ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

VISUAL AND PERFORMING ARTS DEPARTMENT

Painting II

Board of Education

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BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will betrue not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countriesthat produce the most important new products and services can capture a premium in the world market ... (2007, National Center on Education and the Economy)

Patience, effective communication, decision making, and self-awareness are skills that transcend any one discipline. The visual arts present a unique environment within which these critical thinking skills can be developed and practiced. Paints and brushes are inanimate objects, only capable of responding to the commands of the individual who wields them. Painting is a form of visual communication, the marks made on a surface can reveal so much about the individual who put them there. The level of ability and effort, as well as the intent of the artist, are all determining factors in what we create and what we perceive. The painting program at Robbinsville High school is designed to provide students with the opportunity to examine their assumptions about the process of painting, the role it plays in our society and their perceived ability level while they develop an informed and deeply personal response to the wide variety of paintings they will respond to as well as create, as ther endeavor to become more proficient innovative thinkers and effective communicators.

Course Description

Painting 2 provides a more in depth experience in which the students are expected to synthesize the practical and theoretical skills gained in Painting 1 as they develop a portfolio of expressive and thematic personal work that reveals a greater connection to the world around them. With its basis rooted in the mission of the NJ Core Curriculum Content Standards for visual art instruction, Painting 2 serves to, "Enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language." The five curriculum units do not need to be approached chronologically, instead, they provide a suggested thematic framework. Each unit title is a word that holds double meaning…the word refers both to a specific painting technique in addition to the more generally applied definition(s). The challenge then lies with each student to create a visual response that not only demonstrates the named technique, but also addresses the topic. The culminating experience will be a presentation of the complete body of work accompanied by a detailed written or verbal, or alternatively documented description of the choices, planning and process that led to each finished piece. Other art terms which meet the multiple-definition criteria may be included at the discretion of the instructor. Examples of future unit considerations include: relief, value, additive, translucency.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
● The Visual Experience, Emily Jean Hood	● Art Fundamentals, Gilles Beloeil ● Google Arts & Culture ● Artstor ● www.metmuseum.org ● www.moma.org ● www.theartstory.org ● Teacher-created resources ● Various internet resources

Social Emotional Learning Connections
Below are the five core SEL Competencies as outlined by CASEL, and examples of how each may be addressed within this curriculum *The examples below are adapted from SELarts.org*

Self-awareness: The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.

Example 1: Students explore how awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas.
Example 2: Students explore how one's thoughts and feelings connect to artistic works to make meaning.

Self-management: The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

Example 1: The creative process requires students to persevere and strategies to overcome obstacles in order to successfully execute their vision.
Example 2: Through engagement in the artistic process, students develop strategies for managing emotions, thoughts, and behaviors.

Social awareness: The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.

Example 1: Artists consider the thoughts, feelings, and perspectives of others, and the influence of these factors' relationship with the artist's intent.
Example 2: Student artists must build self-confidence and social awareness when preparing an artwork for public display or presentation.

Relationship skills: The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.

Example 1: Artists conceptualize and generate ideas and works in relationship with others.
Example 2: Artists are able to explain their intent and creative choices in constructive ways.

Responsible decision-making: The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

Example 1: Artists rely on problem solving, critical thinking, and personal perspective when making creative choices.
Example 2: Artists must consider personal, ethical, safety, and civic impacts when making decisions as part of the creative process.

Integration of 21st Century Themes and Skills

NJSLS-CLKS 9.4: Life Literacies and Key Skills	
Creativity and Innovation	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5
Critical Thinking and Problem Solving	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5
Digital Citizenship	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5
Global and Cultural Awareness	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1
Information and Media Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1
Technology Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger and more resilient." Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Career Awareness and Planning Standards 9.2	
9.2.12.CAP.3 Investigate how continuing education contributes to one's career and personal growth	Example: Students explore different careers in the arts and determine pathways to achieve them.
9.2.12.CAP.6 Identify transferable skills in career choices and design alternative career plans based on those skills.	Example: Students will determine which skills from the arts are transferable to success in other areas in their lives.
9.2.12.CAP.8 Determine job entrance criteria used by employers in various industry sectors	Example: Students will identify which skills are needed for different careers, college programs, and other post-secondary plans that employ various aspects of the arts.

Painting 2

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Unit 1: Wash	The term wash refers to a specific painting process indicated by broad, sweeping applications of diluted color.. The goal of this unit is to have the student: ● research and practice the technique ● generate imagery that expresses the non-art definitions of the word wash. ● combine the technique and the imagery into a single cohesive project.	3-4 weeks	Students can describe/explain one rudimentary example of what the title term means in both the art and non-art context and/or one example of how the term could be depicted.	Students can describe/demonstrate the process or technique indicated by the title term, as well as reference work by established artists in which it appears. In addition, students can note/sketch/plan more than one concept for their proposed project.	Students can produce a cohesive finished product and articulate how the imagery & method/process and reflect the title term in the chosen context.
Unit 2: Resist	The term resist refers to a painting process indicated by creating or altering the surface of the composition to interfere with the normal paint application process. The goal of this unit is to have the student: ● research and practice the technique ● generate imagery that expresses the non-art definitions of the word resist. ● combine the technique and the imagery into a single cohesive project.	3-4 weeks	Students can describe/explain one rudimentary example of what the title term means in both the art and non-art context and/or one example of how the term could be depicted.	Students can describe/demonstrate the process or technique indicated by the title term, as well as reference work by established artists in which it appears. In addition, students can note/sketch/plan more than one concept for their proposed project.	Students can produce a cohesive finished product and articulate how the imagery & method/process and reflect the title term in the chosen context.

Unit 3: Overlay	The term overlay refers to the painting process of building up translucent layers of paint to define shapes and create hue variation. The goal of this unit is to have the student: ● research and practice the technique ● generate imagery that expresses the non-art definitions of the word overlay/overlying. ● combine the technique and the imagery into a single cohesive project.	3-4 weeks	Students can describe/explain one rudimentary example of what the title term means in both the art and non-art context and/or one example of how the term could be depicted.	Students can describe/demonstrate the process or technique indicated by the title term, as well as reference work by established artists in which it appears. In addition, students can note/sketch/plan more than one concept for their proposed project.	Students can produce a cohesive finished product and articulate how the imagery & method/process and reflect the title term in the chosen context.
Unit 4: Flat	The term flat can refer to both paint that has no reflective qualities, and a usi of space that creates no sense of dimension, keeping all elements constrained to a two dimensional plane. The purpose of this unit is to have the student: ● research and determine a process to highlight the visual properties listed above. ● generate imagery that expresses the non-art definitions of the word flat. ● combine the technique and the imagery into a single cohesive project.	3-4 weeks	Students can describe/explain one rudimentary example of what the title term means in both the art and non-art context and/or one example of how the term could be depicted.	Students can describe/demonstrate the process or technique indicated by the title term, as well as reference work by established artists in which it appears. In addition, students can note/sketch/plan more than one concept for their proposed project.	Students can produce a cohesive finished product and articulate how the imagery & method/process and reflect the title term in the chosen context.
Unit 5: Deep	The term deep can refer to both the illusion of three dimensional space, and to a high pigment saturation level. The purpose of this unit is to have the student: ● research and determine a process to highlight the visual properties listed above. ● generate imagery that expresses the non-art definitions of the word deep. ● combine the technique and the imagery into a single cohesive project.	3-4 weeks	Students can describe/explain one rudimentary example of what the title term means in both the art and non-art context and/or one example of how the term could be depicted.	Students can describe/demonstrate the process or technique indicated by the title term, as well as reference work by established artists in which it appears. In addition, students can note/sketch/plan more than one concept for their proposed project.	Students can produce a cohesive finished product and articuate how the imagery & method/process and reflect the title term in the chosen context.

Robbinsville Public Schools

Unit 1: Wash, Unit 2: Resist , Unit 3: Overlay , Unit 4: Flat, Unit 5: Deep

The following standards-based framework is to be applied to each subsequent unit.

Enduring Understandings:	Essential Questions:
● When applying an art technique, it is essential to bear in mind its meaning and purpose.	● What does the term: *wash, resist, overlay, flat, deep* mean in the world of art?
● There is a connection between art terminology and the multifaceted nuances of the English language.	● What does the term: *wash, resist, overlay, flat, deep* mean, in all its implications, outside the world of art?
● The choices made when composing a work of art can reveal a much deeper concept than may be assumed at first glance.	● How can you translate both the art technique and the real world meaning into a single cohesive composition?

Interdisciplinary Connection

NJSLS Literacy SL.9-10.1.B Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.

Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof. Cr1a 1.5.12prof. Cr1b 1.5.12prof. Cr2a 1.5.12prof. Cr2b 1.5.12prof. Cr3a 1.5.12prof.P r4a	How has the title term process/technique been used in the past?	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	Examine physical differences of the title term process/technique in examples of art from across chronological and cultural periods.	RHS Art Reference Collection: books, posters, Online Museum Collections and other digital references Local, physical art collections - Princeton University Art Museum, New York & Philadelphia Galleries and Museums	Group Discussion Written, verbal, or alternatively documented response: charts, posters, journals, etc.

1.5.12prof.Pr6a 1.5.12prof.Re7b 1.5.12prof.Cn11a 1.5.12prof.Cn11b 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	How has the cultural context impacted aesthetic variations in application of the title term process/technique?	Justify the impact of innovations in the arts (e.g., the widespread use of instagram filters to manipulate images) on societal norms and habits of mind in various historical eras.	Differentiate innovative applications of the title term process/technique specifically resulting from cultural practice.	RHS Art Reference Collection: books, posters, etc. Online Museum Collections and other digital references Local, physical art collections - Princeton University Art Museum, New York & Philadelphia Galleries and Museums	Sketches & Notes Written, verbal, or alternatively documented response: charts, posters, journals, etc.
	What can you do with the title term process/technique that is relevant to your intended message?	Synthesize the elements of art and principles of design in an original portfolio of two and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity	Apply the title term process/technique with contextually relevant intent.	In-class demonstrations or tutorials Online Resources	Fully Developed Project
	How can you develop a personal visual response to each title term that encompases bitht the process/technique, and the more commonly understood meaning?	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.	Generate one or more concepts to fit the general definition of the title term.	In-class demonstrations or tutorials Online Resources	Sketches & Drafts
	What does the aesthetic and methodology of each visual response to a title term communicate to the viewer?	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.	Explain the reasons and methods behind each choice.	Self Reflection Peer Response RHS Art Reference Collection: books, posters, etc. Online Museum Collections and other digital references	Companion Materials to support Fully Developed Project: Museum cards, brochures, etc.
	What is most successfully communicated in your composition? How do you know?	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.	Question others to gather alternative perspectives on the success of your work.	Peer Group and Non-Peer Group Surveys Formal Critique	Written, verbal, or alternatively documented response: charts, posters, journals, etc.

				Self-Reflection	
	How does your work relate to similar work that came before it?	Identify the styles and artistic processes used in the creation of culturally and historically diverse two and three-dimensional artworks, and emulate those styles by creating an original body of work.	Compare and contrast the application of the title term technique/process in your work to that in work that influenced yours.	RHS Art Reference Collection: books, posters, Online Museum Collections and other digital references Local, physical art collections - Princeton University Art Museum, New York & Philadelphia Galleries and Museums	Written, verbal, or alternatively documented response: charts, posters, journals, etc.
	How does your own culture impact the decisions you made in your composition?	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.	Analyze personal beliefs and norms to assess their impact on aesthetic decisions.	Philosophical & Faith Based Texts Online Cultural Resources Personal Statements	Written, verbal, or alternatively documented response: charts, posters, journals, etc.
	How could others respond to your composition that may be different that what you intended, based on their own culture/set of experiences?	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.	Reflect on the overall success of your visual message by soliciting viewer response .	Peer Group and Non-Peer Group Surveys Formal Critique	Written, verbal, or alternatively documented response: charts, posters, journals, etc.

General Differentiated Instruction Strategies

- Leveled texts
- Chunking texts
- Choice board
- Socratic Seminar
- Tiered Instruction
- Small group instruction
- Guided Reading
- Sentence starters/frames
- Writing scaffolds
- Tangible items/pictures
- Adjust length of assignment

- Repeat, reword directions
- Brain breaks and movement breaks
- Brief and concrete directions
- Checklists for tasks
- Graphic organizers
- Assistive technology (spell check, voice to type)
- Study guides
- Tiered learning stations
- Tiered questioning
- Data-driven student partnerships
- Extra time

Possible Additional Strategies for Special Education Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
- Extra time for assigned tasks - Adjust length of assignment - Timeline with due dates for reports and projects - Communication system between home and school - Provide lecture notes/outline	- Extra Response time - Have students verbalize steps - Repeat, clarify or reword directions - Mini-breaks between tasks - Provide a warning for transitions - Reading partners	- Precise step-by-step directions - Short manageable tasks - Brief and concrete directions - Provide immediate feedback - Small group instruction - Emphasize multi-sensory learning	- Teacher-made checklist - Use visual graphic organizers - Reference resources to promote independence - Visual and verbal reminders - Graphic organizers
Assistive Technology	**Assessments and Grading**	**Behavior/Attention**	**Organization**

• Computer/whiteboard • Tape recorder • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback	• Individual daily planner • Display a written agenda • Note-taking assistance • Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

English Language Learner (ELL) Resources

- Learning style quiz for students- http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml
- "Word clouds" from text that you provide-http://www.wordle.net/
- Bilingual website for students, parents and educators: http://www.colorincolorado.org/
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-http://www.online-stopwatch.com/
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-http://www.wida.us/
- Everything ESL - http://www.everythingESL.net
- ELL Tool Box Suggestion Site Http://www.wallwisher.com/wall/ell toolbox
- Hope4Education - http://www.hope4education.com
- Learning the Language http://blogs.edweek.org/edweek/learning-the-language/
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: http://www.flenj.org/Publications/?page=135
- OELA - http://www.ed.gov/offices/OBEMLA
- New Jersey Department of Education- Bilingual Education information http://www.state.nj.us/education/bilingual/

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. https://animoto.com
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. http://bookbuilder.cast.org/
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. http://www.cast.org
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. http://www.cosketch.com/
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. http://crayon.net/ Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and

contrast, and more! http://www.educationoasis.com/printables/graphic-organizers/
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. http://www.edutopia.org/
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. http://edu.glogster.com/?ref=personal
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. http://www.learner.org/interactives/story/index.html
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. http://www.nwp.org
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. http://pacecar.missingmethod.com/