

# **Madison Public Schools**

## **Drawing Curriculum**

**Written by:**

Heather Sokolowski

**Reviewed by:**

Daniel J. Ross, Esq.

Asst. Superintendent for Curriculum, Instruction, and Personnel

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**Members of the Board of Education:**

Leslie Lajewski, President

Heather Reddy, Vice President

Sarah Fischer

Johanna Habib

David Irwin

Thomas Piskula

Abi Singh

Pam Yousey

**Madison Public Schools**  
**359 Woodland Road**  
**Madison, NJ 07940**  
**[www.madisonpublicschools.org](http://www.madisonpublicschools.org)**

# Course Overview

## Description

Drawing is an intermediate level fine arts class. This semester course will emphasize and assist students in developing the skills and techniques required when creating drawings with a high degree of “likeness” to the observed subject. Emphasis is placed on learning techniques to create the illusion of three-dimensional space in a two-dimensional format. The students will learn to work directly from observation and how to utilize photographic references and lighting. In addition to exploring the use of line, value and shape as tools to represent their environment objectively, students will also learn how to incorporate subjective elements such as “mood” or expression in their drawings. Students will focus on their individual mark making style and learn to express themselves through drawing. References will be made to artists and artworks that utilize different mark making styles from art history and contemporary sources. This course is predominantly studio (production) oriented and also integrates aesthetics, art criticism, and art history as they relate to the various studio projects. This drawing course provides students with a foundation in introductory observational drawing skills. Critical thinking skills will be developed through original solutions and ideas for projects, as well as discussion, reflection and written critique.

## Goals

This course aims to:

- Introduce the five basic skills for drawing - perception of edges, perception of space, perception of relationships, perception of light and shadows, perception of the whole or Gestalt.
- Offer further understanding of composition and the utilization of the elements of art and principles of design.
- Allow students to gain knowledge and proficiency in drawing techniques.
- Allow students to practice and refine the technique of drawing from life (through observation).
- Utilize the concept of shading and blending to create the illusion of depth in a drawing.
- Familiarize students with drawing media such as graphite, charcoal, conte crayon pencils and colored pencils.
- Introduce students to the correct proportions when drawing the human face and figure.
- Introduce the Surrealist movement of Art History and reflect on the ideas of Surrealism as well as the work of artist Salvador Dali.
- Introduce students to careers in the fine arts, such as book illustration.
- Explore the ways in which visual arts can be an outlet for self-expression.
- Give students confidence in their creation of art works and knowledge of art, they will become critical thinkers about art.
- Present historical, biographical information on important artists and how they impacted the trajectory of art history.
- Encourage students to reflect on their choices and processes in a self assessment & critique
- Teach students to analyze, interpret, and make meaning of art and design critically using oral and written discourse. Students will be introduced to the tenets of art criticism.
- Allow students the opportunity to compile a student portfolio that can be built upon for admission to art and design colleges.
- Interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.

## Materials

**Core:**

- Drawing on the Right Side of the Brain, Betty Edwards
- Art and Visual Perception: A Psychology of the Creative Eye, Rudolf Arnheim

- Keys to Drawing, Bert Dodson
- Light for Visual Artists: Understanding & Using Light in Art & Design, Richard Yot
- How to Draw What You See, Rudy du Reyna

**Supplemental:** Graphite Drawing Pencils, Tortillions, Charcoal Pencils, Vine and Willow Charcoal, Conte Crayon Pencils, Canson Paper, viewfinders, still life materials, shading worksheets, sketchbooks, reference photos and other materials as drawing inspiration, video “Understanding Value”, “Destino” by Disney and Dali, Examples of children’s books and illustrations

## Resources

[Drawing Suggested Activities and Resources](#)

## Benchmark Assessments

- Small, initial still life with full shading and understanding of proportion, space and strong composition (within first 2 weeks of class)
- More complex still life drawn from direct observation (after introductory lessons)
- Expressive Drawings showing mood or style (three quarters of the way through semester)
- Illustrative Drawing (near end of semester)

## **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)

## Scope and Sequence (Pacing Guide)

Unit Number	Topic of Study	Duration (Weeks Taught)
1	Five Basic Skills for Drawing	2-3
2	Refining Observational Drawing Skills	3
3	Expression through Mark Making	7
4	Drawing for Business/Careers in Visual Art/Illustration	3

Unit 1 Overview	
<b>Unit Title:</b> Five Basic Skills for Drawing	
<b>Unit Summary:</b>  <p>This unit provides the framework for enhanced observational drawing skills. Students will be introduced to the necessary skills for creating realistic drawings. Students will understand the idea that drawing is mainly about perception. The five basic skills for drawing are 1. Perception of Edges, 2. Perception of Space, 3. Perception of Light and Shadow, 4. Perception of Relationships, 5. Perception of the whole or Gestalt. Students will also practice shading techniques using graphite and understand the different gradings of drawing pencils. Students will also be introduced to the idea of composition and the tenets of strong visual composition.</p>	
<b>Suggested Pacing:</b> approximately 9 lessons	
Learning Targets	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>• What skills are needed to help artists draw better?</li> <li>• How do artists make things look more three dimensional on a two dimensional surface?</li> <li>• How does line play an integral part in creating a realistic drawing?</li> <li>• Why is light and shadow so important to drawing?</li> <li>• What is light logic and what is the vocabulary of light and shadow when shading a sphere?</li> <li>• How can artists express visual relationships between objects?</li> <li>• How can artists capture the essence of an object?</li> </ul>	
<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>• Certain key perception skills are the basis of drawing ability.</li> <li>• Lines, Value, Space, and Proportion are key elements to creating realistic drawings.</li> <li>• Light Logic is the logical way that light falls on an opaque object creating highlights and shadows.</li> <li>• Capturing the “whole” or essence of an object is key to good drawing.</li> <li>• Each artist has their own unique style of mark making.</li> </ul>	
Evidence of Learning	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>• A variety of drawing exercises and projects, each focusing on a basic skill of drawing.</li> <li>• 10 step value scales</li> <li>• Shaded Sphere</li> <li>• Negative space drawing</li> <li>• Blind contour drawings</li> <li>• Copy of Van Gogh’s “Old Man Reading a Bible”</li> </ul>	
<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>• Recall of the 5 basic skills for drawing (quiz)</li> <li>• Correct labeling of the parts of light and shadow on a shaded sphere or light logic (quiz)</li> <li>• Two small still life drawings using all 5 basic skills and focusing on a full range of value to show three dimensionality.</li> </ul>	

## Alternative Assessments:

- Students may choose other still life objects to draw, provided they meet the same criteria as the objects provided by the teacher. For example, an all white still life could be used with paper cups or white foam shapes and a reflective still life could be made up of keys or scissors. Students may bring objects from home or use still life materials from the class supplies.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
Draw “blind” contour line drawings of everyday objects.	Using a blinder, students will draw objects from observation focusing only on the defining edges. Focus will be on the use of line to create a realistic looking drawing.	Creation of several timed blind contour drawings.	1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
Change a flat shape like a circle into the appearance of a 3D form, such as a sphere.	Using value, students will practice shading an object to make it look more 3 dimensional. Students will learn the parts of a shaded sphere and be able to name the areas of highlight, light, mid tone, average shadow, reflected light and cast shadow.	Correctly labeling the parts of the shaded sphere.	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
Become familiar with the idea of light logic or the logical way that light falls on an object. Name the parts of the light and shadows.	Students will know the grading scale for graphite pencils. H pencils are harder, B pencils are softer. The higher the number, the more hard or soft the graphite becomes.	Shaded Sphere Drawing  Three 10 step value scales, showing the range of tones possible with different types of drawing pencils.	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.
Create value scales using different types of graded pencils.			
Copy the work of master artist Vincent Van Gogh. Students will try to recreate “Old Man Reading a Bible” using line and shading techniques.	Students will turn the Van Gogh drawing upside down and cover everything except that which they are looking at and try to copy the line work and the shading.	Copy of Van Gogh’s drawing “Old Man Reading a Bible” completed with graphite.	1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.
Draw the negative space around a chair or stool through direct observation.	Students will try to draw a chair or a stool by drawing the negative space around the objects. Students will be focusing on use of space in drawing.	Negative space chair drawing done with graphite.	
Use sighting techniques to draw a small still life of various size marshmallows. Marshmallows will be drawn to show differences in proportion and fully shaded to imply three dimensionality. Students will be able to think about composition and how they arrange the marshmallows on the page.	Sighting in drawing or painting refers to the measurement of figures/objects in a visual way between other figures/objects in the composition.  Students will focus on the skill of relationships to make sure they draw the marshmallows in correct proportion using sighting techniques.  A viewfinder and grid can be used to set up a strong visual composition. Students will be asked to use at least two edges of the paper to avoid excessive negative space around objects.	A fully shaded graphite drawing of several marshmallows, depicting correct proportions and creating an interesting composition.	

<p>Use sighting techniques to create a still life of several metal spoons. The still life will be fully shaded to represent three dimensionality as well as the texture of reflected metal. Students will understand the possibilities of strong visual compositions.</p>	<p>Sighting in drawing or painting refers to the measurement of figures/objects in a visual way between other figures/objects in the composition.</p> <p>Students will focus on the skill of relationships to make sure they draw the spoons in correct proportion using sighting techniques.</p> <p>Strong visual composition requires leading the viewer's eye around the page. Lines can be used to do this.</p>	<p>A fully shaded graphite drawing of several metal spoons, arranged in a visually appealing composition.</p>	<p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p>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</p> <p>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.</p> <p>1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p>
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Unit 2 Overview	
<b>Unit Title:</b> Refining Direct Observational Drawing Skills	
<b>Unit Summary:</b>  This unit focuses on allowing students to increase their skills in direct observational drawing. Students will try to draw objects from life using correct scale, proportion and contour edging. Sighting techniques will be introduced. Students will also focus on creating a strong visual composition using techniques such as the rule of thirds or the rule of odds. Students will be introduced to new drawing media, such as charcoal and conte crayon pencils. Students will review the 5 basic perception skills for drawing and putting them into practice.	
<b>Suggested Pacing:</b> approximately 13 lessons	
Learning Targets	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>• What is a sighting technique for artists?</li> <li>• How can artists use sighting techniques to ensure correct proportions?</li> <li>• What is the rule of thirds and how can it enhance compositions?</li> <li>• What is the rule of odds and how can artists employ it while creating still life drawings?</li> <li>• What are some ways artists can create visually appealing compositions?</li> <li>• What is charcoal and conte crayon and how are they different than graphite?</li> <li>• What is Gestalt theory and how does it apply to design?</li> </ul>	
<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>• Lines, Value, Space, and Proportion are key elements to creating realistic drawings.</li> <li>• Sighting in drawing or painting refers to the measurement of figures/objects in a visual way between other figures/objects in the composition.</li> <li>• The rule of thirds states that if you divide any composition into thirds, vertically and horizontally, then place the key elements of your image either along these lines or at the junctions of them, you'll achieve a more pleasing arrangement and more interesting and dynamic compositions.</li> <li>• Charcoal is made from burnt wood and is softer than graphite. Artists use charcoal in compressed forms or loose powder form. Charcoal is very soft and therefore easy to blend. It is easier to achieve rich dark values with charcoal. Conte Crayon is also soft, and contains clay and also comes in a variety of colors.</li> <li>• Important compositional elements include scale, hierarchy, placement, value and shading.</li> <li>• Gestalt theory emphasizes the sum of the parts over the individual pieces. In design, this can be applied to ideas of similarity, closure, repetition and balance.</li> </ul>	
Evidence of Learning	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>• Shading exercises with different types of shapes</li> <li>• Shaded sphere using charcoal</li> <li>• Shaded sphere using conte crayon</li> </ul>	
<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>• Graphite drawing of flowers in glass vase, showing full range of value and texture of flowers and glass as well as correct proportions</li> </ul>	



- Charcoal drawing of skull, showing full range of value and correct proportions
- Conte Crayon still life using autumnal items, showing full range of value, proportions and strong visual composition

<b>Objectives</b> (Students will be able to...)	<b>Key Concepts</b> (Students will know...)	<b>Suggested Assessments</b>	<b>Standards (NJSLs)</b>
<p>Use sighting techniques and direct observation skills to draw a graphite drawing of a still life of flowers in a glass vase.</p> <p>Review the idea of Gestalt theory as it relates to design and composition.</p>	<p>Sighting in drawing or painting refers to the measurement of figures/objects in a visual way between other figures/objects in the composition.</p> <p>Students will focus on the skill of relationships to make sure they draw the flower, vase and cast shadow.</p> <p>Gestalt theory (as it applies to visual art) says the mind will simplify visual stimuli in the quickest way possible. It sees the whole, before the individual parts.</p>	<p>Preliminary worksheet using different shapes that can be shaded to appear as 3D forms.</p> <p>Still life graphite drawing of flowers and vase, showing full range of values and realistic proportions.</p>	<p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p>1.3.12.D.1 How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.</p> <p>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</p>
<p>Use sighting techniques to render a full value drawing of a skull with charcoal.</p>	<p>Charcoal is softer than graphite and although similar, has different properties. Charcoal can be used compressed in pencils or in sticks (ie Vine or Willow Charcoal). Some artists prefer to lay a ground with the charcoal and erase in highlights and use pencil to create darker shadows. Ground should be the mid tone value of the charcoal.</p>	<p>Shaded Sphere drawing (blended with cloth or tissue) using charcoal.</p> <p>Still life charcoal drawing of skull, showing full range of values and realistic proportions.</p>	<p>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.</p> <p>1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p>
<p>Use sighting techniques to render a full value drawing of a complex still life using tinted paper and conte crayon pencils.</p>	<p>A limited range of color palette can be used to produce a complex, full value still life. Properties of a strong still life include overlap, proportion, shading, hierarchy and using the rule of thirds.</p>	<p>Shaded Sphere drawing using Conte Crayon pencils in Sepia, Sanguine, Black and Whitel.</p> <p>Conte crayon pencil drawing of complex still life, showing full range of values and realistic proportions. Strong visual composition should be evident.</p>	<p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p>

## Unit 3 Overview

**Unit Title:** Expression Through Mark Making

### Unit Summary:

This unit will allow students to take the techniques and skills from the beginning of the semester and begin to apply them to their own unique mark making style. Students will use more creativity to express ideas about emotions, identity and fantasy. Students will explore the way artists can use expressive mark making to convey mood and feeling in drawings. In particular, students will focus on the Surrealism movement in art history and the most famous artist from the Surrealism movement, Salvador Dali. Students will still focus on strong visual compositions and shading skills, as well as attempting to create three dimensionality in works of art. Students will review the proportions of the human face and the human figure.

**Suggested Pacing:** approximately 20 lessons

## Learning Targets

### Unit Essential Questions:

- How do artist express mood or feelings through mark making?
- What is Surrealism and what are ways to create a “surrealistic composition”?
- Who was Salvador Dali and what was his influence on modern art?
- What are the proportions of the human face and the human figure?
- How do artists use composition to create an expressionistic drawing?
- What is critique and how do we critique works of art?

### Unit Enduring Understandings:

- Artists have unique ways of making marks and can express mood or feeling through their mark making.
- Surrealism is a way of creating art that is “above reality”. Surrealism still uses properties of realism, but also combines fantasy and imagination.
- Spanish artist Salvador Dali was considered the “father” of Surrealism and his work was very influential on modern art.
- Proportions of the human face contain symmetrical measurements and placement of the facial features.
- The human form is usually drawn using a “head” as a unit of measurement. An average adult is approximately 7 “heads” tall.

## Evidence of Learning

### Formative Assessments:

- Rule of Thirds Worksheet

### Summative Assessment:

- Still life drawing that reflects aspects of the student’s Identity. The still life is made up of objects that reflect the student’s interests, hobbies, heritage or personality traits.
- An expressive portrait of a person. The portrait should capture a mood or feeling.
- A Surrealistic drawing composition that incorporates the human form.
- Written and oral participation in a critique of the work of peers and artists from other time periods.

### Alternative Assessments:

- To complete the portrait assignment, students may choose to use direct observation or use a photo reference. If using a photo reference, students may employ the grid method to copy and enlarge the portrait. Otherwise, students may draw directly from observation (this can be more challenging).

<b>Objectives</b> (Students will be able to...)	<b>Key Concepts</b> (Students will know...)	<b>Suggested Assessments</b>	<b>Standards (NJSLs)</b>
<p>Choose objects to make up a still life that reflects their Identity. Students will be able to arrange and then draw a composition of these objects and create a proportionally correct, full value shaded drawing with graphite.</p> <p>Students will become familiar with the Vanitas still life paintings from the Netherlands, as well as contemporary artists who create non traditional self-portraits.</p> <p>Participate in a formal critique of identity still life projects by peers.</p>	<p>Strong compositions are created using specific elements of art and design. Arrangement of a still life is calculated and intentional. Artists can express a sense of self through still life and can choose to draw objects that reflect their Identity. Vanitas still life from the Netherlands used objects that were symbolic to the viewer.</p>	<p>Review of rule of thirds worksheet and compositional elements.</p> <p>Completed still life drawing that reflects student Identity, heritage or personality.</p> <p>Oral and written participation in a final critique of completed projects.</p>	<p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</p> <p>1.2.12.A.1 Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
<p>Create an expressive portrait of a human face, expressing a mood or feeling.</p>	<p>Artists use visual art to express ideas, feelings and moods. There is a formula for drawing the human face with correct proportions.</p>	<p>Completed portrait drawing using charcoal and/or conte crayon on tinted paper.</p>	<p>1.3.8.D.2 Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of artmaking.</p>
<p>Draw a realistic rendering of a pair of shoes and add elements to the composition that tell a story or a sense of narrative.</p>	<p>Artists use art as a form of storytelling. A pair of shoes can be a simple still life object that can tell a story about a person.</p>	<p>Completed shoe still life. Written paragraph that describes a story about the shoes and or the person who is or was wearing them.</p>	<p>1.3.12.D.3 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.</p>
<p>Understand the ideas behind the Surrealist movement in Art History. Students will be able to identify ways that artists make things surreal. Students will be able to create a Surrealistic drawing. Students will learn how to draw the human figure.</p>	<p>Surrealism is a movement from Art History when artists became more aware of ideas from psychology such as the subconscious and embraced the imaginative and expressive side of art. Students will learn ways to create a surrealist composition such as changing the scale or the properties of an object.</p>	<p>Preliminary sketch of an object which is then turned "surreal".</p> <p>Final Drawing project of an imaginative idea incorporating the human form.</p>	<p>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.</p>
<p>Objectively critique the works of their peers as well as artists from various time periods and cultures. Students will be able to look at the work of artist Salvador Dali and critique it using art and design vocabulary and terms. Students will be able to write brief feedback for their peers about the merits of the art.</p>	<p>Students will engage in critique of each other's work as well as critique of professional artists work. Students will learn the four aspects of critique:</p> <ol style="list-style-type: none"> <li>1. Describe</li> <li>2. Identify</li> <li>3. Analyze</li> <li>4. Judge</li> </ol>	<p>Oral and written critique of at least two class projects as well as brief written critique of a work by Salvador Dali.</p>	<p>1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>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?).</p> <p><i>Career Ready Practice Standards</i></p>

			<p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>
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## Unit 4 Overview

**Unit Title:** Careers in Visual Art/ Illustration

**Unit Summary:**

This unit will focus on possible careers that require drawing skills, specifically the field of Illustration. Students will gain an understanding of the role of an illustrator and how artists can make a living doing illustrations for clients. The class will look at illustrators of children's books as well as other types of illustrators. We will discuss character development, scenery and color schemes. Throughout the year, representatives from Art & Design colleges may visit the classroom to discuss possible careers in the visual arts. Students will also look at various artists from Art History (Renaissance through to Contemporary) and learn how these artists were successful with art as a career.

**Suggested Pacing:** approximately 12 lessons

## Learning Targets

**Unit Essential Questions:**

- What careers are possible for visual artists?
- What is the job of an illustrator?
- What can artists do with illustration?
- What are some of the elements and properties of illustrations used in children's books?

**Unit Enduring Understandings:**

- Visual artists can study Illustration and make a career out of their own style of Drawing.
- Various famous artists have been successful illustrators, including Norman Rockwell and Maurice Sendak.
- Children's book illustrators use whimsical, colorful and playful styles to bring stories to life for young readers.
- There are many possible career paths artists can undertake such as Illustration, Animation, Fashion Design, Industrial Design, Architecture, Portrait Painter etc.

## Evidence of Learning

**Formative Assessments:**

- Storyboard sketches with text of a children's story

**Summative Assessment:**

- Completion of a cover and several page illustrations accompanying a children's story.

**Alternative Assessments:**

- Students may choose to illustrate another type of story (for example, science fiction, classic literature) with the approval of the instructor. Students may also write their own children's story and illustrate their own story.

<b>Objectives</b> (Students will be able to...)	<b>Key Concepts</b> (Students will know...)	<b>Suggested Assessments</b>	<b>Standards (NJSLs)</b>
<p>Students will be able to use the text from a children's story and create a storyboard sketch developing ideas about how to illustrate the story.</p>	<p>Illustrators create thumbnail sketches and use storyboards to show potential clients their ideas and visuals.</p>	<p>Completed storyboard sketches for a cover and pages of a children's book.</p> <p>Students will work in small groups to share their ideas and make edits.</p>	<p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
<p>Students will be able to create a cover and several pages of illustrations that will accompany text from a story for young children.</p> <p>Students will be able to present their ideas and final drawings to their peers.</p> <p>Students can scan or photograph their drawings and prepare a digital layout of the possible design for the book.</p>	<p>Using principles of art and design, character development, and composition techniques students will create a cover and several pages of an illustrated children's book. Artists must often create for a client. Students will be able to experience this as they can team up with an author from the Creative Writing class and illustrate their story.</p>	<p>Completion of cover and several pages of illustrations for a children's story.</p> <p>Students will present their final drawings to class and (if possible) the author. Students will present the digital layout of the book.</p>	<p>1.3.5.D.3 Each of the genres of visual art -is associated with appropriate vocabulary and stylistic approach to art-making</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate between formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p> <p><i>Career Ready Practice Standards</i></p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p><i>Technology Standards</i></p> <p>8.1.12.A.1 Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.</p> <p><i>21st Century Life and Skills</i></p> <p>9.2.12.C.1 Review career goals and determine the steps necessary for attainment.</p> <p>9.2.12.C.3 Identify transferable career skills and design alternate career plans.</p> <p>9.3.12.AC-DES.7 Employ appropriate representational media to communicate concepts and project design.</p>
<p>Students will be able to identify different artists from Art History and become aware of different styles and careers in art.</p>	<p>Many artists have, and continue to have successful careers in the visual arts. There are many ways an artist can make a living through his/her art making.</p>	<p>Throughout the semester, students will choose various artists to research. Students must keep a digital folder with images and information about each artist. Students will then choose one artist to share with</p>	<p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</p>

		<p>the class. Students will focus on biographical information as well as art styles and influences.</p>	<p>1.2.12.A.1 Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p><i>21st Century Life and Skills</i></p> <p>9.2.12.C.1 Review career goals and determine the steps necessary for attainment.</p> <p>9.2.12.C.3 Identify transferable career skills and design alternate career plans.</p>
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