# Paulsboro Schools

# Curriculum

### Gifted & Talented Art

### Grade 12

### 2012

# PAULSBORO SCHOOL DISTRICT

## <u>Superintendent</u>
## Dr. Frank Scambia
## <u>BOARD OF EDUCATION</u>

**Curriculum writing team members:**
**Margaret LaDue**
**Christine O'Malley**

**\*Greenwich Township Board of Education Representative**

# Paulsboro Schools Mission Statement

The mission of the Paulsboro School District is to provide each student educational opportunities to assist in attaining their full potential in a democratic society.

Our instructional programs will take place in a responsive, community based school system that fosters respect among all people.

Our expectation is that all students will achieve the New Jersey Core Curriculum Content Standards (NJCCCS) at every grade level.

**Introduction/Philosophy:** Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations`. The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

## Educational Goals (taken from NJCCCS)

·Define and solve artistic problems with insight, reason, and technical proficiency.
•Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
•Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
•Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts- related project.
·Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
•Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
•Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
•Understands and impacts the increasingly complex technological environment.

# Art 4
# Scope and Sequence Map

## Quarter 1

### Big Idea 1:
**1.1 The Creative Process:**
*All students will demonstrate an understanding of the elements and principles that govern the creation of works visual art.*

### Big Idea 2:
**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.*

### Big Idea 3:
**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works visual art.*

### Big Idea 4:
**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of visual art.*

## Quarter 2: see Quarter 1

## Quarter 3: see Quarter 1

## Quarter 4: see Quarter 1

# Curriculum Management System – Marking Period 1

| Visual Art<br>Grades 11 & 12 | Suggested days of instruction: one marking period |
|---|---|
| **Quarter 1**<br><br>**Objective/ Cluster Concept/ Cumulative Progress Indicators**<br>**Taken from CPI's in NJCCCS standards**<br>http://www.nj.gov/education/aps/cccs/<br><br># The student will be able to:<br><br>1.1.12.D.1<br>1.1.12.D.2<br><br>1.2.12.A.1<br>1.2.12.A.2<br><br>1.3.12.D.1<br>1.3.12.D.2<br>1.3.12.D.3<br>1.3.12.D.4<br>1.3.12.D.5<br><br>1.4.12.A.1<br>1.4.12.A.2<br>1.4.12.A.3<br>1.4.12.A.4<br><br>1.4.12.B.1<br>1.4.12.B.2<br>1.4.12.B.3 | **Big Ideas 1, 2, 3, & 4 are all embedded in each topic.**<br>**Big Idea 1: The Creative Process**<br>**Big Idea 2: History of the Arts and Culture**<br><br>**Big Idea 3: Performance**<br><br>**Big Idea 4: Aesthetic Responses & Critique Methodologies**<br><br>## Topic: Advertising / Graphic Arts<br><br>## Overarching Goals:<br>•Define and solve artistic problems with insight, reason, and technical proficiency.<br>•Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.<br>•Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.<br>•Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts- related project.<br>•Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.<br>•Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.<br>•Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.<br>•Understands and impacts the increasingly complex technological |

environment.

# Goal 1: The student will take on the role of employee in a Graphic Arts firm.

## Essential Questions:

How do underlying structures unconsciously guide the creation of art works?
Does art have boundaries?
Does art define culture or does culture define art?
What is old and what is new in any work of art?
How important is "new" in art?
How does creating and performing in the arts differ from viewing the arts?
To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?
When is art criticism vital and when is it not?

## Enduring Understanding:

Underlying structures in art can be found via analysis and inference.
Breaking accepted norms often gives rise to new forms of artistic expression.
Culture affects self-expression, whether we realize it or not.
Every artist has a style; every artistic period has a style.
The arts serve multiple functions: enlightenment, education, and entertainment.
Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
The artistic process can lead to unforeseen or unpredictable outcomes.
The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

## Conceptual Understanding:

Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.
Stimuli for the creation of artworks can come from many places,

## Learning Activities: Students will be assigned various design jobs. TSW brainstorm and create a presentation for the "client" at which time suggestions for changes will be made and incorporated. Once approved, TSW execute the job.

## Assessment Models:

Critique, discussion, teacher rubrics, self-evaluations.

## Additional resources:

Internet, graphics computer programs, art reproductions, power point, videos, various art supplies

| | including other arts disciplines. | |
| --- | --- | --- |
| | Cultural and historical events impact art-making as well as how audiences respond to works of art.
Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.

How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.
Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.
The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.
Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.
Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.

Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
Art and art-making reflect and affect the role of technology in a global society. | |

# Curriculum Management System – Marking Period 2

| Visual Art Grades 11 & 12 | **Suggested days of instruction:** one marking period |
|---|---|
| **Quarter 1 Objective/ Cluster Concept/ Cumulative Progress Indicators** <br> **Taken from CPI's in NJCCCS standards** <br> http://www.nj.gov/education/aps/cccs/ <br> **The student will be able to:** <br> 1.1.12.D.1 <br> 1.1.12.D.2 <br><br> 1.2.12.A.1 <br> 1.2.12.A.2 <br><br> 1.3.12.D.1 <br> 1.3.12.D.2 <br> 1.3.12.D.3 <br> 1.3.12.D.4 <br> 1.3.12.D.5 <br><br> 1.4.12.A.1 <br> 1.4.12.A.2 <br> 1.4.12.A.3 <br> 1.4.12.A.4 | **Big Ideas 1, 2, 3, & 4 are all embedded in each topic.** <br> **Big Idea 1: The Creative Process** <br> **Big Idea 2: History of the Arts and Culture** <br><br> **Big Idea 3: Performance** <br><br> **Big Idea 4: Aesthetic Responses & Critique Methodologies** |
| | **Topic: Portfolio Prep** |
| | **Overarching Goals:** <br> ·Define and solve artistic problems with insight, reason, and technical proficiency. <br> •Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives. <br> •Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods. <br> •Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts- related project. <br> ·Creates, reshapes, and fully participates in the enhancement of the quality of life, globally. <br> •Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities. <br> •Possesses essential technical skills and abilities significant to many aspects of life and work in the 21$^{st}$ century. <br> •Understands and impacts the increasingly complex technological |

| | |
|---|---|
| 1.4.12.B.1<br>1.4.12.B.2<br>1.4.12.B.3 | environment. |

## Goal 1:
The student will work independently on artwork to fulfill his/her portfolio requirement for art college.

## Essential Questions:
How do underlying structures unconsciously guide the creation of art works?
Does art have boundaries?
Does art define culture or does culture define art?
What is old and what is new in any work of art?
How important is "new" in art?
How does creating and performing in the arts differ from viewing the arts?
To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?
When is art criticism vital and when is it not?

## Enduring Understanding:
Underlying structures in art can be found via analysis and inference.
Breaking accepted norms often gives rise to new forms of artistic expression.
Culture affects self-expression, whether we realize it or not.
Every artist has a style; every artistic period has a style.
The arts serve multiple functions: enlightenment, education, and entertainment.
Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
The artistic process can lead to unforeseen or unpredictable outcomes.
The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

## Conceptual Understanding:
Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor,

## Learning Activities:
Students will work on various artworks with a concentration on drawing. One painting, one print, and one work of other media must also be included. Artwork from Art 3 and 4 will be considered for inclusion. 10 – 12 pieces will be required by the end of the school year.

## Assessment Models:
Critique, discussion, teacher rubrics, self-evaluations.

## Additional resources:
Internet, graphics computer programs, art reproductions, power point, videos, various art supplies

symbolism, and allegory.
Stimuli for the creation of artworks can come from many places, including other arts disciplines.

Cultural and historical events impact art-making as well as how audiences respond to works of art.
Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.

How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.
Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.
The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.
Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.
Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.

Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
Art and art-making reflect and affect the role of technology in a global society.

# Curriculum Management System – Marking Period 3

| Visual Art<br>Grades 11 & 12 | **Suggested days of instruction:** one marking period |
|---|---|
| **Quarter 1**<br>**Objective/ Cluster**<br>**Concept/**<br>**Cumulative**<br>**Progress**<br>**Indicators**<br>Taken from CPI's in NJCCCS standards<br>http://www.nj.gov/education/aps/cccs/<br><br>**The student will be able to:**<br>1.1.12.D.1<br>1.1.12.D.2<br><br>1.2.12.A.1<br>1.2.12.A.2<br><br>1.3.12.D.1<br>1.3.12.D.2<br>1.3.12.D.3<br>1.3.12.D.4<br>1.3.12.D.5<br><br>1.4.12.A.1<br>1.4.12.A.2<br>1.4.12.A.3 | **Big Ideas 1, 2, 3, & 4 are all embedded in each topic.**<br>**Big Idea 1: The Creative Process**<br>**Big Idea 2: History of the Arts and Culture**<br>**Big Idea 3: Performance**<br>**Big Idea 4: Aesthetic Responses & Critique Methodologies**<br><br>**Topic: Theater Arts**<br><br>**Overarching Goals:**<br>·Define and solve artistic problems with insight, reason, and technical proficiency.<br>•Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.<br>•Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.<br>•Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts- related project.<br>·Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.<br>•Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.<br>•Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century. |

| 1.4.12.A.4<br><br>1.4.12.B.1<br>1.4.12.B.2<br>1.4.12.B.3 | •Understands and impacts the increasingly complex technological environment. |
|---|---|

**Goal 1:** The student will work as part of a team designing and creating theater sets.

## Essential Questions:

How do underlying structures unconsciously guide the creation of art works?
Does art have boundaries?
Does art define culture or does culture define art?
What is old and what is new in any work of art?
How important is "new" in art?
How does creating and performing in the arts differ from viewing the arts?
To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?
When is art criticism vital and when is it not?

## Enduring Understanding:

Underlying structures in art can be found via analysis and inference.
Breaking accepted norms often gives rise to new forms of artistic expression.
Culture affects self-expression, whether we realize it or not.
Every artist has a style; every artistic period has a style.
The arts serve multiple functions: enlightenment, education, and entertainment.
Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
The artistic process can lead to unforeseen or unpredictable outcomes.
The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

## Conceptual Understanding:

Common themes exist in artwork from a variety of cultures

## Learning Activities: Students
will research and design various sets for the annual school theater production. Once the theater director/producer has approved designs, drawings will be set to scale. Students will be trained in set painting techniques. Sets will be painted.

## Assessment Models:

Critique, discussion, teacher rubrics, self-evaluations.

## Additional resources:

Internet, graphics computer programs, art reproductions, videos, various art supplies

| | across time and are communicated through metaphor, symbolism, and allegory.<br>Stimuli for the creation of artworks can come from many places, including other arts disciplines.<br><br>Cultural and historical events impact art-making as well as how audiences respond to works of art.<br>Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.<br><br>How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.<br>Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.<br>The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.<br>Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.<br>Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.<br><br>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.<br>Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.<br>Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.<br>Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.<br><br>Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.<br>The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.<br>Art and art-making reflect and affect the role of technology in a global society. | |

# Curriculum Management System – Marking Period 4

| Visual Art<br>Grades 11 & 12 | **Suggested days of instruction:** one marking period |
|---|---|
| **Quarter 1**<br>**Objective/ Cluster**<br>**Concept/**<br>**Cumulative**<br>**Progress**<br>**Indicators**<br>**Taken from CPI's in NJCCCS standards**<br>http://www.nj.gov/education/aps/cccs/<br>**The student will be able to:**<br>1.1.12.D.1<br>1.1.12.D.2<br><br>1.2.12.A.1<br>1.2.12.A.2<br><br>1.3.12.D.1<br>1.3.12.D.2<br>1.3.12.D.3<br>1.3.12.D.4<br>1.3.12.D.5<br><br>1.4.12.A.1<br>1.4.12.A.2<br>1.4.12.A.3 | **Big Ideas 1, 2, 3, & 4 are all embedded in each topic.**<br>**Big Idea 1: The Creative Process**<br>**Big Idea 2: History of the Arts and Culture**<br>**Big Idea 3: Performance**<br>**Big Idea 4: Aesthetic Responses & Critique Methodologies**<br><br>**Topic: Portfolio Completion & Presentation**<br><br>**Overarching Goals:**<br>·Define and solve artistic problems with insight, reason, and technical proficiency.<br>•Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.<br>•Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.<br>•Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts- related project.<br>·Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.<br>•Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.<br>•Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century. |

| | |
|---|---|
| 1.4.12.A.4<br><br>1.4.12.B.1<br>1.4.12.B.2<br>1.4.12.B.3 | •Understands and impacts the increasingly complex technological environment. |

**Goal 1:** The student will complete his/her art portfolio for presentation.

| | |
|---|---|
| **Essential Questions:**<br>How do underlying structures unconsciously guide the creation of art works?<br>Does art have boundaries?<br>Does art define culture or does culture define art?<br>What is old and what is new in any work of art?<br>How important is "new" in art?<br>How does creating and performing in the arts differ from viewing the arts?<br>To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?<br>When is art criticism vital and when is it not?<br><br>**Enduring Understanding:**<br>Underlying structures in art can be found via analysis and inference.<br>Breaking accepted norms often gives rise to new forms of artistic expression.<br>Culture affects self-expression, whether we realize it or not.<br>Every artist has a style; every artistic period has a style.<br>The arts serve multiple functions: enlightenment, education, and entertainment.<br>Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.<br>The artistic process can lead to unforeseen or unpredictable outcomes.<br>The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks. | **Learning Activities:**<br>Students will complete all portfolio pieces. One painting, one print, and one work of other media must also be included along with a self portrait, still life, and abstract drawing. Artwork will be matted and photographed. 10 – 12 pieces are required for final review.<br><br>**Assessment Models:**<br>Critique, discussion, teacher rubrics, self-evaluations.<br><br>**Additional resources:**<br>Internet, graphics computer programs, art reproductions, videos, various art supplies |

# Conceptual Understanding:

Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.
Stimuli for the creation of artworks can come from many places, including other arts disciplines.

Cultural and historical events impact art-making as well as how audiences respond to works of art.
Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.

How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.
Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.
The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.
Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.
Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.

Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical

| | context in which it is performed or shown.<br>Art and art-making reflect and affect the role of technology in a global society. | |
|---|---|---|