

**Cliffside Park High School**  
**Art II Curriculum**  
**August 2018**

**Unit #1**

#	STUDENT LEARNING OBJECTIVES
1	Compare and contrast innovative applications of line as an element of art (i.e., complexity of emotive line) associated with masterworks that cross the boundaries of traditional visual art making (e.g., site specific floor design installations of Daniel Buren, installations by Jim Lambie, Dan Flavin's florescent light installations, large scale tape line drawings by the Japanese artist-duo <i>Paramodel</i> etc.). Execute innovative approaches to line as a compositional tool to express movement in original two-or three-dimensional artwork, installation art and/or new media art using linear masterworks as a source of inspiration.
2	Compare and contrast innovative applications of shape in two-dimensional masterworks that cross the boundaries of traditional visual art making (e.g., the shape paintings of Frank Stella, Camille Utterback's interactive multi-media installations, Orley Gender's <i>Mr. Softy</i> , Kenny Scharf's murals etc.). Design a mixed media work focusing on shape that breaks traditional art making boundaries.
3	Analyze innovative uses of hue, value and intensity of color in contemporary visual art masterworks (e.g., James Turrell's color and light installations, Robert Wilson's video portraits, fiber artist Sheila Hicks's installation <i>Woven Color</i> comprised of oversized textiles etc.) and experiment with color and value to define space (e.g., Vija Celmins' <i>Untitled (Big Sea #1)</i> , <i>Gleaners</i> by Jean-François Millet etc.) in original two or three-dimensional or new media art.
4	Distinguish the characteristics of texture employed in innovative contemporary sculptures and art installations (e.g., sculptures by Tara Donovan, Dan Havel and Dean Rock's <i>Tunnel House</i> installations, Chakaia Booker's rubber tire sculptures etc.) and explore approaches to creating textual works of art utilizing common or repurposed materials.

5	<p>Study inventive derivations of form used by contemporary artists (e.g., large scale sculptures by Anish Kapoor such as the <i>Bean</i>, Ernesto Neto's monolithic foam sculptures, Patrick Dougherty's oversized outdoor forms created from branches and twigs, Deborah Butterfield's horses etc.).</p> <p>Create artwork that illustrates innovative uses of form.</p>
6	<p>Examine ground-breaking uses of space in traditional and new mediums (e.g., hyper-realistic paintings by Richard Estes, Rachel Whiteread's castings of negative spaces, the sound and mixed media installations by Janet Cardiff and George Bures Miller etc.) and experiment with new approaches to portraying positive and negative space in an art installations, sculptures, or new media artwork.</p>
7	<p>Differentiate innovative applications symmetrical, asymmetrical and radial balance by known master artists (e.g., Diane Arvus's photograph <i>Identical Twins</i> or Robert Mangold's paintings about formal balance, the public steel sculptures of Mark Di Suvero utilizing asymmetrical balance, Richard Long's <i>Midsummer Circles</i> or <i>Chysanthemum Exploded #1</i> by Qi Wie illustrating radial etc.). Extrapolate approaches to innovative applications symmetrical, asymmetrical or radial balance in the creation of original two or three-dimensional artwork.</p>
8	<p>Observe overlapping proportion exemplified in diverse examples of cutting edge two and three-dimensional art (e.g., -M.C. Escher's mathematically inspired woodcuts and lithographs, Chris Burden's <i>LAPD Uniforms</i> installation, Paul Strand's <i>Abstraction, Twin Lakes, Connecticut</i>, Salvador Dali's <i>The Persistence of Memory</i> or <i>The Three Sphinxes of Bikini</i> etc.) and use overlapping proportion in unusual ways in original artwork.</p>
9	<p>Survey innovative applications of rhythm &amp; repetition in artwork from culturally diverse contemporary artists (e.g., the installation art of Polly Apfelbaum, Brazilian artist Nele Azevedo's sitting figures of ice, Jean Shin textiles and mixed material artwork, Chris Burden's <i>The Reason for the Neutron Bomb</i>, etc.) and produce original two or three-dimensional artwork emphasizing rhythm.</p>
10	<p>Identify emphasis &amp; variety in in diverse visual arts masterworks (e.g., <i>The Lady of Shalot</i> by the Pre-Raphaelite painter John William Waterhouse using color and light for emphasis, Richard Anuszkiewicz's <i>Deep Magenta Square</i> illustrating emphasis using color, the predominance of variety in the mixed media installations of Judy Pfaff,</p>

	and variety in the Installation and video performance art of Janine Antonio etc.) and employ emphasis & variety in inventive ways in original artwork.
11	Evaluate unity & harmony in cutting edge two and three-dimensional masterworks of art (e.g., installations by Do Ho Suh, Maxfield Parrish's painting <i>Lantern Bearers</i> , George Tooker's painting <i>Feisty</i> etc.) and apply the principles of unity and harmony in design in inventive original artworks.
12	Use new media approaches to creating a visual narrative, installation and/or computer generated artwork that illustrates a literary work of art (e.g., reinterpretation of a nursery rhyme in the allegorical style of Kara Walker's visual storytelling, graphic artwork stylistically influenced by Barbara Kruger's black-and-white photographs overlaid with declarative captions, the visual narratives of Julian Schnabel, Trish Brown's movement generated drawings etc.).
13	Compare and contrast western and non-western art pertaining to culturally specific application of metaphor, symbolism, and allegory (e.g., Salvador Dali's use of symbolism, Damien Hirst's allegorical sculptures that question the logic of art and science, the woodblock prints of Katsushiki Hokusai, Willie Cole's African inspired prints and sculptures from repurposed objects, Betty Saar's mixed media boxes drawn from reflections on her African heritage etc.) and identify specific cross-cultural themes.

### **Project: Color Theory**

#### **Student Learning Objectives:**

- What are Primary, Secondary, Tertiary, and Complementary colors?
- How do I create an original work of art using Primary colors?

#### **Activities and Procedures:**

- Students are to use Primary colors to create Secondary and Tertiary colors to create a complete color wheel
- Students are to use Primary colors to create Secondary and Tertiary colors to create a new composition and begin painting.
- Sketches inspired by the artists they chose for their essay
- Begin painting on canvas board

#### **Materials/Resources/Technology:**

- Chromebooks
- Google Classroom

- Paper, Acrylic Paint, Brushes, Rags, Water, Mixing Cups

**Modifications and Accommodations:**

- Previous student examples to use as a guide

**Unit #2**

#	STUDENT LEARNING OBJECTIVES
1	Create a series of artworks using the elements of shape and value, and that employ the principle of balance. Explore the structural and stylistic formal approaches of artists such as Horace Pippin, <i>Cabin in the Cotton</i> , Mid-1930's, and Georgia O'Keeffe, <i>White Rose and Larkspur, No.2</i> , 1927) on which to base this body of work.
2	Create a series of thematic artworks using the elements of line and color as well as the principle of harmony that demonstrates fluency in a traditional and/or digital media (e.g., Lee Krasner, <i>The Springs</i> , 1964 and Joaquin Torres-Garcia, <i>New York City: Bird's Eye View</i> , 1920).
3	Create abstract or expressionist multimedia artworks that employ the principle variety and (e.g., Betye Saar, <i>The Liberation of Aunt Jemima</i> , 1972, Julian Schnabel, <i>St. S</i> , 1988, Karel Appel, <i>Angry Landscape</i> , 1967) for inclusion in a group exhibition.
4	Examine historically significant examples though culturally influenced masterworks (Gustav Klimt, <i>Baby Cradle</i> , 1917 and Kuba Group, <i>Western Kasal Province. Congo. Ceremonial Robe</i> , 1950-75). Create personal iconography to explore cultural heritage and cultural influence from personal perspectives in a series of artworks emphasizing the principles of unity and the art element of texture.
5	Synthesize the elements of art, color and space (positive & negative), and the principle of design <i>emphasis</i> in an original portfolio of two-dimensional artworks that reflects an expressive personal style with a high degree of technical proficiency (e.g., , 1884, <i>Arranging Her Still Life</i> , Eduard Charlemont; (undated) <i>The Lace Maker</i> , Eduard Charlemont;1969, Frank Stella, <i>Jarama II</i> , 1982, or Elizabeth Murray's <i>Painters Progress</i> , 1991).

<b>6</b>	Participate in the organization an exhibit of peer visual artwork along a cohesive them in one of a variety of roles (e.g., curator, publicist, installer, critique, artist, etc.).
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<p><b>Project: 3D Composition</b></p> <p><b>Student Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• How do I transfer my compositional understandings from 2D to 3D</li> </ul> <p><b>Activities and Procedures:</b></p> <ul style="list-style-type: none"> <li>• Students are provided with a 2d image of a famous painting and asked to build a 3d box from the composition. The composition must have a minimum of three walls and three additional planes.</li> <li>• Students then paint a ceramic pre-fired bisque cup, plate or bowl using their own composition. They are required to resource a design of their heritage.</li> <li>• Students will design a clay relief. It must have at least three depths of layers upon the slab. The clay slab must be a minimum of 6" square.</li> </ul> <p><b>Materials/Resources/Technology:</b></p> <ul style="list-style-type: none"> <li>• Chromebooks</li> <li>• Google Classroom</li> <li>• Paper, Pencil, Value Charts, Foam Core, xacto. clay, clay tools, glaze, kiln</li> <li>• Videos and Handouts posted in Google Classroom</li> </ul> <p><b>Modifications and Accommodations:</b></p> <ul style="list-style-type: none"> <li>• Previous student examples to use as a guide</li> </ul>
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**Unit #3**

#	STUDENT LEARNING OBJECTIVES
1	Create artworks from observation that reflect personal style and expressive qualities of continuous line contour of the whole object (i.e., face, body, animal, landscape).
2	Synthesize the element of art, <i>form</i> , and the principle of <i>proportion</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Maya Lin's <i>Wave Field</i> , 1995; John Chamberlain's <i>Debonair Apache</i> , 1991; or Henry Moore's use of positive and negative space to suggest gesture, movement and rhythm in the human form).

3	Synthesize the element of art, <i>shape and value</i> , and the principle of <i>balance</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Chryssa's <i>Ampersand III</i> , 1968; or Nam June Paik's <i>Merce</i> , 1987).
4	Synthesize the element of art, <i>color</i> , and the principle of <i>rhythm/movement</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Claus Oldenburg's <i>Clothespin</i> , 1976; Michelangelo's <i>David</i> , 1501-04; or the <i>Parthenon</i> [for the golden mean], 447-32 BC).
5	Organize a group exhibit of individual works and concepts unified by a central theme.
6	Analyze the compositional and stylistic principles, themes and symbols suggested by 20 <sup>th</sup> century and contemporary artworks rendered in traditional and new media and reinterpret to create new works in available media (e.g., non-objective forms created with two and three-dimensional media).
7	Create artwork using personal iconography which explores personal perspective and the influences of culture and cultural heritage on art making such as in the work of installation art by Sandy Skogland or Louise Nevelson's use of found objects in <i>Dawn, 1962 Messages About the World and Its Inhabitants</i> etc.

### **Project: Composition and Sketching**

#### **Student Learning Objectives:**

- How do I identify foreshortening in order to properly sketch compositions from life.

#### **Activities and Procedures:**

- Students are to use at least 5 shading values to improve their use of foreshortening in composition.
- Homework sketches from life.
- Observation of positive and negative space as it applies to composition.

#### **Materials/Resources/Technology:**

- Chromebooks
- Google Classroom
- Paper, Pencil, Value Charts, Foam Core, xacto
- Technique Practice templates

**Modifications and Accommodations:**

- Previous student examples to use as a guide

**Unit #4**

#	STUDENT LEARNING OBJECTIVES
1	Create an original three-dimensional work of art in a culturally specific style, reflecting current cultural implications (e.g., “ <i>Warrior chief, Warriors and Attendants.</i> ” Plaque, Nigeria, Edo. Court of Benin. 16 <sup>th</sup> -17 <sup>th</sup> century, Michael Naranjo, and <i>Loon Song</i> , by John Hoover).
2	Curate a thematic exhibition of Master Works using historical significance, craftsmanship, cultural context, and originality as criteria for selecting the artwork.
3	Compare and contrast similarly themed visual art masterworks from a variety of cultures and historical eras (e.g. the use of animals in the artworks of Peter Paul Rubens, Henri Rousseau, Sandy Skogland etc.) and describe, analyze, interpret, and evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. Use the analysis as inspiration for the creation of original artwork.
4	Develop and apply rubrics and holistic scoring guides to evaluate multiple dimensions of archetypal subject matter in self-generated original artwork, peer artwork, and multicultural visual art anchor works as a mechanism for positive critique.
5	Compare and contrast the artistic processes and contextual content of two and three-dimensional works of art from diverse cultures and historical eras (e.g., Hockney's photographic <i>Joiners</i> vs. Picassos cubist works; Red Grooms <i>Subway</i> vs. Claes Oldenburg's three-dimensional works; Julia Margaret Cameron's <i>A Holy Family</i> vs. Dorothea Lange's <i>Migrant Mother</i> etc.). Discuss how an artist's cultural background can influence the subject, media and technological processes

**Project: Explore Student Expressionism****Student Learning Objectives:**

- After a teacher presentation on Expressionism and some research of their own,

students will create an original mixed media expressive painting on a canvas that they will stretch and prepare themselves.

**Activities and Procedures:**

- Instructor will give a presentation on Expressionism, Abstract Expressionism and Neo Expressionism
- students will use google classroom and the internet to further explore the subject matter as well as mixed media art
- students will be given materials and tools in order to stretch a canvas
- instructor will guide the class through the procedures of assembling the stretchers and stretching the canvas
- students will prepare their canvases with gesso
- students will execute their paintings
- students will write a reflection on the project

**Materials/Resources/Technology**

- smartboard
- Chromebooks
- canvas stretchers
- raw canvas
- gesso
- paint brushes
- acrylic paint
- assorted media

**Modifications and Accommodations:**

- Previous student examples to use as a guide

**Unit #5**

#	STUDENT LEARNING OBJECTIVES
1	Create a two or three dimensional work of art which embodies cultural and historical references to a specific event in history (e.g., Create a machete for a public sculpture or mural which reflects the issues which surround a specific historical event such as Maya Lin's Vietnam War Memorial, Diego Rivera's murals, the Lincoln Memorial etc.). Include a proposal for your town council members to get approval to create this work.



2	Based in the twentieth century, identify the innovations in conceptual art, according to stylistic criteria and research museum collections containing the same. Present your findings to an audience using a power point presentation (e.g., Compare the works of Dada artists, like Duchamp with Abstract Expressionist artists like Rauschenberg, for stylistic and conceptual differences.)
3	Analyze the innovative technological approaches for line in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., <i>Tribute in Light</i> - the art installation of lights at the WTC, by The Municipal Art Society of NY, <i>Twittering Machine</i> , 1922, Paul Klee).
4	Differentiate the innovative technological approaches for shape and form in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Rachel Whiteread, <i>House</i> , completed October 23, 1993 and destroyed January 1994. poured concrete, Salvador Dali, <i>Autumn Cannibalism</i> , 1936, Alan Pipes, <i>Spline diagram</i> , 2003).
5	Compare and Contrast the innovative technological approaches and stylistic criteria for color and value in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Jeff Koons, <i>New Hoover Convertibles, Green, Blue, Neow Hoover Convertibles, Green, Blue, Double Decker</i> , 198, Mark Harrison, <i>Brighton Pavilion</i> , 2002, Antony Gormley, <i>Field of the British Isles</i> , 1993).
6	Distinguish the characteristics and innovative technological approaches for texture in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Margie Hughto, <i>Canyon</i> , 1991, Meret Oppenheim, <i>Object</i> , 1936, Frank Auerbach <i>Small Head of E. O.W</i> , 1957-8).
7	Analyze the innovative stylistic approaches for space in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Caravaggio, <i>Conversion of St. Paul</i> , 1601, Gustav Klimt, <i>The Three Ages of Woman</i> , 1905, Barbara Hepworth, <i>Squares with Two Circles</i> , 1966).

8	Determine how the use of symmetrical, asymmetrical and radial balance in visual art to communicate an idea has influenced world cultures (e.g., Diego Rivera, <i>Flower Day</i> , 1925 and Mexican, Zapotec (from Monte Alban) and <i>Figural Urn</i> , A.D. 500-700)–symmetrical- Horrace Pippin, <i>Cabin in the Cotton</i> , 1930's and David Alfaro Siqueiros, <i>Echo of a Scream</i> , 1937, - symmetrical- and Himachal Pradesh, <i>Chamba Rumal</i> , India, early 19 <sup>th</sup> century – radial).
9	Justify the impact of innovations in the arts and the use of rhythm in master works that have an effect on societal norms and habits of mind in various historical eras (e.g., Hale Woodruff, <i>Poor Man's Cotton</i> , 1944 and Joseph Stella, <i>Battle of Lights, Coney Island, Mardi Gras</i> , 1913-14).
10	Determine how the use of unity and harmony in visual arts communicate an idea and has an influenced world cultures (e.g., Lee Krasner, <i>The Springs</i> , 1944 and Sean Scully, <i>White Robe</i> , 1990).

### Project: Mono Prints

#### Student Learning Objective:

- After the instructor demonstrating and modeling the monoprint printmaking technique, SWBAT produce a series of original monoprints in color and black and white.

#### Activities and Procedures:

- Instructor will give a presentation introducing the monoprinting technique with examples of prints by established artists
- Instructor will show and explain the printing press to the students
- Instructor will demonstrate the process of preparing the plexiglass plates for printing
- Students will file the edges of their printing plates
- Instructor will demonstrate the monoprinting process
- Students will begin by drawing their chosen images on newsprint, covering their images with their plates and begin inking
- Students will produce their own monoprints

#### Materials/Resources/Technology

- chromebooks
- 10 x 10 plexiglass sheets
- newsprint
- watercolor paper
- paintbrushes
- printing ink
- intaglio press
- files

- sandpaper
- pencils

**Modifications and Accommodations:**

- Previous student examples to use as a guide