

Madison Public Schools

Grade 7 Art

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Course Overview

Description

Cycle Art 7 is a required semester-long art program that builds upon the sixth-grade art experience at the Madison Junior School. The semester is shaped by a heavy emphasis on drawing - both as a medium in itself, as well as a precursor to painting and other art activities. Old Masters such as DaVinci, Rembrandt, Matisse, and Disney are introduced as artist “role models” for students to emulate as they study self-portraits and simple animation. Students read about Rembrandt and analyze his self-portraits before they attempt to draw their own. They also become acquainted with *The Mona Lisa* by creating a value study of Da Vinci’s masterpiece. Later assignments feature simple animation influenced by the genius of Walt Disney, specifically his 1937 hit, *Snow White and the Seven Dwarves*. The 7th grade studio atmosphere is relaxed, and although expressing the self in their art work is always valued, students are encouraged to stretch their technical skills while doing so. Finding individual solutions to problems is emphasized, as students begin to interpret assignments in their own way. As always, frequent display of student work fosters pride in the production of art.

Goals

This course aims to:

- Emphasize the elements of art: line, space, shape, texture, and form
- Show that repetition of art elements creates pattern in art
- Introduce the concept of overlap to create the illusion of depth in a drawing
- Teach rudimentary facts about Rembrandt and show that his career as a portrait artist was highly successful initially
- Identify the look of a Rembrandt portrait with its dark background and rich golden light
- Introduce the mystique of *The Mona Lisa*
- Foster appreciation of work by the Old Masters
- Demonstrate that the work of the Old Masters is rich with lessons for contemporary art students
- Expose students to the beauty of monochromatic drawing by using solely pencil and grey values
- Teach students how to use a grid to make precise changes in the scale of their work
- Teach students how to use a grid to copy their work accurately
- Identify the way old paintings change over the course of time with cracks, crevices, grime, color distortion, and fading all affecting how paintings age
- Present Matisse as a ground-breaking Expressionist (Fauvist) artist who was passionate and unconventional with his use of color
- Present Walt Disney as the “Father of Animation,” although he was not the inventor of animation
- Examine some of Disney’s early animation and pinpoint some crucial concepts Disney used in his feature-length movies: personification, implied animation, special effects
- Encourage the use of the concept of personification when animating a character
- Suggest that animation is the movement and manipulation of drawings
- Demonstrate the concept of making a small pattern to reproduce something on a larger scale
- Allow students freedom to mix custom-made colors when painting

- Encourage students to clean up efficiently when working on a large-scale project

Materials

Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of art supplies available to them, including but not limited to drawing ink, assorted nib lettering pens, pen and ink paper, sharpies, colored markers, still life objects, clay and loom materials.

Supplemental: YouTube videos, various online resources

Resources

Suggested Resources and Activities

<https://docs.google.com/document/d/1ZjR8DfDYJlhKWRkbbIMXIAqCqmS7bPVfbxzZrGtWv4E/edit>

Benchmark Assessments

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit Title: "Hand Art"

Unit Summary:

In order to review the elements of art, students will engage in *The Elevator Game*, which emphasizes and isolates the use of line, the most basic element of art. The game also requires the use of overlap as a device for creating depth in the students' drawings. After playing the game and reviewing more art elements, students will attempt to analyze how a pattern is made. By using repetition of the elements of art students will invent their own patterns. Students will examine all kinds of patterns (architectural, landscape, textile, industrial, animal skins) and arrange a simple composition of hand tracings to be filled in with patterns, both in the interior of the hands as well as the exterior of the hands. Since the hand tracings need to overlap, students must decide how to use pattern in the overlap. The patterns will be drawn with thin black marker but color will be applied as the final art element.

Suggested Pacing: 4 class periods

Learning Targets

Unit Essential Questions:

- What are the elements of art?
- How do artists use the elements of art?

- What is a pattern?
- Where are patterns found?
- Do patterns have to be even and symmetrical?
- How does overlap create depth in a drawing or painting?
- What types of lines are used in drawing? (e.g.: straight, curved, wiggly, firm, sketchy, thick, thin, etc.)

Unit Enduring Understandings:

- Students can name the elements of art
- Students can use a variety of lines in a conscious way
- Students will appreciate the beauty of line drawings
- Students know that a pattern is created by using repetition
- Students can use the elements of art to create patterns
- Students understand that overlap creates the illusion of depth

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will use line, pattern, and overlap to create “Hand Art”

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to name the elements of art.	The elements of art are used by artists in a conscious and an unconscious way.	Play: “The Elevator Game” Students will draw characters on a square of paper (the elevator car) one at a time, and use overlap each time a new character gets on the elevator.	1.1.5.D.1 Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1 class period
Students will understand that repetition is the key to inventing a pattern, and that the elements of art can be used to make patterns.	Patterns are created by using repetition.	Students will invent a pattern on a small square of paper to demonstrate their understanding of using repetition to make a pattern.	1.1.5.D.2 The elements of art and principles of design are universal.	

Students will experiment with overlap and use it as a device for creating the illusion of depth in a drawing.	Overlapping elements of a composition create the illusion of depth in a drawing.	Students will trace two hands in an overlapping composition and fill in the interior and the exterior of the hand tracings with patterns. They will start with line, the most basic element of art, but also consider using shape, texture, and form. All students will add color to their patterns.	NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	3 class periods
		Students will practice textures with a “hand sheet” to be filled in with cross-hatching	CRP6. Demonstrate creativity and innovation.	
		Students will try drawing a hand using a grid technique as a precursor to the self-portrait	9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society. 8.2.8.C.2 Explain the need for optimization in a design process.	

Unit 2 Overview

Unit Title: “Monochromatic Self-Portraits”

Unit Summary:

Students will be introduced to Rembrandt as their role model for the creation of a self-portrait done in pencil, solely in shades of grey. Six of Rembrandt’s self-portraits from different periods in his career will be examined as a vehicle for absorbing his life story. Students will also become familiar with the look of a Rembrandt portrait. Finally, students will follow art school tradition and practice creating grey values by drawing a grey scale with newly introduced tools: pencil, chiseled eraser, and stump.

Next, students will view *The Mona Lisa* and discuss this beloved painting’s mystique. DaVinci’s masterpiece serves as an appealing visual for the analysis of Renaissance proportion, the aging and conservation of paintings, and the controversy Lisa’s enigmatic smile has generated for centuries. Students will learn to read the values in a black and white photocopy of *The Mona Lisa*, and then use charcoal to make a study of the painting, paying close attention to facial proportion and areas of shading in Lisa’s face in their studies. This study is a direct precursor to the self-portrait; students will need to read the values in the black and white photocopies of their own faces.

Finally, students will use a grid technique to draw a monochromatic self-portrait that is based on a black and white photo. The grid will allow students to copy their photos box-by-box, and will also enable students to enlarge the original photo to the classic dimensions of a self-portrait.

Suggested Pacing: 14 class periods

Learning Targets

Unit Essential Questions:

- What are grey values?
- What is a value scale and how do you make one?
- Why is Rembrandt so famous and well-loved?
- How would you describe the look of a Rembrandt portrait?
- What is enigmatic about *The Mona Lisa*?
- How do you “read the values” in a drawing or a painting?
- What is Renaissance proportion?
- Why did Old Masters use a grid?
- Why are grids such a useful tool?
- How to you make a grid?
- What is a tortillon (stump) and how is it used?
- How do you “draw” with an eraser?
- Is it ethical to copy art of the Old Masters?

Unit Enduring Understandings:

- Students will know basics about Rembrandt’s life and career
- Students will recognize and appreciate the golden light in a Rembrandt portrait
- Students will see beauty in art that is made solely from grey values, like many of the drawings of the Old Masters
- Students will appreciate the mystique of *The Mona Lisa*
- Students will understand that it is an accepted tradition to copy famous works of art in order to learn from the Old Masters
- Students will understand the term “Renaissance Man” and connect it with DaVinci
- Students will understand that Renaissance proportion followed art of the Dark Ages and radically changed the portrayal of people in paintings
- Students will master the use of the grid to copy and enlarge

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will draw charcoal studies of The Mona Lisa with accurate Renaissance proportion (the eyes half-way down the face) and the use of grey values for shading

Alternative Assessment:

- Students will draw monochromatic self-portraits using a black and white photo and a grid technique. The student self-portrait should resemble the student.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to recognize the look of a Rembrandt portrait	Rembrandt's portraits were done with dark backgrounds that emphasize the rich golden light accentuating the face and hands	Group oral reading and discussion of Rembrandt's life by examining six self-portraits from different periods in his life	1.2.8.A.2 Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values. 9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.	1 class period
Students will be able to recognize that some art work is done solely in shades of grey	The Old Masters produced drawings that were considered rich in color although the work was monochromatic	Students will draw grey scales using pencil, eraser, and stump, making sure no two boxes on the scale are the same value	1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making	1 class period
Students will begin to understand why <i>The Mona Lisa</i> has generated mystique and controversy throughout centuries	Students will discuss and analyze <i>The Mona Lisa</i> : Why doesn't she have eyebrows? What is the line across her forehead? Is her dress considered fashionable? Is Lisa smiling? Why? Is the background of the painting finished?	Students will do a value study of <i>The Mona Lisa</i> , copying the painting as best they can, using charcoal	1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem. 1.3.8.D.6 The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques. 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem. 9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career	2 class periods
Students will be able to use the grid technique to copy and enlarge	Students will measure grids with rulers and understand that two grids must be in proportion to each other (one inch boxes and two inch boxes used) in order to copy and enlarge	The teacher will demonstrate proper use of the ruler to measure grids accurately and help students avoid pitfalls	1.4.5.A.3 Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1 class period

Students will be able to draw a self-portrait by copying a gridded photo box by box	Old Masters used grids to copy and enlarge A basic understanding of facial anatomy and proportion makes drawing portraits easier	Students will play “Find the Difference” - a game comparing the anatomy of two different eyes	1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1 class period
		Students will practice drawing the eye with a step-by-step sheet The teacher will demonstrate how to draw the nose and mouth Students will draw self-portraits using pencil, eraser, and stump	1.4.12.B.2 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.	8 class periods

Unit 3 Overview	
Unit Title: “Expressionist Portrait”	
<p>Unit Summary:</p> <p>After working in grey values to create their monochromatic self-portraits, students will saturate a second self-portrait with color. They will be introduced to the work of Henri Matisse and examine his portrait of his wife, <i>Portrait of a Lady with a Green Stripe</i>, and be encouraged to analyze why Matisse would choose to paint his wife in this way: bold and unrealistic color, two-colored face with a wide green stripe, purple hair, etc. Students may reach the conclusion that Matisse was passionate about using color, and wasn’t concerned about producing paintings that looked realistic. Students will then make connections to what color might represent in Matisse’s painting: mood, personality, emotion. They will be instructed to make a second self-portrait that is based upon a tracing of their first self-portrait with the addition of color, making the second self-portrait in the Expressionist tradition. Finally, students will identify a Picasso cubist portrait as abstract art. Like Matisse, Picasso defied art conventions and used a cubist style in his portrait, <i>La Femme qui Pleure</i>. Students will try to mimic this cubist style in small, intimate portrait done on black velvet paper.</p>	
Suggested Pacing: 2 class periods	
Learning Targets	
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • Why not paint realistically if you know how to? • Why did Matisse abandon art conventions and tradition? • What are Expressionist painters trying to express? • How does color affect our mood? • How does color represent personality and mood? • Do certain colors symbolize particular emotions? • What is cubism? 	

- What does the term “abstract” mean?

Unit Enduring Understandings:

- Students will know that realistic paintings are not intrinsically more valuable than more abstract work
- Students will understand that Matisse was a groundbreaker; that is, he was passionate about color
- Students will learn that Matisse broke painting rules and ignored conventions, and paid a price for doing so
- Students will experience the pleasure and passion of using color in the way Matisse did
- Students will use prior knowledge of color wheel theory to enhance their color choices and decisions

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will complete a full-color Expressionist self-portrait that expresses who students are on the inside, rather than a realistic portrayal of the student.
- Students will write a paragraph comparing and contrasting their two self-portraits, and describing which self-portrait is “the real me,” and why
- Students will draw a small cubist self-portrait based upon Picasso’s *La Femme qui Pleure* on black velvet paper

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to recognize the look of an expressionist style portrait in comparison to a Renaissance style	Art styles change throughout history	Students will discuss the Matisse portrait and offer suggestions about its intent	1.3.8.D.5 Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making. 9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.	

Students will be able to make a contour drawing of themselves by tracing the shapes of the features and values in their monochromatic self-portraits	Certain artists become famous by pushing the limits or ignoring artistic traditions and conventions	Students will make tracings of their first self-portraits and use the contour drawing as basis for an Expressionist self-portrait	1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. CRP6. Demonstrate creativity and innovation. 8.2.8.C.2 Explain the need for optimization in a design process.	1 class period
Students will be able to recognize the changing nature of portraiture by examining who came after Matisse, specifically a cubist portrait by Picasso	Picasso played with shape color, and abstraction when he used a cubist style	Students will experiment with Cubism by drawing a third self-portrait in a cubist style.	1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.	1 class period
		Students will write a paragraph analyzing their Renaissance and Expressionist self- portraits, comparing the two, and deciding which portrait is "the real me," and <u>why</u>	1.3.8.D.5 Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making. 1.4.5.A.3 Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. 9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career	

Unit 4 Overview

Unit Title: "Animation"

Unit Summary:

By studying simple animation, students will discover and appreciate the genius of Walt Disney. They will learn about the making of his groundbreaking feature-length animated film, *Snow White*

and the Seven Dwarves, and understand that the movie is comprised of thousands of drawings made in the Disney Animation Studios back in the 1930s. In this digital age, students will recognize the power of simple animation and learn the principles and tricks that Disney used so effectively. The unit culminates with the design and production of an original animated character that literally moves.

Suggested Pacing: 16 class periods

Learning Targets

Unit Essential Questions:

- What is animation?
- How many drawings are needed for animation?
- Who might be considered the “Father of Animation?”
- Why did Disney choose a well-known fairy tale to animate?
- How did Disney use special effects?
- What is personification and how did Disney use it?
- Why is exaggeration of facial expression so important in animation?
- What was the social climate in the US in the 1930s, and how did it lead to Disney’s success?
- What came after Disney’s 1937 hit?
- What is implied animation?
- How do you make a character literally move?
- How do you decide what kind of movement makes sense for your character?
- How is tempera paint used to produce a smooth-textured painting surface?
- What purpose does a consistent black outline serve in defining the character?
- Why is it important to make a small-scale pattern of the character before making it large on poster board?

Unit Enduring Understandings:

- Students can define animation as “pictures that appear to move”
- Students appreciate the genius of Walt Disney, who did not invent animation
- Students know the significance of the leap from black and white short films to feature-length films in full color
- Students can identify early special effects
- Students can pinpoint personification in Disney’s films
- Students can animate a stick figure
- Students can draw simple gesture poses from live models
- Students understand the concept of implied animation
- Students can create a character that actually moves starting with a small-scale plan that eventually gets produced on large poster boards

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will complete a stick figure animation sketchbook

Alternative Assessment:

- Students will design a character of their own invention from their imagination that has implied animation, personification, and movement

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to appreciate the use of animation basics used in the Disney Animation Studios	Animation is comprised of drawings that appear to move	Students will read an article explaining the basics about animation and answer written questions	1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras. 1.2.8.A.1 Technological changes have and will continue to substantially influence the development and nature of the arts. 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem. 9.1.8.F.1 Explain how the economic system of production and consumption may be a means to achieve significant societal goals.	1 class period
Students will be able to understand the way stories and characters are developed in <i>Snow White</i>	Rich storylines and characters taken from fairy tales have enabled Disney to create well-loved animated movies	Students will read about the making of <i>Snow White</i>	1.4.5.B.5 Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1 class period

Students will be able to recognize the use of sophisticated early techniques for special effects	Special effects were created using drawings well before contemporary animators used computers	Students will watch excerpts from Disney's <i>Snow White</i>	1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1 class period
Students will become familiar with Disney basics like personification		Students will practice drawing characters that are given human attributes (clothing, accessories, etc.)	1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1 class period
Students will be able to draw a stick figure in proportion with the addition of lines that suggest the human figure(shoulder, pelvis, spine, etc.)	With the addition of things like a shoulder and pelvis line, as well as accurate proportion, stick figures can be drawn to look more human. (DaVinci suggested there are seven head lengths in the height of the human body.)	Students will practice drawing stick figures with accurate proportions by making a sketchbook of figures drawn by observing and analyzing quick gesture poses struck by students models.	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1 class period
Students will be able to use their imaginations to invent a rough draft of a character with facial expression and in a particular position that implies animation	Animated characters are developed with strong facial expressions and body positions that suggest movement even when still.	Students will create a rough draft of a character of their own invention that includes facial expression, implied movement, color, and plans for literal movement	1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1 class period
Students will be able to construct character on a large scale, paint it, cut it, assemble it, and make it move	With careful planning, students can create an animated character on a large scale	Students will draw and design a character of their own creation that will be constructed on a large scale, that includes personification, implied animation, and literal movement.	1.4.5.A.1 Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). CRP6. Demonstrate creativity and innovation.	10 class periods