

# **Madison Public Schools**

## **Painting Curriculum**

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# Course Overview

## Description

Painting is an intermediate level art course, which must be taken after the prerequisites of Art Studio and Drawing are completed. This semester course assumes an intermediate to high degree of prior skills and proficiency with respect to drawing ability. Painting further develops the principles and techniques learned in Drawing with new emphasis on brushwork, development of mood or style and mastery of painting techniques, color theory, color mixing and composition. Students will utilize both opaque and transparent color media such as watercolor and acrylic or oil paints. This course is predominantly production (studio) oriented. Students are introduced to the concept of art history, art criticism, and aesthetics as they relate to painting. Students will also begin to develop a personal portfolio of projects which can be used for admission into art and design colleges. Critique and analysis of both peer artworks and artworks from Art History will be an integral part of the course.

## Goals

This course aims to:

- Introduce students to color painting media, such as watercolor and acrylic paint
- Teach students the fundamental techniques of using wet color media and the tools needed to create different types of mark making with paint
- Teach students to exercise and demonstrate use and mastery of the elements of design through painting media
- Analyze, interpret and evaluate the form and content of painted works of art from various cultures and time periods
- Review the basic principles of color theory and learn to identify different types of color schemes
- Introduce students to color mixing techniques and practice mixing colors in watercolor, acrylic or oil paint
- Allow students to begin the preparation of a portfolio of artwork that can be used in applying to art and design colleges

## Materials

### Core:

- Interaction of Colors, Josef Albers
- The Painterly Approach: An Artist's Guide To Seeing, Painting And Expressing, Rob Rohm
- Color Mixing Bible: All You'll Ever Need to Know About Mixing Pigments in Oil, Acrylic, Watercolor, Gouache, Ian Sidaway

### Supplemental:

Paints, brushes, ceramic and plastic palettes, color wheels, color mixing guides, watercolor paper, canvas boards, salt, toothbrushes, white crayons or oil pastels (for watercolor resist), q-tips, sponges, masking fluid, watercolor pencils, retarding agent for acrylic paint, linseed oil, Georgia O'Keefe painting reproductions, John James Audubon painting reproductions from Birds of America, Wayne Thiebaud painting examples, sketchbooks, wooden boards for watercolor surfaces

## Resources

[Painting Activities and Resources](#)

## Benchmark Assessments

- Watercolor Tree Painting (beginning of course)

- Endangered Animal Painting with watercolors (after introduction to watercolor techniques)
- Monster Project Painting with acrylic paint (midway through course)
- Monochromatic Portrait (near end of course)
- Biography and Critique of artist from Art History (near end of course)
- Close up, cropped natural object painting (end of course)
- Final Painting

### **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	Introduction to Watercolor/Realistic Textures	5
2	Introduction to Acrylic/Psychology of Color	7
3	Composition in Painting	3
4	The Art of Critique	3

Unit 1 Overview	
<b>Unit Title:</b> Introduction to Watercolor/Realistic Textures	
<b>Unit Summary:</b>  This unit introduces the student artist to the medium of watercolor painting. Introduction of supplies and basic techniques will occur at the beginning of the course. Students will practice with making different types of watercolor washes as well as dry brush work. Students will be introduced to proper usage of tools, tool cleaning procedures, and materials needed for success such as watercolor paper, ceramic palettes and watercolor brushes. Students will experiment with watercolor techniques such as resist, sponge and salt. The creation of texture using repetitive brushstrokes will be introduced and implemented on a painting of an endangered species of animal.	
<b>Suggested Pacing:</b> Approximately 18 lessons	
Learning Targets	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>• What are the properties of watercolor paint?</li> <li>• What tools and supplies are necessary when using watercolors?</li> <li>• What are different ways that artists handle watercolor paints to produce certain effects?</li> <li>• How can texture be created with paint?</li> <li>• How does texture make something look more realistic?</li> <li>• How can watercolor paints be mixed to create realistic colors?</li> <li>• Why is it important to document endangered species?</li> <li>• How do artists like John James Audubon and Joel Sartore use art to help conservation efforts?</li> </ul>	
<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>• Watercolor painting needs specific brushes, paper and palettes to be used successfully. Water is a major component when painting with watercolor paints.</li> <li>• Artists use wet into wet washes, glazing techniques and dry brush work to create different textures with watercolors.</li> <li>• Texture is an element of art that can assist artists in making pieces look more realistic.</li> <li>• Artists document wildlife in order to record its beauty and try to raise awareness of conservation.</li> </ul>	
Evidence of Learning	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>• Watercolor technique chart</li> <li>• Wet into Wet Wash, Graduated Wash, Flat Wash examples</li> <li>• Texture practice painting exercise</li> </ul>	
<b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Tree painting over wet into wet wash</li> <li>• Endangered animal watercolor painting</li> </ul>	
<b>Alternative Assessments:</b> Students can choose another subject matter instead of the tree for the first assignment.	

<b>Objectives</b> (Students will be able to...)	<b>Key Concepts</b> (Students will know...)	<b>Suggested Assessments</b>	<b>Standards (NJSLs)</b>
<p>Identify the parts of a paintbrush and how to wash and care for painting supplies.</p> <p>Create a wet into wet wash, a flat wash and a graduated wash using watercolors.</p> <p>Create a technique chart, exploring different watercolor techniques such as resist,</p> <p>Create a silhouette of a tree against a wet into wet colorful background</p>	<p>Parts of a paintbrush include the handle, ferrule, bristles, belly. Brush size is listed on the belly. Watercolor brushes must be thoroughly washed after each use.</p> <p>Different types of washes can be created by applying varying amounts of water and paint. Less control is possible with more water.</p> <p>Watercolor techniques can include using wax resist, applying paint with sponges, and using salt to create texture.</p>	<p>Students will create examples of different types of washes. Students will also create a watercolor technique chart that introduces them to several techniques with watercolor such as wax resist, sponge and salt.</p> <p>Creation of a small painting of a silhouette, which has been dry brushed over a wet into wet wash background. Students will be offered the idea of a tree, but can also choose another subject matter.</p>	<p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</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>1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to the community and global citizenship.</p>
<p>Create a realistic rendering of an endangered animal of their choice using textural elements and a strong visual composition.</p> <p>Research the artwork of illustrator John James Audubon and his masterpiece "Birds of America" as well as Joel Sartore and his "Photo Ark" of endangered species. Students will understand how each artist makes his living in the field of illustration or nature photography.</p>	<p>Copy proportions and characteristics of an animal from a reference photo. Practice creating texture using repetitive brush strokes.</p> <p>John James Audubon was an illustrator of wildlife from the 1800s who painted realistic watercolors of many of the birds of north america.</p> <p>Joel Sartore is a National Geographic photographer who is capturing portraits of millions of animal species in order to bring awareness to conservation.</p> <p>Careers as Illustrators and Photographers are both possible outcomes from studying the visual arts.</p>	<p>Research and Discussion on John James Audubon and Joel Sartore. Attention will be given to the careers of each artist, one as illustrator and one as photographer.</p> <p>Texture practice on circle using short, repetitive brushstrokes and shading.</p> <p>Watercolor Painting of an endangered animal.</p>	<p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm /movement.</p> <p><i>Career Ready Practice Standards</i></p> <p>CRP7. Employ valid and reliable research strategies.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</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. Identify transferable career skills and design alternate career plans.</p>

Unit 2 Overview	
<b>Unit Title:</b> Introduction to Acrylic/Psychology of Color	
<b>Unit Summary:</b> This unit introduces the student artist to the medium of acrylic paint. Students will learn the techniques necessary for success with this plastic based paint. Students will also be introduced to color theory and explore the color wheel in depth. Students will recognize complementary colors, analogous colors and monochromatic color schemes. Students will begin to understand color theory mixing techniques with acrylic paint. Students will also focus on the intersection of Psychology and Art and the ways in which artists use color to express feelings or mood. Students will also think about where artists get their inspiration and try to be inspired by the work of another artist.	
<b>Suggested Pacing:</b> Approximately 25 lessons	
Learning Targets	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>• What are the properties of acrylic paint?</li> <li>• What tools and supplies are necessary when using acrylic paint?</li> <li>• What are different ways that artists handle acrylic paints to produce certain effects?</li> <li>• What is the color wheel and how do artists use it?</li> <li>• What are the primary, secondary and tertiary colors?</li> <li>• What are complementary colors? Analogous colors?</li> <li>• What is a monochromatic color scheme?</li> <li>• What are tints, shades and tones of a color?</li> <li>• How can artists use color to provoke mood or feeling?</li> <li>• Are certain colors typically associated with certain human emotions? Do certain colors symbolize particular emotions?</li> <li>• How does color affect our mood?</li> <li>• How can artists be inspired by other artists?</li> </ul>	
<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>• Traditional acrylic paints dry rapidly, so there is no need to wait between painting sessions for layers to dry.</li> <li>• Acrylic paint is one of the most versatile mediums, and one of the least toxic. It is water-soluble when wet. Because it is a plastic polymer, it dries into a flexible and durable surface to which subsequent layers of paint can be added without disturbing the underlying layers</li> <li>• Monochromatic painting can still have depth and a sense of realism due to tints and shades.</li> <li>• Artists provoke moods or feelings by the use of certain colors or color schemes.</li> </ul>	
Evidence of Learning	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>• Color Wheel</li> <li>• Color Theory Game</li> <li>• Tints, Shades and Tones Value Scale</li> <li>• Abstract paint sketches of different emotions</li> </ul>	
<b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Monster Project Painting</li> <li>• Monochromatic Portrait</li> </ul>	

## Alternative Assessments:

Students can choose a monochromatic still life or landscape instead of a portrait.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<p>Identify the characteristics of acrylic paint and the tools needed to use it successfully.</p> <p>Create a color wheel using acrylic paint, practice mixing colors. Students may only use the primary colors, all other colors must be mixed.</p>	<p>Acrylic paint can be used in a variety of ways. It can be applied to almost any surface, but typically artists use canvas or wood. Acrylic dries very quickly so washing of brushes is imperative in order to keep the quality of the bristles.</p> <p>The color wheel is used by artists to learn about color and color mixing and to refer to when creating a work of art in color.</p>	<p>Students will create a color wheel that shows the primary, secondary and tertiary colors. Students will also practice mixing two complements until a neutral shade is reached.</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>1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to the community and global citizenship.</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> <p><i>Career Ready Practice Standards</i></p> <p>CRP6. Demonstrate creativity and innovation.</p> <p><i>Technology Standards</i></p> <p>8.1.5.D.1 Understand the need for and use of copyrights.</p>
<p>Create a painting based off of the work of a younger child. Students will be able to take inspiration from the art of another person and change it to make it their own. Students will be able to use their imagination to create a version of the young child's monster.</p> <p>Identify artists that have been inspired by other artists and have used other's ideas to create something new and unique. Students will understand the difference between inspiration and plagiarism.</p> <p>Meet and discuss their artistic process with elementary artists from Madison.</p>	<p>Students will participate in The Monster Project. Typically, second grade students from the elementary schools create a monster from their imagination. The high school student will then view the child's art and reimagine the monster in their own style, but retaining similarities to the child's ideas. Students will meet in person and exchange artwork and discuss the process.</p> <p>Artists have always borrowed ideas from many sources, including other artists. Inspiration is not the same as copying and laws exist for artists to protect their intellectual property.</p>	<p>Creation of an acrylic painting of a monster, inspired by the work of a Madison second grade student.</p> <p>Students will view artwork by artists that is similar but not copyright infringement. We will discuss artists like Andy Warhol, Barbara Kruger and Bansky and look at examples of possible copyright infringement.</p> <p>Students will pair up with a second grade student and discuss their artistic process in creating their Monster Project painting.</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>1.3.12.D.3 The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (non objective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.</p>
<p>Create value scales of tints, shades and tones of one color. Students will be able to differentiate between color and value and how each is used by artists.</p> <p>Complete a "color theory game" with peers as a competition to review fundamental ideas of color theory.</p> <p>Create small, abstract paintings that express different emotions.</p> <p>Create a monochromatic portrait, expressing a mood or feeling using color.</p>	<p>Using only tints, shades and tones of a color can still produce a realistic, full value painting - although it will be monochromatic with the use of a single color.</p> <p>Color theory includes basic tenants about complementary colors, analogous colors, and monochromatic color schemes.</p> <p>Certain colors are used in visual art to create moods or feelings. There are certain human responses to colors that are common.</p>	<p>Three value scales using one color and mixing it with black, white and grey to create shade, tint and tone. Exploring how to use shade, tint and tone to create a sense of value or depth.</p> <p>Quiz in the form of a game reviewing color theory.</p> <p>Creation of small, abstract paintings that reflect moods or feelings such as anger, sadness, joy etc. Students should be able to recognize that certain colors provoke emotions.</p> <p>Creation of a larger portrait using only one pigment and black and white. Students should choose the color in order to enhance the personality of the subject or the mood they wish to create. This must be a monochromatic painting.</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>1.3.12.D.3 The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (non objective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.</p>



Unit 3 Overview	
<b>Unit Title:</b> Composition in Painting	
<b>Unit Summary:</b>  This unit reviews direct observation of objects, as initially introduced in Drawing class. However, now more consideration is given to the use of color. Students will review principles of composition and still life set up. As a class, we will view and analyze the works of artist Georgia O'Keeffe. We will look at her compositions of flowers and other natural objects. Students will analyze her work and explore why O'Keeffe was important to modernism. Students will choose their own object and photograph it to create a zoomed in, cropped composition that shows great detail.	
<b>Suggested Pacing:</b> Approximately 12 lessons	
Learning Targets	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>• What are the principles of good composition in visual arts?</li> <li>• What are some ways artists can create visually appealing compositions?</li> <li>• What is cropping and zooming and how can artists utilize those techniques to make a painting interesting?</li> <li>• Who is Georgia O'Keeffe and what was her contribution to modern art?</li> <li>• How did Georgia O'Keeffe approach painting flowers and other natural objects?</li> <li>• How can simplification of an object create an almost abstract image?</li> </ul>	
<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>• Cropping and zooming in on an object can make an interesting composition. An unusual perspective may bring heightened drama to a painting.</li> <li>• Georgia O'Keeffe was an American artist. She was best known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes. O'Keeffe has been recognized as the "Mother of American modernism".</li> </ul>	
Evidence of Learning	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>• Copy of one of Georgia O'Keeffe's paintings</li> <li>• Photos of natural objects with a dramatic light source</li> <li>• Thumbnail sketches of several different possible compositions of natural object</li> </ul>	
<b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Acrylic Painting of a natural object using zoom or cropping</li> </ul>	
<b>Alternative Assessments:</b> Students can choose to copy another artist's work who uses cropping (instead of Georgia O'Keeffe) Students may choose another still life (other than a natural object) provided they still create a zoomed in or cropped composition. For example, students will review the work of artist Wayne Thiebaud and can choose to use food or baked goods to create this assignment instead.	

<b>Objectives</b> (Students will be able to...)	<b>Key Concepts</b> (Students will know...)	<b>Suggested Assessments</b>	<b>Standards (NJSLS)</b>
Copy a painting of Georgia O'Keeffe and change the color scheme from the original.	Copying master works of art is the practice of direct observation skills. Changing the color scheme can change the mood or feeling of the image.	Students will create a copy of a Georgia O'Keeffe flower paintings and change the color scheme.	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).
Set up a still life of a natural object with dramatic lighting and photograph it from various angles. Students will zoom in on the object, negating almost all background.  Create several thumbnail sketches of the object in various compositions.	SArtists must think about many things when setting up a still life. Photographing an object allows artists to use the viewfinder to create different compositions. Thumbnail sketches are important for artists to plan out a final design.	Students will take at least 10 different photographs of their object from various angles.  Students will create 4 thumbnail sketches of various potential compositions.	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.
Create a close up, cropped still life of a natural object using acrylic paint on canvas.	Zooming in on an object can create an interesting, simplified, almost abstract image that can be visually appealing.	A final, completed composition of a still life object in which most of the background has been removed.	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).  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.

## Unit 4 Overview

**Unit Title:** The Art of Critique

### Unit Summary:

Critique is a vital part of art making and art appreciation. Students will begin to critically analyze the work of painters from Art History as well as that of their peers and their own work. Critique involves four steps; Describe, Analyze, Interpret and Evaluate (or Judge). Students will choose a painting from another artist and write a written critique using appropriate art vocabulary. Students will then create a final painting and engage in a class critique, using both oral and written skills to evaluate their own art as well as that of their peers.

**Suggested Pacing:** Approximately 12 lessons

## Learning Targets

### Unit Essential Questions:

- What is critique?
- Why is critique important in the visual arts?
- What are the four steps of critique?
- How do we critically analyze the work of other artists?

### Unit Enduring Understandings:

- An art critique is a detailed analysis and evaluation of a work of art.
- The basic elements of an art critique are Description, Analyzation, Interpretation and Evaluation.
- Critiquing one's own work and the work of others can help an artist reflect and improve skills and concepts.

## Evidence of Learning

### Formative Assessments:

- Oral critique of works of art during class discussion

### Summative Assessments:

- Written critique of famous painting from Art History, as well as presentation to class
- Final painting and class critique (oral and written)

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
Research an artist who primarily works with paint. Write a brief biography and critique one work by the chosen artist using visual art terms and vocabulary.	Studying master works of art is a valuable lesson for artists. Learning to critique is another important skill to learn to analyze artwork. .	Written biography and critique of a painter from Art History. Instructor will provide list of artists, but students may suggest other artists. Students will present to their peers the critique of the work of art using art vocabulary.	1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.  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.
Plan and create a final painting of their choice and present and critique their own work. Students will write a proposal	Seeing a project through from planning sketches to creation and then to evaluate the work is paramount to an artist success.	Students will provide a written proposal for their idea for a final painting. Proposal will include	1.4.5.B.5. Artists and audiences can and do disagree about the relative merits of

for their final idea, including sketches and reference photos.	Critique is a valuable and challenging skill.	<p>sketches and necessary reference photos.</p> <p>Students will create a final painting of their choice using acrylic or oil paints.</p> <p>Students will complete a written evaluation of their final painting and participate in an oral critique of their work and the work of their classmates.</p>	<p>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>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p><i>Career Ready Practice Standards</i></p> <p>CRP4. Communicate clearly and effectively and with reason.</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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