20-30

## **Randolph Township Schools**

### **Mission Statement**

*We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.*

### **Randolph Township Schools Affirmative Action Statement**

#### **Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the State's Standards. The curriculum addresses the elimination of discrimination and the achievement gap, as identified by underperforming school-level AYP reports for state assessment. The Curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

## **RANDOLPH TOWNSHIP BOARD OF EDUCATION EDUCATIONAL GOALS VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

**Randolph Township Schools**  
**Department of Fine Arts**  
**Drawing**

**Introduction**

Drawing is designed to foster student interest and ability in rendering and to expand experiences in two-dimensional expression. Portraiture, figure drawing, perspective, still life, landscape and a variety of techniques and design approaches are investigated. Emphasis is placed on a concentrated study of drawing skills within the context of each lesson and topic area. A variety of media, historical references and aesthetic inferences are used to enhance knowledge and application.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Drawing**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>UNIT NUMBER</b>	<b>CONTENT - UNIT OF STUDY</b>
<b>3-5 weeks</b>	<b>I</b>	<b>Elements &amp; Principles of Art &amp; Design/Color Theory</b>
<b>10-12 weeks</b>	<b>II</b>	<b>Observational Drawing/Composition</b>
<b>10-12 weeks</b>	<b>III</b>	<b>Perspective Drawing/Line, Proportion, and Volume</b>
<b>10-12 weeks</b>	<b>IV</b>	<b>Portraiture Emphasis</b>

# RANDOLPH TOWNSHIP SCHOOL DISTRICT

## Drawing

### UNIT I: Elements & Principles of Art & Design

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
The Elements and Principles of Art and Design are the building blocks to creating a work of art.		<ul style="list-style-type: none"> <li>What happens when elements and principles of design are implemented or excluded in an art piece?</li> <li>Where do we see evidence of artistic expression in our environment?</li> </ul>
The concepts of Color Theory are practical guidelines to color mixing and visual effects.		<ul style="list-style-type: none"> <li>Does color exist?</li> <li>What affect can color elicit in a viewer?</li> </ul>
Color can be both a unifying and a destructive factor in maintaining cohesive art forms.		<ul style="list-style-type: none"> <li>Why is color important to an artist?</li> <li>If color were nonexistent, how would the world change?</li> </ul>
Art is a communicative necessity as it releases expression, ideas, creativity, and talent to the viewer, creator, and explorer.		<ul style="list-style-type: none"> <li>What expectations and prejudices do people have towards art?</li> <li>How can one differentiate between artistic choices?</li> </ul>
KNOWLEDGE	SKILLS	CC/NJCCCS
<p><b>Students will know:</b></p> <p>The elements and principles of art and design, as they are applied to the specific media being studied.</p> <p>The element of line, value, form, size, shape, and color as they refer to composition.</p> <p>The principles of balance, focal point, harmony, rhythm, contrast, and movement as they refer to composition.</p> <p>The primary, secondary, tertiary, complimentary, analogous, and color harmony aspects of the color wheel as related to color combinations.</p>	<p><b>Students will be able to:</b></p> <p>Identify and explain the success of the elements and principles of art and design within a composition.</p> <p>Define how the elements of art are used to create the principles of design.</p> <p>Define how the principles combine the elements to create an aesthetic placement of ideas that will produce a good design.</p> <p>Recognize, select, use, and care for the appropriate tools and techniques for production.</p> <p>Apply and control the medium of choice for production.</p>	<p>1.1.12 A.1</p> <p>1.1.12 A.2</p> <p>1.1.12 A.3</p> <p>1.1.12 A.4</p> <p>1.1.12 B.1</p> <p>1.1.12 B.2</p> <p>1.1.12 C.1</p> <p>1.1.12 C.2</p> <p>1.1.12 C.3</p> <p>1.1.12 D.1</p> <p>1.1.12 D.2</p> <p>1.2.12 A.1</p> <p>1.2.12 A.2</p> <p>1.3.12 D.1</p> <p>1.3.12 D.2</p> <p>1.3.12 D.3</p>

<p>The key vocabulary related to critiquing, including but not limited to: <i>tone, composition, texture, mood, atmosphere, lighting, viewpoint, and subject matter.</i></p> <p>How to apply color principles, color theory, intensity, and value to artwork.</p> <p>How to use value and contrast to create depth and movement within the artwork.</p> <p>Critique as an important aspect to reflection on the art making process, content, and finished project.</p>	<p>Identify aesthetics through the exploration and evaluation of art in its historical context.</p> <p>Examine the various ways in which people communicate through art.</p> <p>Engage in critique of a piece of artwork using written and verbal communication.</p> <p>Justify the decisions made during artwork process and after artwork finalization.</p>	<p>1.3.12 D.4</p> <p>1.3.12 D.5</p> <p>1.4.12 A.1</p> <p>1.4.12 A.2</p> <p>1.4.12 A.3</p> <p>1.4.12 A.4</p> <p>1.4.12 B.1</p> <p>1.4.12 B.2</p> <p>1.4.12 B.3</p>
--	---	---



**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Drawing**  
**UNIT I: Elements & Principles of Art & Design**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Elements &amp; Principles of Art &amp; Design/Color Theory</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>2-3 weeks</b>	<b>Unit I.1 – Introduction to Elements and Principles of Art and Design</b> <ul style="list-style-type: none"> <li>○ Define and utilize the Elements of Art in introductory activities such as prepping a sketchbook and still life setup.</li> <li>○ Define and utilize the Principles of Design in introductory activities such as how to begin sketching and arranging compositions.</li> <li>○ Introduce Art History aesthetics that support Elements and Principles of Art and Design by viewing famous works of art and referencing decisions made by renowned artists.</li> </ul>	Metropolitan Museum of Art Education Resources - <a href="http://www.met-museum.org">www.met-museum.org</a>  Mittler and Howze. <i>Creating and Understanding Drawing</i> . Glencoe/McGraw-Hill School Publishing Company, 1995.  Online Colored Pencil Society of America: <a href="http://www.cpsa.org/EXHIBITION/EXPLORE.THIS/Explore5/exp5online.html">http://www.cpsa.org/EXHIBITION/EXPLORE.THIS/Explore5/exp5online.html</a>
<b>2-3 weeks</b>	<b>Unit I.2-Introduction to Color Theory</b> <ul style="list-style-type: none"> <li>○ Study the color wheel and value scales using only primary colors, by creating an individual color wheel for reference.</li> <li>○ How to mix secondary colors, tertiary, analogous, complimentary, split-complimentary, tonal values, water to pigment ratios, by creating small sketchbook studies of color theories.</li> </ul>	

# RANDOLPH TOWNSHIP SCHOOL DISTRICT

## Drawing

### UNIT II: Observational Drawing/Composition

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Drawing is a universal form of visual communication and personal expression.		<ul style="list-style-type: none"> <li>How are the elements of art and principles of design used and applied to create a successful drawing?</li> <li>Why is continued practice and exploration of media and techniques important to the development of a successful drawing?</li> </ul>
The most fundamental discipline about drawing is learning to record what is seen.		<ul style="list-style-type: none"> <li>What is the role of the sketchbook in the development of ideas, skills, and techniques for the artist?</li> <li>What role can research play in the development of a conceptual drawing?</li> </ul>
An understanding of the historical context in which a drawing is created provides a deeper understanding of the interconnected relationship between the artist and his/her political, societal, and cultural environments.		<ul style="list-style-type: none"> <li>What is the importance of developing observational skills and creating observational drawings?</li> </ul>
KNOWLEDGE	SKILLS	CC/NJCCCS
<p><b>Students will know:</b></p> <p>The elements and principles of art and design as applied to composition and the four components to art criticism, including, describe, analyze, interpret, and evaluate.</p> <p>Various techniques and approaches to observational drawing, including sketching, blind contour, continuous contour, and shading.</p> <p>Drawing techniques to create realism, depth, and volume.</p>	<p><b>Students will be able to:</b></p> <p>Utilize a working knowledge of the elements of art and principles of design to create a work of art.</p> <p>Create conceptual drawings that are observational and research based.</p> <p>Identify varying line qualities and develop the function of a line drawing.</p> <p>Use line to effectively represent visual texture and pattern.</p>	<p>1.1.12 A.1</p> <p>1.1.12 A.2</p> <p>1.1.12 A.3</p> <p>1.1.12 A.4</p> <p>1.1.12 B.1</p> <p>1.1.12 B.2</p> <p>1.1.12 C.1</p> <p>1.1.12 C.2</p> <p>1.1.12 C.3</p> <p>1.1.12 D.1</p> <p>1.1.12 D.2</p> <p>1.2.12 A.1</p> <p>1.2.12 A.2</p> <p>1.3.12 D.1</p> <p>1.3.12 D.2</p> <p>1.3.12 D.3</p>

<p>The importance of understanding the interconnectedness of art and history and viewing and understanding a drawing in its historical context.</p>	<p>Select the appropriate drawing pencils and graphite sticks from a coding system that enables the creation of values in a drawing.</p>	<p>1.3.12 D.4 1.3.12 D.5 1.4.12 A.1 1.4.12 A.2</p>
<p>Various careers options in the drawing and illustration field.</p>	<p>Explore and develop a personal style derived from production and aesthetic experiences.</p>	<p>1.4.12 A.3 1.4.12 A.4 1.4.12 B.1</p>
	<p>Skillfully apply knowledge and understanding of the elements and principles of design to result in improved artistic growth and higher quality artwork.</p>	<p>1.4.12 B.2 1.4.12 B.3</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Drawing**

**UNIT II: Observational Drawing/Composition**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Observational Drawing/Composition</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>1 week</b>	<b>Unit II.1 –Value Studies</b> <ul style="list-style-type: none"> <li>○ Define value and determine how to create value through shading with an obvious light source.</li> <li>○ Value studies will be completed in a variety of medium through sketchbook participation.</li> </ul>	Mittler and Howze. <i>Creating and Understanding Drawing</i> . Glencoe/McGraw-Hill School Publishing Company, 1995.  Brommer, Gerald. <i>Exploring Drawing</i> . Davis Publications, 1988.
<b>2-3 weeks</b>	<b>Unit II.2-Line</b> <ul style="list-style-type: none"> <li>○ Focus on a composition, which incorporates line as the primary focus.</li> <li>○ Varied line drawings as technique, is the focus of the unit. Examples of these projects include still life and fabric studies through observational drawing.</li> </ul>	Hogarth, Burne. <i>Drawing Dynamic Hands</i> . Watson- Guptill Publications, 2002.  Berry, Esther. <i>Drawing the Human Form; Methods, Sources, Concepts</i> . Van NostrandReinhold and Company, 1977.
<b>2-3 weeks</b>	<b>Unit II.3-Texture</b> <ul style="list-style-type: none"> <li>○ Focus on a composition, which incorporates texture as the primary focus.</li> <li>○ Examples of these projects include sketchbook collaging, overlapping of drawn forms.</li> </ul>	
<b>2-3 weeks</b>	<b>Unit III.4-Form</b> <ul style="list-style-type: none"> <li>○ Focus on a composition, which incorporates form as the primary focus.</li> <li>○ Examples of these projects include botanical illustrations and still life drawings.</li> </ul>	

# RANDOLPH TOWNSHIP SCHOOL DISTRICT

## Drawing

### UNIT III: Perspective Drawing/Line, Proportion, and Volume

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Drawing is a matter of seeing through the mind.		<ul style="list-style-type: none"> <li>What can an artist do that a non-artist cannot?</li> <li>What are the benefits and downfalls of drawing on location?</li> </ul>
Technical and visual strategies in creating perspective and proportion.		<ul style="list-style-type: none"> <li>Why is it important to understand the perspective of others in the study of works of art?</li> <li>How does the working knowledge of aesthetics influence the development of a drawing and contribute to a deeper understanding of a work of art?</li> </ul>
Certain papers and tooth range can aid in creating desired effects in artwork.		<ul style="list-style-type: none"> <li>How does the artist's choice of drawing medium affect the quality, feeling, and meaning of a drawing?</li> </ul>
KNOWLEDGE	SKILLS	CC/NJCCCS
<p><b>Students will know:</b></p> <p>The techniques involved in creating a copy of a drawing by using a grid.</p> <p>Key vocabulary including but not limited to: <i>contour, blind contour, continuous contour, foreshortening.</i></p> <p>One, two, and multiple point perspective to create the illusion of space and depth.</p> <p>Key vocabulary including but not limited to: <i>background, middle ground, and foreground.</i></p>	<p><b>Students will be able to:</b></p> <p>Demonstrate successfully competency in the use of proportional strategies.</p> <p>Demonstrate competency in rendering in a variety of techniques including stippling, blending and crosshatching.</p> <p>Understand the meaning of a light source and render cast shadows and reflected light.</p> <p>Create the illusion of three-dimensional space by utilizing gradation techniques.</p> <p>Utilize line in an expressive manner to express and evoke emotion and mood.</p>	<p>1.1.12 A.1</p> <p>1.1.12 A.2</p> <p>1.1.12 A.3</p> <p>1.1.12 A.4</p> <p>1.1.12 B.1</p> <p>1.1.12 B.2</p> <p>1.1.12 C.1</p> <p>1.1.12 C.2</p> <p>1.1.12 C.3</p> <p>1.1.12 D.1</p> <p>1.1.12 D.2</p> <p>1.2.12 A.1</p> <p>1.2.12 A.2</p> <p>1.3.12 D.1</p> <p>1.3.12 D.2</p> <p>1.3.12 D.3</p> <p>1.3.12 D.4</p> <p>1.3.12 D.5</p>

Color theory and technical application of color using dry media.	Apply color theory, sound compositional practices and the principles and elements of design proficiently to create a drawing.	1.4.12 A.1 1.4.12 A.2 1.4.12 A.3 1.4.12 A.4
Artistic presentation techniques including critiques and gallery presentations.	Utilize a working knowledge of art vocabulary to express statements that describe the technical, critical and aesthetic aspects of a work of art (drawing), orally and in writing.	1.4.12 B.1 1.4.12 B.2 1.4.12 B.3

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Drawing**

**UNIT III: Perspective Drawing/Line, Proportion, and Volume**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Perspective Drawing/Line, Proportion, Volume</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>4-5 weeks</b>	<b>Unit III.1 –Realistic</b> <ul style="list-style-type: none"> <li>○ Define and utilize drawing skills in the production of two-dimensional drawings.</li> <li>○ Create landscape and nature drawings to gain understanding of perspective.</li> <li>○ Extended examples of these projects could include futurist still life studies and foreshortening exercises.</li> </ul>	<p>Smagula, Howard. <i>Creative Drawing</i>. McGraw Hill Company, 2002</p> <p>Nicolaides, Kimon. <i>The Natural Way to Draw: A Working Plan for Art Study</i>.</p> <p>Rix, M. <i>The Art of Botanical Illustration</i>. New York: Crown Publishers, Inc. 1990.</p>
<b>4-5 weeks</b>	<b>Unit III.2-Non-Objective/Abstract</b> <ul style="list-style-type: none"> <li>○ Define and utilize drawing skills in the production of two-dimensional drawings.</li> <li>○ Examples of these projects include metamorphosis drawings and inorganic subject matter.</li> </ul>	

# RANDOLPH TOWNSHIP SCHOOL DISTRICT

## Drawing

### UNIT IV: Portraiture Emphasis

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
The media and techniques the artist uses in drawing a portrait will affect the look, feeling, and meaning of the work.		<ul style="list-style-type: none"> <li>How have artists through the ages used portraiture in their artwork?</li> <li>How does and artist's stylistic approach affect the feeling/mood of a portrait?</li> </ul>
The principles of drawing the human head can be used to accurately organize and proportion the features of the face, producing a realistic product.		<ul style="list-style-type: none"> <li>Why is it challenging for novice artists to effectively render drawings of the human head?</li> </ul>
KNOWLEDGE	SKILLS	CC/NJCCCS
<p><b>Students will know:</b></p> <p>How to apply previously learned observational, value rendering, composition, and other aesthetic, drawing and design knowledge and understandings to portraiture drawing.</p> <p>How to work from a variety of viewpoints when drawing a portrait.</p> <p>Understand the visual effectiveness when creating mood and emotion using gestural drawing techniques.</p> <p>The various approaches portrait artists throughout history have used to effectively represent the human figure in a variety of drawing styles.</p> <p>The importance of shading when creating depth in a drawing.</p>	<p><b>Students will be able to:</b></p> <p>Complete fast paced sketches that express technique through emotion.</p> <p>Successfully render realistic depictions of figures in a variety of drawing styles.</p> <p>Effectively separating the human form into individual elements to aid in the successful rendering of a figure.</p> <p>Create depth in a two-dimensional drawing through various shading techniques.</p> <p>Visually represent specific personal characteristics in a self-portrait.</p>	<p>1.1.12 A.1</p> <p>1.1.12 A.2</p> <p>1.1.12 A.3</p> <p>1.1.12 A.4</p> <p>1.1.12 B.1</p> <p>1.1.12 B.2</p> <p>1.1.12 C.1</p> <p>1.1.12 C.2</p> <p>1.1.12 C.3</p> <p>1.1.12 D.1</p> <p>1.1.12 D.2</p> <p>1.2.12 A.1</p> <p>1.2.12 A.2</p> <p>1.3.12 D.1</p> <p>1.3.12 D.2</p> <p>1.3.12 D.3</p> <p>1.3.12 D.4</p> <p>1.3.12 D.5</p> <p>1.4.12 A.1</p> <p>1.4.12 A.2</p>



		1.4.12 A.3 1.4.12 A.4 1.4.12 B.1 1.4.12 B.2 1.4.12 B.3
--	--	--

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Drawing**  
**UNIT IV: Portraiture Emphasis**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Portraiture Emphasis</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>1-2 weeks</b>	<b>Unit IV.1 – Gestural Drawing</b> <ul style="list-style-type: none"> <li>Students will be introduced to gestural drawings and fast paced sketching that express technique through emotion.</li> <li>Demonstrate the ability to sketch, shade, and draw human gestures.</li> </ul>	Berry, Esther. <i>Drawing the Human Form; Methods, Sources, Concepts</i> . Van Nostrand Reinhold and Company, 1977.  Drawing Techniques of Jim Dine - <a href="http://www.nga.gov/exhibitions/dineinfo.htm">www.nga.gov/exhibitions/dineinfo.htm</a>  Museum of Modern Art Education Resources - <a href="http://www.moma.org">www.moma.org</a>
<b>1-2 weeks</b>	<b>Unit IV.2-Figure Drawing</b> <ul style="list-style-type: none"> <li>Demonstrate the ability to sketch, shade, and draw human figures in a variety of expressive positions.</li> <li>Students will be introduced to figure drawing and complete time-extended illustrations by observing active models.</li> </ul>	
<b>1-2 weeks</b>	<b>Unit IV.3 – Portraiture/Human Face</b> <ul style="list-style-type: none"> <li>Define the steps to sketching, shading, and drawing realistic human characteristics including eyes, nose, mouth, ears, hair, brows.</li> <li>Students will be introduced to the portraiture of Chuck Close, Freda Kahlo, Archimboldo, and Vincent Van Gogh.</li> <li>Students will use a photo reference and a chosen color scheme for the completion of their individual self-portrait.</li> <li>Examples of these projects include sketchbook studies of facial features and shading studies of detailed human faces.</li> </ul>	
<b>4-6 weeks</b>	<b>Unit IV.4 – Self-Portrait</b> <ul style="list-style-type: none"> <li>Define the ways to draw a self-portrait to reasonably resemble the artist.</li> </ul>	

	<ul style="list-style-type: none"> <li>○ Examples of this project include student composition and theme for their individual self-portrait.</li> <li>○ Examples of an extension to this lesson include an abstract portrait drawing.</li> </ul>	
--	---	--

## Appendix A - Rubrics

Name: \_\_\_\_\_

Teacher: M. Ingenito

Date: \_\_\_\_\_

Assignment: \_\_\_\_\_

Graded Skills	Criteria				Points
	1	2	3	4	
<b>ELEMENTS &amp; PRINCIPLES</b>	PROJECT INCOMPLETE OR COMPLETE BUT SHOWS NO EVIDENCE OF UNDERSTANDING ELEMENTS/ PRINCIPLES, NO PLANNING	PROJECT COMPLETE BUT SHOWS LITTLE EVIDENCE OF PLANNING OR UNDERSTANDING ELEMENTS/ PRINCIPLES	PROJECT SHOWS ADEQUATE UNDERSTANDING OF ELEMENTS/ PRINCIPLES, EVIDENCE OF SOME PLANNING	PROJECT PLANNED CAREFULLY, SEVERAL PRELIMINARY SKETCHES, USED ELEMENTS/ PRINCIPLES EFFECTIVELY TO CREATE STRONG COMPOSITION	_____
<b>CREATIVITY &amp; ORIGINALITY</b>	PROJECT INCOMPLETE OR FINISHED WITH NO EVIDENCE OF EXPERIMENTATION	PROJECT FINISHED BUT WITH TRITE IMAGERY/ SOLUTIONS, NO EVIDENCE OF EXPERIMENTATION/ ORIGINALITY	PROJECT FINISHED BUT NOT COMPLETELY ORIGINAL, PROBLEM SOLVED LOGICALLY	PROJECT FINISHED WITH TOTAL ORIGINALITY AFTER THOROUGH EXPERIMENTATION	_____
<b>EFFORT &amp; PERSEVERANCE</b>	PROJECT UNFINISHED OR COMPLETED ONLY AFTER MANY PROMPTS/IDEAS/ PHYSICAL HELP & SOLUTIONS FROM OTHERS	PROJECT FINISHED WITH MINIMUM EFFORT/MET MINIMUM REQUIREMENTS WITH NO EXTRA EFFORT	PROJECT FINISHED WITH HARD WORK BUT SOME DETAILS LACKING	PROJECT FINISHED WITH MAXIMUM EFFORT, WENT WELL BEYOND REQUIREMENTS	_____
<b>CRAFTSMANSHIP/ SKILL</b>	PROJECT FINISHED WITH NO ATTENTION TO DETAILS, QUICKLY THROWN TOGETHER	PROJECT FINISHED BUT SOMEWHAT MESSY	PROJECT FINISHED WITH MOST DETAILS, MINOR FLAWS PRESENT	PROJECT BEAUTIFULLY/ CAREFULLY MADE	_____
<b>ATTITUDE/ RESPONSIBILITY</b>	STUDENT OFF TASK MOST OF TIME, DIDN'T CARE FOR MATERIALS, SOUGHT WAYS TO AVOID WORK	STUDENT DID BARE MINIMUM	STUDENT WORKED ENTHUSIASTICALLY, ASSISTED WITH PREPARATION AND CLEANUP	STUDENT WORKED ENTHUSIASTICALLY TOWARD GROUP GOALS, MENTORED OTHERS NEEDING HELP, MATURE BEHAVIOR	_____
				<b>Total----&gt;</b>	<b>/20</b>

Teacher Comments:

## Appendix B – Sample Handouts

### Drawing/Advanced Drawing

Charcoal Still Life Self-Assessment Due: \_\_\_\_\_

1. Discuss your compositional layout and use of positive and negative **space** (Element of Art).
  
  
  
  
  
  
  
  
  
  
2. How did you use the **value** (Element of Art) to create a sense of depth in work?
  
  
  
  
  
  
  
  
  
  
3. What are the **most successful** aspects of your work? What contributed to this success? What are the **least successful**? Why?
  
  
  
  
  
  
  
  
  
  
4. What was **most challenging** for you with this assignment? How did you work through these difficulties and challenges?
  
  
  
  
  
  
  
  
  
  
5. What would consider next time in the development of an observational still life whether in charcoal or in another medium?

**\*Please type answers to questions in answer in full, well thought out sentences.**

C-

Drawing/Adv. Drawing

Ingenito

## Chiaroscuro

ple  
Plans

**Chiaroscuro** is Italian for light and dark - the representation of light and dark values in a drawing or painting. The term originated during the Renaissance (1400-1500's). The 5 areas of **chiaroscuro**, in order are:

1. Highlight
2. Shadow
3. Deep shadow
4. Reflected light
5. Cast Shadow

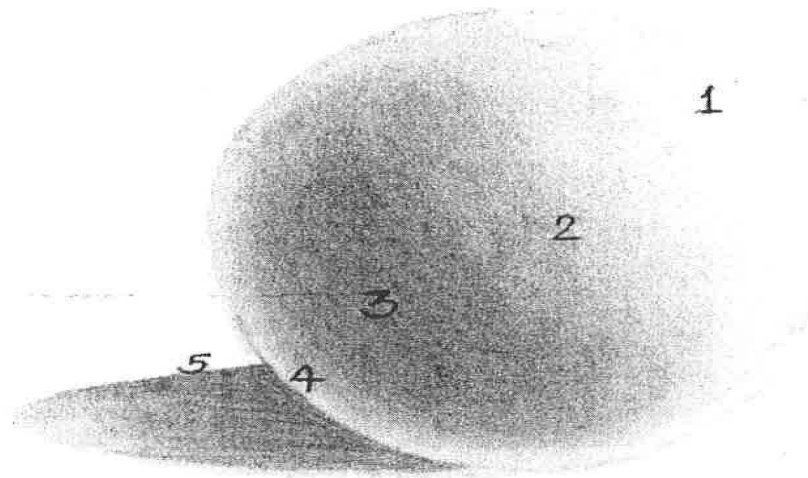
**Highlight**- The lightest area on a surface that faces and reflects light.

**Shadow**- An area of tone on a form that lies between the highlight and the deep shadow.

**Deep Shadow**- Areas on a surface hidden and blocked from the light source.

**Reflected Light**- The area of a form that receives light bounced from other objects. The reflected light is never as brilliant as the highlight.

**Cast Shadow**- A shadow on an object caused by light being blocked by another object.



## Charcoal Still Life/SHOES

### Visual Arts Core Curriculum Content Standards:

1.1,1.2,1.3,1.4,1.5

### Enduring Understandings

Artists refine their drawing skills through continual practice, observation and recording. Choice of medium and use of value can be used to evoke and express mood. The of Elements of Art such as color, value, and, space and the Principles of Design such as repetition, emphasis, balance, contrast, and unity enhance the development and quality of art work. Fundamental knowledge of the elements and principles of design assists in critically describing, analyzing, interpreting, and evaluating a work of art.

### Essential Questions:

What is a still life? What are the origins of charcoal as an artistic medium? What are both the advantages and challenges of using charcoal as a drawing medium? What aesthetic qualities are associated with charcoal? When and why would an artist choose to use charcoal as a medium? What different forms does charcoal come in ( vine, stick, compressed, pencil)? Who are some artists associated with this medium? What does their work look like? What feelings are evoked in their pieces?

### Activities/Learning Experiences Day 1- Day 2

Share examples of charcoal drawings. i.e. cave paintings, works by Kathe Kollwitz charged with social commentaries, Van Gogh's landscapes, and Da Vinci or Michelangelos's figure charcoal sketches.

Discuss the subject matter depicted in each, medium used and feelings evoked by the pieces. Provide justifications for any aesthetic or critical response. Also share Holocaust piece displayed in classroom that was created in charcoal. Why was charcoal the right medium to use for this piece? What feelings does it evoke in the viewer?

Share examples of charcoal in different forms and line qualities that can be achieved by each:

1. Identify **charcoal** as a dry drawing medium that has been used since prehistoric times. Available in a variety of forms: vine, compressed charcoal, charcoal pencil, and powdered charcoal.
2. Define charcoal as a black or very dark colored brittle substance that consists mainly of carbon.
3. Define vine charcoal as thin, soft, and delicate. It is available in six-inch lengths, different thicknesses, and different degrees of softness (or blackness).
4. Explain that **compressed charcoal** is made up of ground-up powdered charcoal that has been compressed into sticks with a binding medium.
5. Define **charcoal pencils** as thin sticks of compressed carbon encased in wood. Pencils have 4 degrees of hardness: 6B (extra soft), 4B (soft), 2B (medium), and HB (hard).

6. Explain that **powdered charcoal** may be sprinkled onto the desired surface and then erased or rubbed to shade areas and create special effects.

### **Day 3**

Demonstrate how to create a 10-step value scale and chiaroscuro using charcoal pencil.

Discuss the importance in maintaining a consistency of medium handling throughout the composition by relying solely on the pressure of the charcoal pencil (no tortillon) in the development of lights and darks and textural qualities.

Discuss the importance of an interesting and successful **composition** by the clever arrangement of their subject matter within their picture plane. Emphasis will be on overlapping, enlarging, and cropping of subject matter.

Provide each student with a charcoal pencil and begin scale and chiaroscuro sphere.

### **Day 4- Completion of piece**

Students will be asked to bring in one shoe to contribute to a table still life. Observational sketching of compositional layout will begin with an emphasis on interesting use of negative and positive space.

Students will use varying pressures of their charcoal pencil to add volume and realism to their compositional sketch.

### **Differentiation: (check all that apply)**

( x ) Process ( ) Content

( x ) Product

### **Homework/sketchbook assignments**

#### **Materials**

- ☐ o Drawings by selected artists
- ☐ o Charcoal Fact Sheet
- ☐ o 19x25 Strathmore tinted charcoal paper or “prepped” pages by students to create surface prior to charcoal application
- ☐ o black charcoal pencils
- ☐ o kneaded erasers
- ☐ o still life set up in the classroom
- ☐ o spotlight for the emphasis of lights and darks

### **Assessment**

Students will successfully complete charcoal 10-value scale and chiaroscuro in order to become familiar with how to create a wide range of values using charcoal. Students will successfully complete sketchbook assignments using charcoal pencil. Students will successfully complete a value charcoal drawing of a shoe still life while exploring Elements of Art (space, value, texture, line) and Principles of Design (emphasis, contrast, unity, repetition, balance)

## **Visual and Performing Arts Lesson Plan TEMPLATE**



**Subject: Drawing**  
**Date: September 9, 2011**  
**Unit: Still Life**

---

**Enduring Understandings/Objective:**

- 1. Students will be able to use everyday objects in composing a still life**
  - 2. Students will learn how to build a still life that is visually interesting (as reference) from all four sides so that it can sit in the middle of a table and be shared by a whole class.**
  - 3. Students will create a 12 x 16 inch colored pencil drawing, stressing composition and use of color.**
- 

**NJCCCS Addressed: (check all that apply)**

**(x ) Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**(x ) Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**(x ) Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**(x ) Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

---

**Essential Questions:**

- 1. How do artists group and arrange everyday objects in such a way that they are visually impactful as reference for an artwork?**
  - 2. Why do artists render first in black and white (for practice) and then shift our rendering skill in color?**
  - 3. How is color used as an element to guide the viewer through a naturalistic composition?**
- 

**Materials: Sketchbook, colored pencils, pencils, illustration board.**

---

**Procedure/Learning Experiences:**

1. Students will first draw individual items for a couple of days, getting comfortable doing contour studies in sketchbooks.
2. Students will then build seven still life's, one for each table, to work from.
3. After composing a rough sketch and then some color studies in a sketchbook, they will move on to illustration board.
4. Students will render a drawing on their illustration boards
5. This lesson will close with a critique.

**Differentiation: (check all that apply)**

- (x ) Process
  - (x) Content
  - (x) Product
- 

**Assessment: (list types utilized)**

1. Based upon timely completion of assignment as well as use of class time.
2. Based upon visual impact and maturity in use of material.
3. Based on applied understanding of the elements and principles of art and design.

## Visual and Performing Arts Lesson Plan TEMPLATE

**Subject:** Drawing  
**Date:** October 2012  
**Unit:** Figure Drawing

---

### Enduring Understandings/Objective:

1. The student will be able to approach observational drawing of the live model in a manner that shows an understanding of proportion, value and three-dimensional form.
  2. The students will be able to frame out the full figure and then articulate it further, applying their skill level to fleshing the figure out and developing a representational likeness to it.
  3. The students will be able to develop black and white studies into fully realized pastel drawings.
- 

### NJCCCS Addressed: (check all that apply)

**(x ) Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**(x ) Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**(x ) Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**(x ) Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

---

### Essential Questions:

1. How do artists perform a naturalistic, proportionate drawing of a live model?
  2. Which elements or gestures do artists employ in order to effectively capture the details in a live model?
  3. In what order should artists develop the many elements of a human figure?
-

**Materials:** Pencils, pastels, newsprint, bond paper, watercolor paper.

---

**Procedure/Learning Experiences:**

1. The teacher creates a demo showing a gesture drawing upon which a contour drawing is developed.
2. Specific instructions are also given about live portraiture vs. live figure drawing.
3. Students begin to build a body of face, head and full figure drawings using the live model in the classroom as reference.
4. The students are continually asked to stop and look at these drawings in order to gain insight into what areas they missed, which areas need improving and which areas were successful.
5. The students will then do a multi-class period portrait of a sitter in pastel.

**Differentiation:** (check all that apply)

- ☒ Process
  - ☒ Content
  - ☒ Product
- 

**Assessment:** (list types utilized)

1. Constructive use of class time and application of attention.
2. Application and development of skills as well as mature use of materials.
3. Timely completion of sketches and final draft in color.

**Visual and Performing Arts Lesson Plan  
TEMPLATE**

**Subject: Drawing**

**Date: Feb. 2013**

**Unit: Architecture Triptych**

---

**Enduring Understandings/Objective:**

- 1. The students will be able to render architecture.**
  - 2. The students will understand the use of mixed media (watercolor and colored pencil) in creating contemporary and dynamic works of art.**
  - 3. The students will gain an understanding of how environment, nature, function and a solid, cultural sense inform the design of modern architecture and be able to, in turn, translate that back into their work.**
- 

**NJCCCS Addressed: (check all that apply)**

**(x) Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**(x) Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**(x) Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**(x) Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

---

**Essential Questions:**

- 1. What elements in environment, location and culture influence the design of a building?**
  - 2. How do artists observe or learn from these structures to gain an understanding of linear perspective and space?**
  - 3. Once a sense of linear perspective and space is developed, how do artists interpret these in color using wet media mixed in with dry media?**
-

**Materials:** Watercolor, paper, illustration board, pencil.

---

**Procedure/Learning Experiences:**

1. The students are shown three videos with open discussion led by the teacher. The first is about Antoni Gaudi, the second is about Frank Gehry and the third is about Frank Lloyd Wright.
  2. After the videos are shown, there are visual examples of their works shown once again with questions from the teacher to check for understanding of their design vernacular by the students.
  3. Once this is reinforced, students are asked to print photo examples of their works with some other key names thrown in. Photos are reviewed by the teacher.
  4. Each student chooses three photos to create a triptych of images to work from and sketches are done.
  5. A demonstration of linear perspective as well as watercolor paint is done by the teacher.
  6. A mixed media demonstration, with examples, is shown utilizing colored pencil atop the dried watercolor.
  7. Students create their triptych of three images, all relating to one another in some way visually using pencil, watercolor and colored pencil.
- 

**Differentiation:** (check all that apply)

- (x) Process
  - (x) Content
  - (x) Product
- 

**Assessment:** (list types utilized)

1. Timely completion and effective use of class time.
2. Maturity in use of materials and creativity in use of methods.
3. Solid research for images, good editing in terms of composition and effective use of perspective.