FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

SCHOLARS' CENTER FOR THE HUMANITIES

HONORS MODERN ART IN AMERICA

Grade Level: 11

Credits: 5

Course Code: 202850

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 25, 2014

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

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202850: HONORS MODERN ART IN AMERICA
COURSE PHILOSOPHY
Modern Art in America explores the development of American art from European influences, spanning the early 1800's through the end of the 1900's. This honors-level course in the Humanities Learning Center examines the influences of society, politics, and culture and their impacts on art throughout the modern era. Students will work with the tools of the trade and digital media to enrich and expand their learning and understanding of modern art.
COURSE DESCRIPTION
Honors Modern Art in America will explore modern art through societal norms and cultural influences. Students will be introduced to historical texts, videos, and images relevant to modern art history and use these to develop their understanding and application of their learning. The course fulfills the Fine & Performing Art graduation requirement and can encourage prospective learning in other areas of art or art history. In addition, it requires creation of original artworks inspired by historical works of art, artists, and/or concepts learned. Artistic techniques, art theories, and art criticism are also included. Traditional art making materials will be used as well as other contemporary and/or digital media in projects and presentations.

COURSE SUMMARY	
COURSE GOALS	
CG1: Students will be able to transfer their understanding of art history so that, on their own, they can analyze modern art and determine how it is reacts to the time period in which it was created. CG2: Students will be able to transfer their understanding of modern art so that, on their own, they can critique a piece of art and justify their critique. CG3: Students will be able to transfer their understanding of modern art so that, on their own, create a product based on the style and conventions of a period.	
COURSE ENDURING UNDERSTANDINGS	COURSE ESSENTIAL QUESTIONS
CEU1: The elements and principles of art combine to create works of art.	CEQ1: Does a piece of art have to follow specific criteria in order to be considered art?
CEU2: Common themes exist between art from across all time periods.	CEQ2: What are some common themes that exist among artwork across time?
CEU3: Art reacts, responds, and evolves in response to the culture and current events of the time period in which it was created.	CEQ3a: How does art represent the culture around it? Does art ever not represent that culture? CEQ3b: How can a genre change from art movement to art movement when comparing subject, artistic technique, and/or applications of the elements and principles of art?
CEU4: In the creative process, regardless of the context, a person must hone abilities to observe, interpret, and synthesize information.	CEQ4: Is there a limit to the ways you can problem solve in the creative process?
CEU5: A viewer's own personal aesthetics influence overall judgment and opinion.	CEQ5: If two people can view artwork differently, then who makes the decision about whether it is good?

UNIT GOALS & PACING		
UNIT TITLE	**UNIT GOALS**	**RECOMMENDED DURATION**
Unit 1: Realism	LG1: Students will be able to justify Realism's rejection of Romantic idealism. LG2: Students will be able to transfer their understanding of specific art-making skills related to the genre of the unit so that, on their own, they will be able to demonstrate the elements and principles of Realism by creating original artwork.	4 weeks
Unit 2: Impressionism & Post-Impressionism	LG1: Students will be able to assess Impressionism's non-traditionalist qualities, and how Impressionist artists broke rules from previous genres. LG2: Students will be able to transfer their understanding of specific Impressionist and Post-Impressionist art-making skills so that, on their own, they will be able to demonstrate the elements and principles of Impressionism and Post-Impressionism by creating original artwork in the same style.	6 weeks
Unit 3: Fauvism & Expressionism	LG1: Students will be able to analyze Fauvist and Expressionist artworks and connect ways in which the use of distortion and color emphasizes emotion when compared to the representational values retained by Impressionism. LG2: Students will be able to transfer their understanding of specific Fauvist & Expressionist art-making skills so that, on their own, they will be able to demonstrate the elements and principles of those movements by creating original artwork that emphasizes emotion.	5-6 weeks
Unit 4: Cubism	LG1: Students will be able to analyze how Cubism rejected the notion that art should depict subjects in three dimensions as compared to previous movements. LG2: Students will be able to transfer their understanding of specific Cubist art-making skills so that, on their own, they will be able to demonstrate the elements and principles of the movement by creating original artwork in the same style.	5-6 weeks
Unit 5: Abstract Expressionism	LG1: Students will be able to analyze the ways that the Abstract Expressionist movement challenged art describing objective subject matter. LG2: Students will be able to transfer their understanding of specific Abstract Expressionist art-making skills so that, on their own, they will be able to demonstrate the elements and principles of the movement by creating original artwork in the same style.	6 weeks
Unit 6: Modern Art	LG1: Students will be able to analyze the ways that art can be defined. LG2: Students will be able to transfer their understanding of specific art making skills so that, on their own, they will be able to demonstrate the applications of elements and principles of art by creating original artworks.	6-7 weeks

202850: HONORS MODERN ART IN AMERICA
UNIT 1: REALISM **SUGGESTED DURATION: 4 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to justify Realism's rejection of Romantic idealism. LG2: Students will be able to transfer their understanding of specific art-making skills related to the genre of the unit, so that on their own, they will be able to demonstrate the elements and principles of Realism by creating original artwork.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, the student will also be able to create Romantic and Realist pieces of original artwork using the same subject matter.
3	The student will apply his/her understanding of Realism to the Romantic genre: • successfully navigate and interpret artworks in Realism demonstrating the candid pertaining to subject matter; • successfully describe why and how artworks in the Realism genre broke away from the criteria set by the Royal Academy; • identify specific Romantic artwork and artist.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension of Realism.
1	The student always needs assistance from a teacher to further his/her understanding Realism concepts.
0	Even with help, the student does not exhibit understanding of how to justify Realism's rejection of the idealism of the Romantic genre.
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student can independently create an original artwork using appropriate materials and techniques
3	The student will demonstrate understanding of Realism by: • creating original artwork; • demonstrating mastery in shading, showing highlights in shadows, and surface tone; • identifying and demonstrating all the elements of art.
2	The student can identify all the elements of art and demonstrate 4/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	Even with help, the student does not exhibit understanding of the elements and principles of art or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: Artworks categorized as Realism broke away from social norms.	EQ1: How and why did the Salons and Academies decide whether art was good or bad?
EU2: Sometimes, rejected art incites change in future art movements.	EQ2: If the Salons had determined the value of artworks, then why do art historians sometimes focus on the artworks that were not shown?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity. AR.9-12.1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. AR.9-12.1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work. AR.9-12.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. 11-12.RST.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem. 11-12.RST.8 Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information. 11-12.RST.9 Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible. 11-12.WHST.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU1,2 & EQ1,2 AR.9-12.1.3.12.4 AR.9-12.1.3.12.5 11-12.RST.7,8 11-12.WHST.8 DOK 3, 4	Create an artwork demonstrating “the candid” with Realism and write or otherwise represent a Romantic reaction to the piece. The students can select a photograph to draw from that depicts everyday life (“the candid”) and use it as a resource. The photo should show typical situations: people at work, people waiting for a bus, or other situations one would see during a typical day. The image should not be glamorized or romanticized. The students will then categorize the subject matter in their piece and create a possible response to the artwork from the Romantic perspective. What do Romantic pieces have that this does not? Compare techniques; are they the same or different? What makes a work of art an example of Realism? Students can use available software to create a presentation, create a poster, perform a skit, write an explanation, or film a video.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Create an observational drawing in three stages: gesture drawings, contour, and then chiaroscuro. How does gesture drawing help in creating a strong composition? In what ways can an artist draw the same objects as another, yet produce a unique artwork? How does light affect a three dimensional form? How do the contours of an object affect the way that light and value are depicted?	Elements of art: line, shape, color, value, texture, space Gesture drawings, contour, chiaroscuro, composition, subject, highlight, cast shadow, surface tone, light source DOK 1	Create an artwork and apply concepts of value and form and explain how light affects form DOK 3
Practice and demonstrate use of value by creating a value scale from white to black.	Define and identify a value scale in black and white, or label the values in a black and white photo DOK 1	Demonstrate a 10 step value scale from white to black using even tones DOK 2
Create a chart comparing and contrasting Romanticism to Realism. What are the similarities? What are the differences? What is the concept of “the candid” in Realism? Compare: “Raft of the Medusa” by Gericault to “The Herring Net” by Winslow Homer. Suggested artists: Delacroix, Millet, Courbet, Gericault, Manet.	Identify the subject in selected artworks of the time period DOK 1	Classify the qualities that are similar and different between Romanticism and Realism DOK 2
Create a role play pitting a Realist against a Romantic in a debate. Have students justify why their artwork is more successful than the other. Discussion points: technique, use of color, “proper subjects,” “the candid,” where the artwork is shown or why the artwork is shown. The debate can be recorded as a video or digital presentation.	Define and identify: “the candid,” Romantic subject, traditional painting techniques DOK 1	Justify why artworks from either genre have value in the art world DOK 3

202850: HONORS MODERN ART IN AMERICA
UNIT 2: IMPRESSIONISM & POST-IMPRESSIONISM **SUGGESTED DURATION: 6 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to assess Impressionism's non-traditionalist qualities, and how Impressionist artists broke rules from previous genres. LG2: Students will be able to transfer their understanding of specific Impressionist and Post-Impressionist art-making skills so that on their own, they will be able to demonstrate the elements and principles of Impressionism and Post-Impressionism by creating original artwork in the same style.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, student will also be able support and justify content to a peer.
3	The student will apply his/her understanding of Impressionism and Post-Impressionism by: • identifying the non-traditionalist qualities in genre artworks that caused rejection by the Salon; • explaining the painterly qualities that caused disagreement by the Salon; • identifying and explaining "inappropriate" subject matter; • identifying three rejected artworks (and their artists) and explaining why they were rejected.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension of Impressionism and Post-Impressionism.
1	The student always needs assistance from a teacher to further his/her understanding of Impressionism and Post-Impressionism.
0	Even with help, the student does not exhibit understanding of how to justify how Impressionism and Post-Impressionism reacted and rejected the concepts accepted by the Salon.
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student will be able to compare and contrast two exemplary artists of Impressionism and/or Post-Impressionism and critique the use of line and color specific to the artist's style.
3	The student can manipulate artistic material to demonstrate elements and principles of art in an original body of work that demonstrates the mastery of color and color theories by: • creating an original artwork demonstrating visible mark making and color mixing; • demonstrating mastery in color mixing and using compliments to lower intensity and to create blacks; • analyzing and demonstrating all the elements of art.
2	The student can identify all the elements of art and demonstrate 4/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	The student does not know what elements and principles of art are or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: Characteristics of Impressionism like visible brush strokes, broken color, and colored shadows can be identified in paintings and artworks from later periods.	EQ1: How did Impressionists use the elements and principles of art to create a new, distinct movement?
EU2: Advances in materials and technology impacted the way that artists could create an artwork.	EQ2: What are examples of how painting techniques changed with advances in materials and technology?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. AR.9-12.1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. AR.9-12.1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work. AR.9-12.1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. AR.9-12.1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. 11-12.RST.8 Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information. 11-12.WHST.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU1 & 2; EQ1 & 2 AR.9-12.1.4.12.B.2 AR.9-12.1.3.12.5 11-12.RST.8 11-12.WHST.5 DOK 3, 4	Create an artwork of a landscape in an Impressionist/Post-Impressionist style demonstrating color mixing, and lowering intensity by mixing compliments. Emphasize mark making and explain what technical elements would have caused the Salon to reject it. Students will be able to explain the changes in landscape painting by comparing artworks to studio paintings before the invention of the paint tube and pre-mixed paints and relate this to the changes in painting technique and use of color.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Create a drawing demonstrating the techniques associated with Impressionism and Post-Impressionism. The drawing should exhibit colors that are a mix of many other colors, blacks and shadowed areas should be created by mixing complimentary colors, and marks should be visible and follow the contours of the subject (they are not blended).	Complimentary colors, intensity, saturation DOK 1	Create an artwork and apply color mixing techniques and theory and explain what happens when you mix compliments DOK 3, 4
Create a color wheel demonstrating color mixing using primary colors. Color wheels should show Primary, Secondary, and Tertiary mixes. All colors should be created from the Primary colors.	Define/demonstrate complimentary colors, intensity, warm colors, cool colors, primary colors, secondary colors, tertiary colors, analogous colors DOK 1	Show mastery of color mixing and demonstrate how the Primary colors create all other colors DOK 3
Research the artworks that were accepted by The Royal Academy and the works that were rejected. Create a class timeline placing all the artworks in chronological order from 1800-1900. For each, categorize the artist, style, date of creation, and where the work was shown. The timeline can be digitized, animated, or posted using relevant programs. Suggested artists: Millet, Courbet, Manet, Degas, Cassatt, Seurat, Pissarro, Matisse, Cezanne, Gauguin, Van Gogh, Rousseau, Toulouse-Lautrec.	Identify specific artworks, the artist, and date of creation DOK 1	Compare and contrast the stylistic qualities of the artists who were accepted and trained by the Academy DOK 3
Create an intensity scale and a tints and shades scale. Intensity scales should show primary colors on one end and secondary colors on the opposite side of the scale. Each primary should be matched with the correct compliment. The compliments should be gradually mixed to show a neutral grey or brown in the middle, and less vibrant colors between the vibrant, pure hue, and the neutral brown in the middle.	Tint, shade, hue, compliment DOK 1	Create a 5-step intensity scale showing a gradual lowering of intensity when two complimentary colors are mixed. Create a 5-step tints and shades scale showing a gradual change from light to dark using black DOK 3

202850: HONORS MODERN ART IN AMERICA
UNIT 3: FAUVISM AND EXPRESSIONISM **SUGGESTED DURATION: 5-6 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to analyze Fauvist and Expressionist artworks and connect ways in which the use of distortion and color emphasizes emotion when compared to the representational values retained by Impressionism. LG2: Students will be able to transfer their understanding of specific Fauvist & Expressionist art-making skills so that on their own, they will be able to demonstrate the elements and principles of those movements by creating original artwork that emphasizes emotion.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, student will also be able support and justify content to a peer.
3	The student will apply his/her understanding of Fauvism and Expressionism by: • analyzing the application of artistic technique and how color and proportion was manipulated in Fauvism/Expressionism that insight emotional reaction in detail; • explaining how manipulation of artistic technique in Fauvism and Expressionism are different than genres that came prior; • identify 3 artists and artworks independently and justify their contributions to the styles.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension of Fauvism and Expressionism
1	The student always needs assistance from a teacher to further his/her understanding of Fauvism and Expressionism.
0	Even with help, the student does not exhibit understanding of how to justify how Fauvism and Expressionism relies on manipulation of the elements of art to incite an emotional reaction.
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student will be able to research and critique a Post-Impressionist piece and justify ways that the elements of art and subject have been manipulated to bridge the genre style into Fauvism and/or Expressionism
3	The student can: • manipulate artistic material to demonstrate elements and principles of art in an original body of work that demonstrates the mastery of color; • express an emotion in an artwork by using color in a non-naturalistic and arbitrary way while maintaining a range of value; • express an emotion by manipulating proportions; • identify and demonstrate all the elements of art.
2	The student can identify all the elements of art and demonstrate 4/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	The student does not know what elements and principles of art are or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: Art does not always need to be perfectly executed.	EQ1a: How did the Fauvists/Expressionists elicit a strong emotional reaction? EQ1b: How would you create a similar strong reaction in a piece of art?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. AR.9-12.1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. AR.9-12.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. AR.9-12.1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. AR.9-12.1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. AR.9-12.1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. 11-12.RST.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU1 & EQ1a,b AR.9-12.1.4.12.B.1 AR.9-12.1.4.12.4 AR.9-12.1.4.12.A.3 AR.9-12.1.4.12.2 11-12.RST.2 DOK 3, 4	Create an artwork or a self-portrait that depicts a Fauvist/Expressionist view, using arbitrary color and manipulated proportion to support a student-selected emotion or concept and analyze Fauvist and Expressionist artworks to connect ways that distortion and use of color emphasizes emotion when compared to the representational Impressionistic/Post-Impressionistic artworks. Compare and contrast how the Fauves and Expressionists utilized the elements of art differently and identify the specifics of why these types of artworks are not naturalistic.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Create a self-portrait using colors to express an emotion. The emotion that the student is trying to portray should be identified before the artwork is begun. The portrait should display non-naturalistic colors and shading to depict three-dimensional forms (value). The drawing should reinforce previous knowledge of color mixing from the Impressionism unit. Color theory should be reinforced. Suggested materials: oil pastel, colored pencil, or chalk pastel. Students can research the emotional qualities of color before they identify their theme.	Value, arbitrary color, naturalism, pastels, color theory DOK 1	Create an artwork and identify how color and value are being used DOK 4
Arbitrary Color Activity: Students will have their own box of oil pastels or colored pencils and will be told to pick their favorite color. They will then draw an object from observation. The students then will be prompted to switch colors, pass the color to their right or left, pick the compliment, etc.--any activity that will force the students to work with colors that they would not pick on their own. Students should be encouraged to show value and layer colors as well. The end product will show how colors can be used in ways that are not naturalistic. Black colors should be removed from the student's boxes.	Arbitrary, observational drawing, portrait, still life, value DOK 1	Create a drawing demonstrating value using color and no black DOK 3
Critique as a group: Students will number their portraits and display them all at once. There will be no numbers repeated. As a class, the students will write each number on a piece of paper and write down what each portrait expresses. They can write down the emotion they get from each, how each makes them feel, or any other indications to the artist's intent. Students will then receive feedback on their piece from everyone in class. They will then share to the class whether or not they were successful in expressing their idea and/or emotion. Comments can also be added via Edmodo or similar service.	Critique, judge, analyze, interpret DOK 1	Evaluate a peer's piece of artwork using constructive and structured criticism DOK 3

202850: HONORS MODERN ART IN AMERICA
UNIT 4: CUBISM **SUGGESTED DURATION: 5-6 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to analyze how Cubism rejected the notion that art should depict subjects in three dimensions as compared to previous movements. LG2: Students will be able to transfer their understanding of specific Cubist art-making skills so that on their own, they will be able to demonstrate the elements and principles of the movement by creating original artwork in the same style.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, student will also be able support and justify content to a peer.
3	The student will apply his/her understanding of Fauvism and Expressionism: • analyze the application of how Cubists flatted three-dimensional subjects by emphasizing line and shape; • explain how Cubists emphasized shape vs. form; • identify 3 artists and artworks independently.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension and techniques in Cubism.
1	The student always needs assistance from a teacher to further his/her understanding of Cubism
0	Even with help, the student does not exhibit understanding of the principles of Cubism
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student can identify and analyze artists that crossed genres into Cubism and specify cultural influences that caused the change in their style.
3	The student can manipulate artistic material to: • demonstrate a subject drawn from simultaneous, multiple perspectives; • draw a subject from observation emphasizing 2 dimensional qualities; • use line and shape to flatten a subject and use value in an artwork that does not depict objects as they are seen in nature; • identify and demonstrate all the elements of art.
2	The student can identify all the elements of art and demonstrate 4/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	The student does not know what elements and principles of art are or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: The Cubists revolutionized the way that artists can choose how or which art elements to use in an artwork.	EQ1: In what ways did the Cubists revolutionize art?
EU2: Cubist techniques and style challenged the art community.	EQ2: In what ways did artwork that emphasized two-dimensional qualities over naturalistic qualities challenge the art community?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. AR.9-12.1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. AR.9-12.1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work. AR.9-12.1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. AR.9-12.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. AR.9-12.1.4.12.B.1Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. 11-12.RST.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem. 11-12.RST.8 Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information. 11-12.WHST.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU1&EQ1 AR.9-12.1.1.12.D.1 AR.9-12.1.3.12.3 AR.9-12.1.4.12.3 11-12.RST.7,8 11-12.WHST.2 DOK 3, 4	Create an artwork by emphasizing the two dimensional qualities of a naturalistic and three dimensional object, and write a defense of the specific ways that they manipulated shape and line and how their artwork rejects the preconceived notions of artworks that came prior.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Create an artwork by drawing one object from many different views. Drawings should include value. Scissors can be used to cut apart the pieces, which can be reassembled with tape and/or glue. Tracing paper can be used to get an overlapping affect when drawing. The taped or glued pieces can then be photocopied or transferred to final paper. Students should use their taped sketches to aid in applying values to their final project. Final projects can be in black and white, or black and white with colors. Modifications could be drawing from a photo, or cutting apart a photo based on needs and skills.	Cubism, overlap, line DOK 1	Analyze the outcome and process of creating the artwork compared to artists that worked in the Cubist style DOK 3
Practice drawing geometric forms and shapes. Students will be given three-dimensional form drawing aids and asked to draw from observation and show value (cone, sphere, cube, cylinder, etc.). They should also be able to draw and identify the shape that coincides with the form. For example: sphere/circle, cube/square, etc. Students will then look at photographs of objects and identify the forms. They can then draw a thumbnail of what the picture would look like with only indications of shape.	Identify forms and shapes by name: sphere, circle; cube, square; cone, pyramid, triangle; rectangular prism, rectangle DOK 1	Explain how an artist can depict values to show the difference between shapes and form and how line affects the way that a viewer identifies shape or form DOK 2
"Roll a Picasso": Students are given a worksheet to aid them in this activity. The sheet should include 6 possible head shapes, 6 possible eye shapes in two different columns, 6 possible mouths, 6 possible types of hair, and 6 possible nose shapes. There will be columns dividing each feature, and rows indicating the number of rolls. Students should be divided into groups and given a dice. Each will roll first and, based on the number rolled, will draw the face shape. On the second roll, they will draw what the dice indicates as their eyes, etc. Suggested artists: Picasso, Braque, Alber Gleizes, Paul Klee, Juan Gris, Feininger, Leger	Cubism, Picasso, Braque, Alber Gleizes, Paul Klee, Juan Gris, Feininger, Leger DOK 1	Explain how the activity relates to the way that Picasso and the Cubists worked Justify how artists and critics felt about this type of art DOK 2
Students will present the elements of Cubism by creative means such as: a skit, a rap, a story, children's book, illustrations or cartoon, etc. They should present to class and can use digital resources to enhance their presentations such as animations, original music, video, or any other relevant technology or program available.	Geometricity, fourth dimension, Picasso, Braque DOK 1	Explain and identify specifics on the beginnings of Cubism: simultaneity, African influences, fourth dimension DOK 3

202850: HONORS MODERN ART IN AMERICA
UNIT 5: ABSTRACT EXRESSIONISM **SUGGESTED DURATION: 6 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to analyze the ways that the Abstract Expressionist movement challenged art describing objective subject matter. LG2: Students will be able to transfer their understanding of specific Abstract Expressionist art-making skills so that, on their own, they will be able to demonstrate the elements and principles of the movement by creating original artwork in the same style.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, student will also be able support and justify content to a peer.
3	The student will apply his/her understanding of Abstract Expressionism by: • explaining how and why Expressionism and Abstract Expressionism are different; • categorizing the subject in objective and non-objective art; • identify 3 artists and artworks independently.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension and techniques in Abstract Expressionism
1	The student always needs assistance from a teacher to further his/her understanding of Expressionism
0	Even with help, the student does not exhibit understanding of the principles of Abstract Expressionism
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student will be able to select an artist and create an artwork using the elements of art that was not used in the original artwork.
3	The student can: • manipulate artistic material to demonstrate selected elements of art in a non-objective artwork; • explain how and why his/her artwork is non-objective; • explain and identify individual decisions on which elements, principles, and techniques are being used in an original artwork; • identify and demonstrate all the elements of art.
2	The student can identify all the elements of art and demonstrate 4/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	The student does not know what elements and principles of art are or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: Artwork can be created for many reasons and in many ways	EQ1: If an artwork has no subject, then why create it?
EU2: Many different types of stimuli can inspire artwork.	EQ2: What can serve as inspiration for an artwork?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. AR.9-12.1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. AR.9-12.1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. AR.9-12.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. AR.9-12.1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. AR.9-12.1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. 11-12.RST.1 Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account. 11-12.RST.5 Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas. 11-12.RST.6 Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved. 11-12.RST.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem. 11-12.RST.8 Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information. 11-12.WHST.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU1, 2 & EQ1, 2 AR.9-12.1.4.12.B.1 AR.9-12.1.4.12.B.1 11-12.RST.1 ,7,8 11-12.WHST.5 DOK 3, 4	Create an artwork that demonstrates student-selected elements of art, but does not contain a recognizable subject matter. The artwork should exhibit at least 3 elements of art. Students should then identify which elements they are using, and which they are not using and explain how and why their piece can still be considered art. The students should justify their artwork as if they were a curator explaining the worth of the artwork and how and why the artwork should be included in a museum collection.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Students will be asked to research synesthesia. They will then be introduced to the Abstract Expressionist, Wassily Kandinsky. Students will be given photocopies of sheet music and will identify the elements of art that are present in the printed sheet music. Elements are shape and line. Students will then draw the various shapes that they see in sheet music: ovals, triangles, squares, and rectangles, etc. They can then redraw their sketches onto paper and then add color, line, and value. The end result is an artwork inspired by music, much like the artist Kandinsky.	Shape, circle, line, square, triangle, value, color, intensity, non-objective art, synesthesia DOK 1	Explain how shapes are used in other artistic mediums like dance, music, or performance DOK 3
Students will be broken into groups and given an artist who was an Abstract Expressionist. They should create a poster all about their artist. They should each include an example of the artist's style that the student creates. They should be able to deconstruct the artwork and explain how the artwork is organized. Suggested artists: Gorky, Kandinsky, Franz Kline, Willem de Kooning, Joan Miro, Robert Delaunay, Patrick Heron, Mondrain, Georgia O'Keefe, Mark Rothko, Frank Stella, Jackson Pollock, Howard Hodgkin, Han Hofmann, Lee Krasner, Kasimir Malevich, Agnes Martin, Robert Motherwell, Barnett, Newman, Clyfford Still.	objective artwork, non-objective artwork DOK 1	Explain how each artist can produce artworks that can sometimes fit into many different genres. Identify any other subgenres that the artist might be categorized into. Identify how their artwork was different than other artists working at the time DOK 2
Look at artworks created by children and artworks created by artists. Have students guess which artworks the children created, and which the artists created. Have students identify elements in each to support their answers. Students should then write an essay or give a presentation on why an artwork that can be confused as one created by a child is still considered art. They should provide bibliography and resources to support their answers and reasoning.	Elements of art, line, shape, color, value, texture, space, form DOK 1	Justify the criteria by which an artwork is still considered art DOK 4

202850: HONORS MODERN ART IN AMERICA
UNIT 6: MODERN ART **SUGGESTED DURATION: 6 WEEKS**

UNIT OVERVIEW	
UNIT LEARNING GOALS	
LG1: Students will be able to analyze the ways that art can be defined. LG2: Students will be able to transfer their understanding of specific art making skills so that on their own, they will be able to demonstrate the applications of elements and principles of art by creating original artworks.	
UNIT LEARNING SCALE – LG1	
4	In addition to score 3 performances, student will also be able support and justify content to a peer.
3	The student will apply his/her understanding of Abstract Expressionism by: • explaining and justifying why an artwork could belong to a genre by categorizing the techniques that are evident in the artwork and the subject matter; • identifying Impressionism, Cubism, Expressionism, and Abstract Expressionism artworks and justifying their choices; • evaluating 10 influential artists in the Modern Era and justify their impacts on Modern art.
2	The student sometimes needs assistance from a teacher and/or makes minor mistakes in comprehension in his/her understanding of Modern Art
1	The student always needs assistance from a teacher to further his/her understanding of Modern Art
0	Even with help, the student does not exhibit understanding of the principles of Modern Art
UNIT LEARNING SCALE – LG2	
4	In addition to score 3 performances, the student can analyze how the 10 influential artists that they chose ultimately impacted their artwork and style.
3	The student can: • manipulate artistic material to demonstrate selected elements of art in a non-objective artwork; • independently create an artwork demonstrating student selected elements of art and techniques, and explain how and why it could be considered Modern Art; • explain and identify individual decisions on which elements and principles are being used in an original artwork; • identify and demonstrate all the elements of art…
2	The student can identify all the elements of art and demonstrate 5/7 elements of art.
1	The student knows what the elements of art are, but still does not know how to manipulate artistic materials to demonstrate them in an artwork
0	The student does not know what elements and principles of art are or how to manipulate artistic materials to demonstrate a concept.

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
EU1: Art can be anything.	EQ1: What are qualities that exist in a two or three-dimensional arrangement to be considered art?

NJCCCS & COMMON CORE STANDARDS
AR.9-12.1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. AR.9-12.1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used. AR.9-12.1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks. AR.9-12.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. AR.9-12.1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. AR.9-12.1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. AR.9-12.1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. AR.9-12.1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world. 11-12.RST.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics. 11-12.RST.8 Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information. 11-12.RST.9 Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible. 11-12.RST.10 By the end of grade 12, read and comprehend science/technical texts in the grades 11–CCR text complexity band independently and proficiently 11-12.WHST.1 Write arguments focused on discipline-specific content. 11-12.WHST.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1,2 EU5&EQ5 AR.9-12.1.4.12.B.3 AR.9-12.1.4.12.A.4 11-12.RST.4, 8, 9, 10 11-12.WHST.1 DOK3, 4	Create a piece of Modernist art and give an oral argument as to why it belongs in a specific collection/museum. Additionally, students will write/present a rebuttal from an opponent to modern art who does not want this piece included in a collection.

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Students should research other genres and artists included in Modern Art and create an original artwork inspired by the genre. The students should write a critique about an artwork in the genre that is selected using the Feldman Method for Critique. The student should then create their artwork in the materials that is most appropriate for the genre and true to the style selected. The artwork should be planned and sketched out and is subject to teacher approval. Suggested Genres: Art Nouveau, Dada, Surrealism, Color Field painting, Pop Art, Minimal art, Op Art, Performance art, Photorealism, Land art, Futurism, Metaphysics.	Feldman Method for Critique DOK 1	Execute a detailed critique following the Feldman Method and justify why their piece could be included into their selected genre DOK 3, 4
Organize a school installation piece. Students will work with administration and course teacher to conceptualize an installation to be housed in the school. Students should brainstorm a theme for their group artwork and each student must create something to be included in the artwork. Students should do sketches and draw schematics to how and where the artwork will be placed. They should give consideration to the space that is selected and the directions of the building administration for safety and facilities concerns.	Installation art List installation artists DOK 1	Explain possible is the processes required to create an installation DOK 3, 4
Organize an online gallery of student portfolios. Students will select their five strongest pieces to publish online. Creations can include original artworks and original writings and critiques.	Art Nouveau Dada Surrealism Color field painting Pop art Minimal art Op art Performance art Photorealism Land art Futurism Metaphysics	Justify the criteria by which an artwork should be included into the online gallery DOK 4