

Madison Public Schools

8th Grade Drawing and Painting Curriculum

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Course Overview

Description

Drawing and Painting is a semester-long art elective for 8th- graders that is designed to build upon the previous Junior School art cycles and provide a strong foundation for the more rigorous elective art program offered at Madison High School. Students are given assignments intended to stretch their technical skills in both drawing and painting. As they explore the use of different media to complete these assignments, students are encouraged to focus on two main areas of study:

- The concept of “composition” in a work of art is to be applied in a conscious way, forcing students to approach their work with a particular point of view
- The concept of “shading” is presented as the study of light, following the interest of painters throughout art history in the depiction of how light falls in landscape, still life, and portraiture

Students are expected to write about their artistic interpretation of each assignment upon completion, and group critiques are occasionally scheduled to give students an opportunity to discuss their own and each other’s work in a gallery setting.

Drawing and Painting is designed to provide a studio atmosphere for students who are already familiar with the workings of the art room. Old concepts, such as shading, are reintroduced, but at a more sophisticated level. New concepts, such as composition, are emphasized and fully explored. Students are encouraged to start thinking of themselves as artists, not only as their technical prowess grows, but, also, as they begin to put their own “spin” on each assignment. Thinking like an artist, that is, experimenting, getting personal and specific, and pushing limits is expected. Drawing and Painting marks the start of a commitment to exploring the pleasures and passions of the serious study of art. In order to embrace all student levels of commitment and talent, however, this course first and foremost provides a setting in which there is ample room for adolescent self-expression.

Goals

This course aims to:

- Train students to observe before drawing
- Foster an interest in painters and their work
- Use the work of the Old Masters to learn technique
- Recognize light as the true source of shading in a drawing or painting
- Help students master the shading of letters
- Help students decide if graffiti can be characterized as art
- Introduce students to the work of Vermeer
- Clarify the meaning of Renaissance proportion in the human face
- Define the concept of “composition” and identify its importance in a work of art
- Analyze famous paintings’ compositions
- Introduce simple composition terms: overlap, zoom in, crop, focal point, and balance
- Help students create multiple compositions based upon a single still life set up

- Reinforce the use of a simple grid process to enlarge and copy drawings
- Teach Van Gogh's painting style of distinctive brushstrokes and mixing
- Tell the life story of Van Gogh
- Show students how to paint with pastels by custom-making colors using mixing techniques
- Show students how white can be used to create the illusion of light reflections
- Suggest that shading can be achieved with unconventional colors, as in purple shadows in snow
- Teach the properties of watercolor and key techniques: wash, wet-on-wet, transparency

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 are included within this curriculum.

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: Simple Shaded Snowman

Unit Summary:

This project is designed to be an easy introduction to shading. Students will sketch a snowman on watercolor paper with overlapping spheres to suggest its 3-dimensional bulk. After analyzing classic winter landscapes, particularly the colors painters use to depict shadows in snow scenes, students will paint their own winter snow scene with a snowman in a composition of snow, a horizon line, a bank of trees, and a nighttime sky. (An alternate assignment for first semester students involves using a pumpkin for the focal point in a landscape painting.)

Suggested Pacing: 4 class periods

Learning Targets

Unit Essential Questions:

- Why does shading make things look three-dimensional?

- What is a horizon line?
- How do horizon lines affect composition?
- How does overlapping create a feeling of volume and depth?
- Can a drawing done in pencil with just line communicate three dimensions?
- What colors are winter shadows?

Unit Enduring Understandings:

- Painters are interested in how light affects their subjects
- Shading often creates dramatic and realistic effects in paintings
- Painters use color to create effects both realistic and unrealistic in their paintings
- Sometimes mood is more important than realism in a painting
- Artists see things in their own way from a particular point of view

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 create a sense of volume, depth, and dramatic lighting in a simple painting of a snowman in a nighttime landscape setting.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to draw a snowman that has weight and volume with a simple contour.	Both overlapping and varying the thickness of line in a contour drawing can produce the feeling of depth in a drawing, even without shading.	<u>Landscape Painting:</u> Students will create a landscape painting incorporating either a pumpkin or a snowman as a focal point	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
Students will determine the perspective according to where (how high or low) the horizon line is drawn.	Horizon lines separate foreground and background in a drawing or painting.	Students will situate their snowmen to achieve a basic landscape composition.	1.1.5.D.2 The elements of art and principles of design are universal.	
Students will apply craypas to drawing after analyzing colors famous painters used to depict	The application of a mixture of colors in a crescent shape will be smudged to achieve shading.	Students will create the illusion of three dimensions by adding shading.	1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1 class

snow, shadows, and sky in their winter landscapes.			8.1.5.A.1 Understand and use technology systems	
Students will accessorize snowmen and add trees to individualize paintings.	Landscape (or background) adds interest to paintings.	Students think creatively and personally to make their snowmen unique.	1.1.5.D.2 The elements of art and principles of design are universal. 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
Students will learn to apply a resist with paint over craypas to achieve a dramatic night time mood.	Resists create dramatic and unpredictable texture in a painting.	Students will use watercolor to experiment with resist.	1.3.P.D.2 Each art medium has its own materials, processes, skills, and technical application methods.	1 class
Students will discuss famous paintings and recognize which appeals to them and why	Famous paintings can inspire our own work	Students will vote for their favorite landscape painting. Famous paintings on display:	8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	
Students will be able to set up a simple drawing composition to be painted	Artists often draw and plan before they paint	Grandma Moses: <i>Pull, Boys</i> Monet: <i>La Pie</i> Glackens: <i>Central Park in Winter</i> Smith: <i>Dance for the Hunt</i> Dumouchel: <i>L'Horrible Chat des Neiges</i> Mondrian: <i>L'Arbre Argente</i> Wyeth: <i>Mrs. Kuerner</i>	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	
Students know that details make a painting more personal and interesting to the viewer	Painters sometimes use detail to tell a story in their paintings	Students will add faces to pumpkins or accessories to snowmen to make their landscapes more specific	1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract/non-objective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making. 8.1.2.A.4 Demonstrate developmentally appropriate navigation skills in virtual environments (i.e. games, museums). 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 notice the color of shadows on snow or pumpkins	Painters use a variety of palettes to translate what they see	Students will use a resist technique to incorporate shading into their landscapes	CRP2. Apply appropriate academic and technical skills.	

			1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	
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Unit 2 Overview
Unit Title: Graffiti Name Poster
Unit Summary: Students will use specific graffiti techniques to design name posters that reveal something personal about the student artist.
Suggested Pacing: 9 class periods

Learning Targets
Unit Essential Questions: <ul style="list-style-type: none"> • Is graffiti legal? • If not, why is it considered art? • Where is graffiti found? • Is graffiti an urban or rural form of expression? • Does graffiti rely more on letters or pictures? • Why is graffiti considered a dangerous form of art? • Who are graffiti artists? • What are the hallmarks of graffiti? • How do you make letters look three-dimensional? • Why is graffiti often cryptic, or hard to read? • Why does shading make things look three-dimensional? • What is shading really about? • Why was Vermeer so masterful with his depiction of light in his paintings? • What color makes things look shiny? Why?
Unit Enduring Understandings: <ul style="list-style-type: none"> • Graffiti is an exciting art form that exists all over the world • Graffiti artists are fast and masterful shaders • Graffiti satisfies both artist and onlooker • Graffiti art has an edge that reflects its transient and impermanent nature • Graffiti is oftentimes produced by gangs using a language not meant to be deciphered by non-gang members • Painters have been interested in depicting light in their paintings for centuries • Art styles evolve from the culture that surrounds them
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 produce a poster that, although produced on paper, not an exterior wall, has all the flavor of actual graffiti

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Students will attend “shading school,” an intensive shading tutorial during which they will be introduced to the paintings of Vermeer</p> <p>Students will be able to establish an arbitrary light source in a drawing. They will understand the use of a small arrow drawn to communicate where the light is coming from in a drawing.</p>	<p>Establishing a light source ensures consistent shading.</p> <p>Graffiti has hallmarks that make it graffiti:</p> <p>Bubble letter font Overlap Shading and reflections Layers Borders Bold color Cryptic</p>	<p>Students will shade the word “candy” with the light established from both the left and the right</p> <p>Students will complete a shading sheet designed to provide practice shading many different letters.</p> <p>Students will take quiz: shading the word “candy” with light coming from the right.</p>	<p>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.</p> <p>8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.</p> <p>CRP2. Apply appropriate academic and technical skills.</p> <p>NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p>	2 classes
<p>Students will invent a font to use for the lettering in their graffiti.</p>	<p>Graffiti fonts follow a calligraphic tradition, and the computer offers many tutorials</p>	<p>Students will draw a rough draft of the letters of their name.</p>	<p>1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p>	1 class
<p>Students will employ the hallmarks of graffiti in their rough drafts of posters so that the posters have the look of graffiti art.</p>	<p>Students will overlap letters, use borders, bold colors, and layers.</p>	<p>Students will create graffiti without the use of shading initially.</p>	<p>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.</p> <p>8.1.5.A.5 Create and use a database to answer basic questions</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public</p>	2 classes

			databases to find information to solve a real world problem.	
Students will add shading and highlights to their rough draft posters.	Practice ensures accurate and consistent shading.	When shading is convincing, students will transfer rough draft to white poster board.	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. CRP6. Demonstrate creativity and innovation	1 class
Students may use lightboxes to recreate the original design of their rough drafts.	Artists use tools to save time and avoid having to freehand every step of the drawing process.	Posters will be examined closely after tracing stage, before color and shading is added.	1.3.2.D.4 Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1 class
Students will make pictorial or graphic additions to their posters to reveal something personal about themselves.	Artists are sometimes cryptic in how they reveal things about themselves.	Students will write explanations of what was revealed about the artist in the graffiti poster, as well as an analysis of how authentically the poster looked like graffiti, and why.	1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines. 8.1.5.A Select and use applications effectively and productively..2 CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. 9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.	2 classes

Unit 3 Overview

Unit Title: What does “composition” refer to in a work of art?

Unit Summary:

This unit marks the introduction of the use of the concept of “composition” in a conscious way. Students will analyze Wyeth’s “*Christina’s World*” to begin analysis of paintings that artists create with a particular point of view. Focal point, balance, zooming in, cropping, horizon line and overlapping will be identified in a variety of works of art, including photography, to enable students to become familiar with some of the key elements artists use to make their work interesting to the viewer. As a matter of fact, students will learn that a big part of their job, as student artists, is to ensure that their work is noticed by their viewers.

Suggested Pacing: 16 class periods

Learning Targets

Unit Essential Questions:

- What does “composition” refer to in a work of art?

- Why is a careful arrangement of the elements of a painting important?
- What effect does overlapping have in a painting?
- What does it mean to “zoom in”?
- How and why do photographers crop their photos?
- What is a focal point?
- Should artwork always be balanced?
- Why did Andrew Wyeth paint Christina from the back in “*Christina’s World*”?
- How do artists change the scale of drawings and maintain accuracy?
- How might the use of pastels be likened to painting?
- How do artists paint with pastels?
- How do artists mix with pastels?
- Why do pastel artists work on neutral toned paper rather than white?
- How is a grid used to enlarge a drawing?

Unit Enduring Understandings:

- In what ways do artists ensure that viewers see what they (the artists) saw?
- How does using composition tricks make compositions stronger?
- How do artists communicate with their viewers?
- Have the look of compositions changed over time?
- Why did Old Master painters follow rules?
- Why do triangular arrangements make strong compositions?
- Why do artists draw more than one version of a composition?
- Does the concept of composition apply to sculpture and photography and other art forms?
- Why do some artists specialize with one medium more than others?
- Why did the Old Masters use grids?

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 compose a contour drawing of a still life incorporating the composition tricks that enable artists to present to the viewer a particular point of view. The still life will be based upon an actual arrangement of objects and will be drawn twice with two different compositions. Students will eventually pick the stronger of the two compositions, enlarge it, and paint it with pastels.

Alternative Assessment:

Students may use tracers or other modifications if their fine motor skills are weak to enable them to still meet the project objectives.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will employ simple tricks to enliven their compositions.	Students will know the terms: overlapping, zoom-in, cropping, balance, and focal point	Students will use overlapping, zooms-in, cropping, balance, and focal point in simple tracings of a pair of scissors	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. 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.	1 class
Students will analyze famous paintings in terms of their compositions: "Christina's World"	Why did Andrew Wyeth paint Christina from behind?	Students will notice Wyeth's use of high horizon line, the color of Christina's dress, the focal point plus Christina's backstory to analyze Wyeth's portrait through discussion and analysis of painting	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. CRP7. Employ valid and reliable research strategies.	1 class
Students will pick out composition tricks in a variety of paintings and photographs	Christina's World (Wyeth) Dempsey and Firpo (Bellows) Pelvis with the Distance (O'Keeffe) Zebras and Hyenas (Miller) Escher Bowl (McNeill) Bicycle (Brody) Grand Canal with the Rialto Bridge (Guardi) Rainy Night (Burchfield) Ultraviolet Cars (Rosenquist) The Crucifixion (di Buoninsegna) Magic Glasses (Elmer) Castle (Magritte)	Students will volunteer their analysis of the paintings' compositions	1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures 8.1.2.A.4 Demonstrate developmentally appropriate navigation skills in virtual environments (i.e. games, museums). CRP4. Communicate clearly and effectively and with reason. 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	1 class
Students will recognize that the same still life can be drawn in numerous ways to produce many different compositions	Students will know that even changing the direction of the paper creates a compositional change	<u>Contour Drawings:</u> Students will compose two contour drawings of the same still life set up	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	2 classes
Students will understand the properties of pastel	Students will use pastels in painterly manner that is more like paint than chalk	<u>Pastel Palettes:</u> Students will fill a contour drawing of a palette with splotches of pastel and then applying shading and reflections to make the splotches look wet and 3-dimensional	1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras. 8.1.2.A.6 Identify the structure and components of a database.	2 classes

			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.	
Students will know a simple grid enables artists to copy and enlarge	Drawing box by box ensures accuracy when copying and enlarging	Students will draw a grid on the smaller contour drawing as well as a grid on black paper to begin the transfer process	8.1.P.A.3 Use digital devices to create stories with pictures, numbers, letters and words.	3 classes
Students will understand that pastels are meant to be used in a painterly fashion	Students will need to mix and smudge their pastels to achieve a sophisticated result	<u>Painting with Pastels:</u> students will use mixing and smudging skills to make a full-color rendition of the original contour drawing composition on black paper	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.	4 classes
Students will understand that artists regularly critique their own work	Students will be prepared to analyze what worked in their still life composition	Students will write a self-critique about their pastel painting	CRP4. Communicate clearly and effectively and with reason.	1 class
Students will be able to apply the use of pastels and shading to another drawing/painting task	The principles of pastels apply to other drawing tasks	Students will design a spherical ornament and "paint" it with pastels, demonstrating proficiency with spherical shading	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.	2 classes

Unit 3 Overview

Unit Title: Understanding and emulating the genius of Van Gogh

Unit Summary:

This unit is all about paint! Although students will be faced with very specific painting problems, the underlying goal is to boost the painting confidence of students who may have given up on painting. We begin by reminiscing about painting as young children: spilly cups, fat brushes, chunky easels, chart paper and smocks comprised the early painting routine for many young children, enabling them to feel passionate about painting. As students enter adolescence, other concerns may dampen their early passion: what should I paint, how do I paint, what if my painting comes out “bad,” painting is messy and requires clean up, my results might be embarrassing. With a carefully planned first painting activity, students will be encouraged to reject old painting routines and assumptions and try two new techniques instead. Both techniques are ones Van Gogh used, and he will serve as a role model for this painting unit.

Suggested Pacing: 12 class periods

Learning Targets

Unit Essential Questions:

- How do artists apply paint to a painting surface?
- What are some basic painting techniques?
- What tools do artists use when they paint?
- What are some of the different painting styles?
- How do you mix paint?
- What does “wet-on-wet” mean?
- How do you let the brushstrokes show?

Unit Enduring Understandings:

- How do painters develop their own style of painting?
- Why do young children love to paint?
- Does the medium of painting express something beyond the subject of the painting?
- How do painters break new ground?
- Why did painters follow painting conventions and rules?
- What can students learn about the making of art from a seriously disturbed but gifted painter?
- How do painters’ states of mind affect their work?
- Is realism the only goal in painting?
- How do painting movements get started?
- How does color express feeling?

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 begin with a simple landscape painting incorporating either a pumpkin or a snowman. This will serve to introduce students to basic painting considerations: what color are shadows, how do you paint shading, how do you create texture, etc. Students will also paint a portrait of an apple, specifically using Van Gogh's wet-on-wet technique, that is, mixing directly on the canvas, as well as emulating Van Gogh's distinctive brushstroke texture.

Alternative Assessment:

- Students will turn to watercolor to capture the essence of Van Gogh's passion for color and texture. This will be applied to a detailed pencil drawing study of a Van Gogh self-portrait.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to set up a simple drawing composition to be painted	Artists often plan before they paint	<u>Landscape Painting:</u> Students will create a landscape painting incorporating either a pumpkin or a snowman as a focal point	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement. CRP6. Demonstrate creativity and innovation	1 class
Students will notice the color of shadows on snow or pumpkins	Painters use a variety of palettes to translate what they see	Students will use a resist technique to incorporate shading into their landscapes	CRP4. Communicate clearly and effectively and with reason.	1 class
Students will be able to apply paint in a new and effective way	Painters use brushstroke techniques, and "double dipping" to mix directly on the canvas	Students will practice with paint	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
Limited palettes can create rich color when colors are	Painters sometimes work wet-on-wet, mixing colors right on the canvas	<u>Apple Still Life:</u> Students will use just three colors: red, white and	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity,	1 class

mixed directly on the canvas		green to paint a still life of the apple. All mixing is to be done on the canvas, and students will double and triple dip with their brushes instead of rinsing them out as they paint.	emphasis, proportion, and rhythm/movement. CRP2. Apply appropriate academic and technical skills.	
Students will know basics about Van Gogh's life	Van Gogh suffered from mental illness, but he painted anyway	Students will read a brief article about Van Gogh	1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1 class
Students will recognize Van Gogh's distinctive use of color and brushstroke	Van Gogh was passionate about color and using his brushstrokes to communicate form and texture	Students will examine reproductions of Van Gogh's work hung on the bulletin board	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. CRP2. Apply appropriate academic and technical skills.	
Students will recognize Van Gogh's self-portraits	Van Gogh's self-portraits communicate much about him and his life	<u>Self-Portrait Study:</u> Students will draw a study of the Van Gogh self-portrait of their choice	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. CRP11. Use technology to enhance productivity. 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems	1-2 classes
Simple grids can make drawing and copying easier	Students will use grids to make their drawings more accurate	Students will draw and shade their Van Gogh studies, striving for an accurate likeness of the artist	8.1.2.A.4 Demonstrate developmentally appropriate navigation skills in virtual environments (i.e. games, museums). CRP2. Apply appropriate academic and technical skills.	2 classes
Watercolor can be used in a variety of ways to achieve different painterly effects.	Students will use the properties of watercolor to enhance their pencil drawings of Van Gogh	Students will apply watercolor washes over their pencil drawings to enhance their studies with color	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	2 classes
Students will learn to work on a piece in a back and forth manner, that is, making continual adjustments with all media involved.	A finished work of art is changed, embellished, thought about, observed, and discussed.	Students will determine if the under drawing of Van Gogh is sufficiently strong and visible to withstand the application of watercolor.	CRP2. Apply appropriate academic and technical skills.	1 class