

**Randolph Township Schools  
Randolph High School**

**DESIGN FUNDAMENTALS  
Curriculum**

*“True art is characterized by an irresistible urge in the creative artist.”  
- Albert Einstein*

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**Randolph Township Schools**  
**Department of Fine Arts**  
**Design Fundamentals**  
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## **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**  
**Design Fundamentals**

Introduction

**Design Fundamentals**

Design Fundamentals is the foundation and prerequisite course that enables students to develop the knowledge, skills and techniques necessary to pursue further study in the visual arts. The students learn to make aesthetic judgments and design decisions based on the various areas of study. Emphasis is placed on the use of drawing and painting techniques, color theory and the elements and principles of design as they pertain to each area of study. Growth in visual expression and understanding fundamental elements provides aesthetic awareness and qualitative judgment within the various design approaches.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Design Fundamentals**

<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 and Principles of Art and Design/Color Theory</b>
<b>10-12 weeks</b>	<b>II</b>	<b>Sketchbook/Drawing Intensive</b>
<b>10-12 weeks</b>	<b>III</b>	<b>Two-Dimensional Design/Media Exploration</b>
<b>10-12 weeks</b>	<b>IV</b>	<b>Three-Dimensional Design-Additive/Subtractive Art</b>

# RANDOLPH TOWNSHIP SCHOOL DISTRICT

## Design Fundamentals

### UNIT I: Elements and Principles of Art and Design/Color Theory

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	
<b>Students will know:</b> The elements and principles of art and design, as they are applied to the specific media being studied.  The element of line, value, form, size, shape, and color as they refer to composition.  The principles of balance, focal point, harmony, rhythm, contrast, and movement as they refer to composition.  The primary, secondary, tertiary, complimentary, analogous, and color harmony aspects of the color wheel as related to color combinations.  How to apply color principles, color theory, intensity, and value to artwork.  How to use value and contrast to create depth and movement	<b>Students will be able to:</b> Identify and explain the success of the elements and principles of art and design within a composition.  Define how the elements of art are used to create the principles of design.  Define how the principles combine the elements to create an aesthetic placement of ideas that will produce a good design.  Recognize, select, use, and care for the appropriate tools and techniques for production.  Apply and control the medium of choice for production.	1.1.12 A.1 1.1.12 A.2 1.1.12 A.3 1.1.12 A.4 1.1.12 B.1 1.1.12 B.2 1.1.12 C.1 1.1.12 C.2 1.1.12 C.3 1.1.12 D.1 1.1.12 D.2 1.2.12 A.1 1.2.12 A.2 1.3.12 D.1 1.3.12 D.2 1.3.12 D.3 1.3.12 D.4	

<p>within the artwork.</p> <p>Critique as an important aspect to reflection on the art making process, content, and finished project.</p> <p>The key vocabulary related to critiquing, including but not limited to: <i>tone, composition, texture, mood, atmosphere, lighting, viewpoint, subject matter</i>.</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.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>
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Design Fundamentals**  
**UNIT I: Elements and Principles of Art and Design/Color Theory**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Elements of Art &amp; Principles of 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>	Lecture and demonstration. Web sites, visuals, prints and videos. Visits to art museums and galleries.  Brommer, G. F. (2011). <i>Illustrated elements of art and principles of design</i> . Crystal Productions.  Hobbs, J., Salome, R., & Vieth, K. (2005). <i>The visual experience</i> . (3 ed.). Worcester: Davis Publications, Inc.  Knobler, N. <i>The visual dialogue</i> . Holt, Rinehart, and Winston, Inc.
<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>	Mittler, G. (2005). <i>Art in focus</i> . (5th ed ed.). Mission Hills, CA: Glencoe Publishing Company.  School Media Associates. (2003). <i>Art is..principles of design</i> [VHS].  Stokstad, M. (2008). <i>Art history</i> . (Third ed., Vol. 1). New Jersey: Pearson.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Design Fundamentals**  
**UNIT II: Sketchbook/Drawing Intensive**

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS	
All is multi-faceted in purpose. It is functional, communicative, expressive, and decorative.		<ul style="list-style-type: none"> <li>How is art purposeful in your life?</li> <li>Why does art evolve?</li> </ul>	
Sketching is the preliminary process of problem solving in art making.		<ul style="list-style-type: none"> <li>At what point does a sketchbook become a piece of artwork?</li> <li>How does one problem solve while still creating?</li> </ul>	
Innovation in art and the future of art are based on art history.		<p>In what unique ways are the elements and principles of design used to create particular styles?</p> <ul style="list-style-type: none"> <li>What makes a work of art “famous?”</li> </ul>	
The contributions that famous artists made to the world of art define the most primitive cultures and continue to be relevant today.		<ul style="list-style-type: none"> <li>How did art movements develop and how do they still influence art today?</li> </ul>	
KNOWLEDGE	SKILLS		CC/NJCCCS
<b>Students will know:</b>  Drawing is the backbone to all art production.  How to use a sketchbook as a diary of process, essential to the creation of art.  How to create, describe, and analyze a design using the elements and principles of design.  Key vocabulary terms including but not limited to: <i>pastels, oils, watercolor, collage, mixed media, techniques, sfumato, and chiaroscuro.</i>  Key vocabulary terms including but not limited to: <i>art style, modern, abstract, expressionism, impressionism, cubist.</i>  How to recognize, describe, analyze, and discuss the elements	<b>Students will be able to:</b> Engage in active and meaningful participation in classroom discussions and activities that demonstrate knowledge and understanding of the work of renowned artists.  Explain why the elements of design are used according to the principles of art.  Compare and contrast the differences between realistic and abstract art and the techniques related to each.  Choose and change materials that are appropriate for the creation of a work of art.  Evaluate the success of the chosen materials after the creation of a work of art.		1.1.12 A.1 1.1.12 A.2 1.1.12 A.3 1.1.12 A.4 1.1.12 B.1 1.1.12 B.2 1.1.12 C.1 1.1.12 C.2 1.1.12 C.3 1.1.12 D.1 1.1.12 D.2 1.2.12 A.1 1.2.12 A.2 1.3.12 D.1 1.3.12 D.2 1.3.12 D.3 1.3.12 D.4 1.3.12 D.5

and principles of design within the framework of a critique.	<p>Complete a writing prompt related to the influences of art and artists of the past on the art of today.</p> <p>Intuitively or consciously decide to use the elements and principles of design in a specific way to express meaning through an artwork.</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>
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Design Fundamentals**  
**UNIT II: Sketchbook/Drawing Intensive**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Sketchbook/Drawing Intensive</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>4-6 weeks</b>	<b>Unit II.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 hand studies and landscape drawings to gain understanding of perspective.</li> </ul>	Lecture and demonstration. Web sites, visuals, prints and videos. Visits to art museums and galleries. Still life setup.  Hobbs, J., Salome, R., & Vieth, K. (2005). <i>The visual experience</i> . (3 ed.). Worcester: Davis Publications, Inc.
<b>4-6 weeks</b>	<b>Unit II.2-Non-Objective/Abstract</b> <ul style="list-style-type: none"> <li>○ Complete an abstract artwork that incorporates content including color, shape, brushstrokes, size, scale, and process.</li> <li>○ Examples of this project include cubist-based artwork and image layering, with a focus on exploration of technique.</li> </ul>	Lacey, S. (2000). <i>Still life, start with art</i> . Copper Beech.  Mittler, G. (2005). <i>Art in focus</i> . (5th ed ed.). Mission Hills, CA: Glencoe Publishing Company.  Stokstad, M. (2008). <i>Art history</i> . (Third ed., Vol. 1). New Jersey: Pearson.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Design Fundamentals**  
**UNIT III: Two-Dimensional Design/Media Exploration**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Fundamental knowledge of the Elements and Principles of Design assists in critically describing, analyzing, interpreting, and evaluating a work of art.		<ul style="list-style-type: none"> <li>• What knowledge or background must a critic possess, and why?</li> </ul>	
Knowledge and appreciation of aesthetics applies to the creation of student's personal statements and to the critique of the artwork of others.		<ul style="list-style-type: none"> <li>• How does the appreciation of aesthetics yield a deeper understanding of a dimensional work?</li> <li>• Why do artists create self-portraits?</li> </ul>	
Two-Dimensional design is a fundamental component in the study of art history, serving as the "pillar" that supports the artistic process.		<ul style="list-style-type: none"> <li>• How can realistic, abstract, or non-objective design approaches be used to create a two dimensional work of art?</li> <li>• Does art expire?</li> </ul>	
Throughout history, portraiture has been used for self-expression.		<ul style="list-style-type: none"> <li>• How have artists throughout the ages used portraiture in their artwork?</li> <li>• By what means does the artist's choice of drawing medium affect the quality, feeling, and meaning of a drawing?</li> </ul>	
<b>KNOWLEDGE</b>		<b>SKILLS</b>	<b>CC/NJCCCS</b>
<b>Students will know:</b>		<b>Students will be able to:</b>	
Incorporation techniques of the elements and principles as well as symbols that enrich or support the communication of their ideas.		Identify the meaning of composition, how to analyze a composition and its relevance to the project.	1.1.12 A.1 1.1.12 A.2 1.1.12 A.3 1.1.12 A.4
Drawing techniques, including blind contour, continuous contour, shading, and pen and ink.		Sketch, draw, and shade a variety of themed projects using different drawing techniques to convey meaning and making.	1.1.12 B.1 1.1.12 B.2 1.1.12 C.1
Realistic drawing techniques including portraiture as a means of self-expression.		Sketch, draw, and shade a variety of portraits including facial details, self-portraits, and abstractions.	1.1.12 C.2 1.1.12 C.3 1.1.12 D.1
Painting techniques, including primary, secondary, tertiary, analogous, complimentary, and value scales.		Draw, paint, and refine details of a project by examining content and conditions of the subject.	1.1.12 D.2 1.2.12 A.1 1.2.12 A.2
Artistic presentation techniques including critiques and gallery			1.3.12 D.1

presentations.	<p>Outline the key terms associated with critique: e.g. composition, balance, color palette, scheme, unity, etc.</p> <p>Compare and contrast a variety of historically significant art styles: e.g. abstract expressionism, pop art, surrealism, cubism, photo realism, action painting, art nouveau, art deco.</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> <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>
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Design Fundamentals**  
**UNIT III: Two-Dimensional Design/Media Exploration**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Two-Dimensional Design/Media Exploration</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>2-3 weeks</b>	<b>Unit III.1-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>	Lecture and demonstration. Web sites, visuals, prints and videos. Visits to art museums and galleries. Still life setup.  Elger, D. (2008). <i>Abstract art</i> . Taschen.  Lacey, S. (2000). <i>Still life, start with art</i> . Copper Beech.
<b>2-3 weeks</b>	<b>Unit III.2-Color/Value</b> <ul style="list-style-type: none"> <li>○ Focus on a composition, which incorporates color and value as the primary focus.</li> <li>○ Varied color theory paintings, as technique is the focus of the unit. Examples of these projects include pop art portraits, self-portraits, and splatter paintings.</li> </ul>	Mittler, G. (2005). <i>Art in focus</i> . (5th ed ed.). Mission Hills, CA: Glencoe Publishing Company.  Van Vliet, R. (2009). <i>The art of abstract painting: A guide to creativity and free expression</i> . (1st ed.). Search Press.
<b>2-3 weeks</b>	<b>Unit III.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 magazine collaging and mixed media exploration.</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 architecture drawing/paintings and exploration of the “isms.”</li> </ul>	

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Design Fundamentals**  
**UNIT IV: Three Dimensional Design-Additive/Subtractive Art**

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Art is an inherent and integral part of our environment.		<ul style="list-style-type: none"> <li>What defines an “artist?”</li> <li>Why do certain themes recur in art?</li> </ul>
Culture often yields the materials and art themes that inspire artists.		<ul style="list-style-type: none"> <li>How do artists from different eras present similar themes?</li> <li>In what way can we understand works of art from other cultures from our own perspective?</li> </ul>
Surface design plays a major role in the visual arts, as it embellishes and enhances artwork.		<ul style="list-style-type: none"> <li>How does the choice of process influence the end result in art making?</li> <li>Does form dictate function and/or vice versa?</li> </ul>
Three-Dimensional design is a fundamental component in the study of art history, as sculpture can be found in the most ancient of cultures.		<ul style="list-style-type: none"> <li>Why are there so few great women artists in the realm of sculpture?</li> <li>In what way does sculpture tell a different story than two-dimensional art?</li> </ul>
KNOWLEDGE	SKILLS	CC/NJCCCS
<b>Students will know:</b>	<b>Students will be able to:</b>	
Sculptural objects are three-dimensional forms, in contrast to the two-dimensional art forms that had been previously studied.	Refine techniques and process in a variety of media.	1.1.12 A.1 1.1.12 A.2 1.1.12 A.3 1.1.12 A.4
Key vocabulary terms including but not limited to: <i>pliers, wire, clay, linocutter, fiber, weaving.</i>	Choose tools and techniques for a project to illicit a certain effect.	1.1.12 B.1 1.1.12 B.2 1.1.12 C.1 1.1.12 C.2
Key vocabulary terms including but not limited to: <i>relief, model, sculpt, scale, proportion, carving.</i>	Apply use and control of the medium.	1.1.12 C.3 1.1.12 D.1 1.1.12 D.2
Additive art forms as a process in art making that involves adding materials to a piece.	Create sculpture using the elements and principles of art and design.	1.2.12 A.1 1.2.12 A.2
Subtractive art forms, as a process in art making that involves taking materials away from a piece.	Create, critique, and evaluate the impact of sculpture on life outside of school.	1.3.12 D.1 1.3.12 D.2



Combination art forms, as a process in art making that involves mixed media techniques.	<p>Synthesize sculpture with other educational subjects.</p> <p>Continue the evaluation process by critiquing verbally and nonverbally through written reflections.</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> <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>
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Design Fundamentals**

**UNIT IV: Three Dimensional Design-Additive/Subtractive Art**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Three-Dimensional Design</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3-4 weeks</b>	<b>Unit IV.1 – Additive</b> <ul style="list-style-type: none"> <li>○ Define and utilize three-dimensional art forms in a project based on additive techniques.</li> <li>○ Introduction of new materials and techniques may include building and layering forms.</li> <li>○ Examples of these projects include wire and paper sculptures as well as mask making.</li> </ul>	<p>Lecture and demonstration. Web sites, visuals, prints and videos. Visits to art museums and galleries. Still life setup.</p> <p>Kamandy, M. (2012). <i>Additive. subtractive.</i> . (2nd ed.). Los Angeles, CA. :</p>
<b>3-4 weeks</b>	<b>Unit IV.2-Subtractive</b> <ul style="list-style-type: none"> <li>○ Define and utilize three-dimensional art forms in a project based on subtractive techniques.</li> <li>○ Introduction of new materials and techniques may include carving and relief forms.</li> <li>○ Examples of these projects include paper sculptures as well as relief printmaking.</li> </ul>	<p>Lacey, S. (2000). <i>Still life, start with art.</i> Copper Beech.</p> <p>Mittler, G. (2005). <i>Art in focus.</i> (5th ed ed.). Mission Hills, CA: Glencoe Publishing Company.</p>
<b>3-4 weeks</b>	<b>Unit IV.3-Combination</b> <ul style="list-style-type: none"> <li>○ Define and utilize a combination of techniques relative to additive and subtractive art forms.</li> <li>○ Varied materials will be used for enhancing techniques and understanding of workmanship skills.</li> <li>○ Examples of these projects include assemblages.</li> </ul>	

## **Appendix A - Resources:**

### **Sample Rubric**

Rubrics, Checklists, Self-assessment, Group critique, Reflective writing, Peer assessments, Portfolio evaluation, Sketchbooks, Journal entries, Presentations, Classroom participation, Quizzes and tests, Research papers.

Skills	Criteria				Total Points
Elements & Principles	6 or Less	7	8	9-10	
	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	
Creativity & Originality	Project incomplete or finished with no evidence of experimentation	Project finished but with trite imagery/solutions, no evidence of experimentation/originality	Project finished but no completely original, problem solved logically	Project finished with total originality after thorough experimentation	
Effort & Perseverance	Project finished or completed only after many prompts/ideals/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	
Craftsmanship & Skill	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	
Attitude & Responsibility	Student off task most of the 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	
Teacher Comments:					

## Appendix B - Resources: Sample Handout

### Elements and Principles of Art and Design

#### THESE DEFINITIONS BRING SUCCESS TO ANY PIECE OF ARTWORK

**Composition**--An orderly arrangement of elements using the principles of design. The principles of design help you to carefully plan and organize the elements of art so that you will hold interest and command attention. This is sometimes referred to as **visual impact**. In any work of art there is a thought process for the arrangement and use of the elements of design. The artist who works with the principles of good composition will create a more interesting piece of art it will be arranged to show a pleasing rhythm and movement. The center of interest will be strong and the viewers will not look away, instead, they will be drawn into the work. A good knowledge of composition is essential in producing good artwork. Some artists today like to bend or ignore these rules and therefore are experimenting with different forms of expression. We think that composition is very important. The following will assist you in understanding the basics of a good composition:

#### Elements Of Art

**Line** - is a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types of line can include actual, implied, vertical, horizontal, diagonal and contour lines.

**Color** - refers to specific hues and has 3 properties, Chroma, Intensity, and Value. The color wheel is a way of showing the chromatic scale in a circle using all the colors made with the primary triad. Complimentary pairs can produce dull and neutral color. Black and white can be added to produce tints (add white), shades (add black) and tones (add gray).

**Texture** - is about surface quality either tactile or visual. Texture can be real or implied by different uses of media. It is the degree of roughness or smoothness in objects.

**Shape** - is a 2-dimensional line with no form or thickness. Shapes are flat and can be grouped into two categories, geometric and organic.

**Form** - is a 3-dimensional object having volume and thickness. It is the illusion of a 3-D effect that can be implied with the use of light and shading techniques. Form can be viewed from many angles.

**Value** - is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

**Size** - refers to variations in the proportions of objects, lines or shapes. There is a variation of sizes in objects either real or imagined.

These elements are used to create the Principles of Design. Principles are the results of using the Elements. When you are working in a particular format (size and shape of the work surface) the principles are used to create interest, harmony and unity to the elements that you are using. You can use the Principles of design to check your composition to see if it has good structure.

## **Elements and Principles of Art and Design (cont'd)**

### **Principles of Compositional Design**

The principles of design are the recipe for a good work of art. The principles combine the elements to create an aesthetic placement of things that will produce a good design.

**Center of interest** - is an area that first attracts attention in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

**Balance** - is a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and unevenly balanced. Objects, values, colors, textures, shapes, forms, etc., can be used in creating a balance in a composition.

**Harmony** - brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape. (Notice how similar Harmony is to Unity - some sources list both terms)

**Contrast** - offers some change in value creating a visual discord in a composition. Contrast shows the difference between shapes and can be used as a background to bring objects out and forward in a design. It can also be used to create an area of emphasis.

**Directional Movement** - is a visual flow through the composition. It can be the suggestion of motion in a design as you move from object to object by way of placement and position. Directional movement can be created with a value pattern. It is with the placement of dark and light areas that you can move your attention through the format.

**Rhythm** - is a movement in which some elements recur regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

**The Principles of Design** are the **RESULTS** of your working with the **Elements of Art**. Use them in every piece of art you do and you will be happy with the results.

**Appendix-C Resources:**  
**Sample Lesson Plans**

**Visual and Performing Arts Lesson Plan**

**Teacher: C. Montone**

**Subject: Design Fundamentals**

**Unit: Communication/Sign Language**

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**Enduring Understandings/Objective:**

- 1. Students will learn to draw from direct observation as a means of communicating a verbal idea (ie: a word in sign language).**
  - 2. Students will employ these skills while referencing the American Sign Language Alphabet, choosing a word to illustrate and then creating it in a drawing.**
  - 3. Students will understand the importance of visual communication in a non-typical way.**
- 

**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.*

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**Essential Questions:**

- 1. How do we create images out of words and words out of images?**
  - 2. How do we visually communicate with a language used to replace sound?**
  - 3. How do we build better observational drawing skills while studying graphics?**
-

**Materials:** American Sign Language chart, pencil, sketchbook, illustration board, tracing paper.

**Procedure/Learning Experiences:**

1. Students will be given a talk/visual presentation on the elements and principles of art and design, from which they take notes.
  2. Students will download and print the American Sign Language alphabet, using this to position their hands in varied ways. At first, they will practice drawing these positions in their sketchbooks.
  3. Students will develop solid sketches, trace these after they have been refined and then transfer them to illustration board (where they will be refined even further) in pencil. These will act as hand gesture drawings that will also spell out a 5 or 6-letter word of their choice.
  4. Lesson will include much modeling and guided practice.
  5. Lesson will end with a critique, which will not only cover the drawing skill but also the effectiveness of the image as a communication tool.
- 

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

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

**Assessment:** (list types utilized)

1. Based on timely completion, use of class time, attention to reference.
2. Based on development of rendering skill, proportion and use of value scale.
3. Based on visual impact of the drawing (and communication effectiveness).

**Enduring Understandings/Objective:**

1. The students will understand what Pop Art's influence on contemporary art and culture has been
  2. The students will be able to identify, describe and understand what influenced the 20<sup>th</sup> century movement known as Pop Art
  3. The students will be able to create their own Pop Art inspired acrylic portraits and in turn, have a reinforcement on color theory and learn how to use acrylic paint.
- 

**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.*

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**Essential Questions:**

1. What are the main tenets of Pop Art? How is it different from other art movements of the 20<sup>th</sup> century?
  2. How did this art movement effect today's 21<sup>st</sup> century culture? Where do we see strains of this today?
  3. How do we interpret our friends, relatives or any basic person we see and translate their image into a Pop Art form language?
  4. What is the basic form language of Pop Art? What does it look like and what are its identifying characteristics?
- 

**Materials:** Paper, acrylic paint, brushes, sketchbooks, pencils, palettes.

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**Procedure/Learning Experiences:**

1. The teacher shows examples of Pop Art as an anticipatory set.
  2. The students are shown two videos on Pop Art as a movement... and with autobiographical information on two of its godfathers... Lichtenstein and Warhol.
  3. Discussion is raised to reinforce cultural and technical understanding of the processes used.
  4. Students research, choose and print photos of people to depict, choosing one.
  5. Students sketch these faces with a value scale, refining these on illustration board.
  6. Teacher gives a demonstration of the use of acrylic paint and color mixing.
  7. Students paint their final paintings with guidance from teacher.
- 

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

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

**Assessment: (list types utilized)**

1. Timely completion and use of class time.
2. Mature use of color as an element and paint as medium.
3. Effective composition, rendering and application of skills.

**Appendix-D Resources:**  
**Sample Reflection/Quiz**

Design Fundamentals and Drawing

NOTE: Please refer to the exam review sheets when answering the following questions. You should apply what you learned in class as well as what we covered in the review when formulating your answers to these questions.

**PLEASE ANSWER ALL QUESTIONS ON A SEPARATE SHEET OF PAPER.**

- 1.) In this work by George Grosz, showing a street in New York City in 1932, please talk about how line was used to create depth and show distance. Does the scene appear to have movement in it? Why or why not? Please describe what he did to create this illusion or what he could have done to make it more realistic.
- 2.) In this pastel drawing of the woman in the red jacket, how does the artist use texture to surprise the eye? First, look at the work and define whether or not the artist explicitly created a texture or implied that the figure actually has that texture in real life. What techniques did they employ to make this illusion on the paper? Also, in your opinion, is texture an effective and unique visual element here? Do you feel that it adds to or takes away from the overall impact of the image?
- 3.) In this pastel drawing of a sewer by Edgar Mueller, please list all of the elements that you see working to support the illusions of form and space. Use your study guide to refresh your memory of these elements and next to each, please say how they support the effectiveness that the overall image has in fooling the eye to believe that this drawing is indeed a giant, gaping hole in a London sidewalk.
- 4.) In this 2005 work by the artists Gilbert and George, describe the three main colors you see utilized to create this work of art. Are they intense? Are they muted and dark? Also, please identify and describe the following: If this work of art were not on a computer monitor or on the walls of an art gallery or museum, what else would be an effective placement for this image? Would it work as part of an ad campaign on a billboard? Would it work as a graphic on a piece of clothing? The choices for this are limitless, but what I am interested in is how you think about what you see before you and what else this image could be used for in the grand scheme of our multimedia culture. If you feel it has NO value in the world outside of being a part of an art gallery exhibit, please explain why.

**Appendix-F Resources:**  
**Sample Exam**

**FINAL EXAM: Design Fundamentals:**

**PLEASE WRITE ALL ANSWERS ON A SEPARATE SHEET OF PAPER.**

**PLEASE DO NOT WRITE ON THE TEST PAGE.**

1.) Please define the 7 Elements Of Art, as stated below.

Line. Texture. Shape. Form. Space. Value. Color.

2.) Please identify which elements of art are the MOST noticeable and effective in the painting “Cheesehead” by David Salle. Give an explanation as to why each element that you chose is used effectively (meaning: what it gives to the piece).

3.) Give some thought to what other elements, compositional items, objects or effects could make this piece more dynamic. If you feel that there is an element in this piece of work that is overtly distracting and destroys visual balance, identify which one it is. Once you have an idea about this, please describe in detail what could be changed.

4.) Please define the 8 Principles Of Design, as stated below.

Balance, Emphasis, Harmony, Variety, Gradation, Movement, Rhythm, Proportion

5.) Please identify which elements of art are the MOST noticeable and effective in the painting “Valley Streets” by Wayne Thiebaud. Give an explanation as to why each principle that you chose is used effectively (meaning: what it gives to the piece).

6.) Please identify and describe what details in the painting “The Street Enters The House” by Umberto Boccioni give the painting the following: movement, harmony and variety. Also, based on your observation of this painting, where is the artist placing emphasis?

**Appendix-F Resources:**  
**Sample Sources**

Lecture and demonstration. Web sites, visuals, prints and videos. Visits to art museums and galleries.

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