



# Park Hill School District

Building Successful Futures • Each Student • Every Day

## High School Intermediate Drawing Curriculum

**Course Description:** This course promotes commitment to the area of drawing through the study of perspective, still life texture imitation, figure, portraiture, and design. Various drawing materials are used by students to enhance both realistic and abstract drawing skills. Art history is also used as a basis for some projects.

### Scope and Sequence:

Timeframe	Unit	Instructional Topics
3 Weeks	Line	Topic 1: Contour Topic 2: Cross-contour Topic 3: Shading Techniques Topic 4: Gesture
2-4 weeks	Value	Topic 1: Anatomy of Form Topic 2: Observation
2 weeks	Shape / Form	Topic 1: Still Life Topic 2: Landscape
4weeks	Face and Figure	Topic 1: Portrait Topic 2: Gesture drawing
2 weeks	Perspective	Topic 1: Perspective

# Curriculum Revision Tracking

## February, 2020

- Updated to new Missouri Learning Standards for Fine Arts

## Unit 1: Line

**Subject:** Intermediate Drawing

**Grade:** 10-12

**Name of Unit:** Line

**Length of Unit:** 2 weeks

**Overview of Unit:** This unit focuses on contour line, blind contour line and shading techniques using line.

**Priority Standards for unit:**

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**Supporting Standards for unit:**

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re9A.II Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Acquisition of skills in a chosen art form	Demonstrate	Apply	2
Acquisition of knowledge in a chosen art form	Demonstrate	Apply	2

**Essential Questions:**

1. Where would you use weighted contour line?
2. Why do we use contour lines?
3. How is a gesture drawing different from a contour drawing?
4. Why do we draw from observation?
5. How do you show "value" using line?
6. How does collaboration expand the creative process?
7. How do artists and designers learn from trial and error?

8. How do life experiences influence the way you relate to art?
9. How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Enduring Understanding/Big Ideas:**

1. Weighted lines are used where shadows and overlapping occur. These lines give more action and emphasis to the drawing.
2. We use contour lines to define the surface edges of objects.
3. A gesture drawing is fluid and shows movement. It is mainly used when drawing the figure. A contour drawing is the outline of an object. Sometimes it can be a continuous line.
4. Drawing from observation develops hand/eye coordination. It is important to study the subject that you are drawing to assure that you see the form in the round and all of its details to draw it accurately. Look at your object 90% of the time and your paper 10% of the time.
5. You create value by using line to develop hatching, cross-hatching, stippling, and scumbling techniques.
6. Creativity and innovative thinking are essential life skills that can be developed.
7. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
8. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the natural world, and constructed environments.
9. People gain insights into meanings of artworks by engaging in the process of art criticism.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
<p>Composition Observation</p>	<p>Line Line weight Blind contour Contour Gesture Shading techniques Cross-contour Emphasis Site and measurement Texture Balance Composition</p>

## Topic 1: Contour

### **Engaging Experience 1**

**Title:** Blind Contour Drawing

**Suggested Length of Time:** Class period

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students observe and draw objects, themselves, or and other students without looking at their paper. The term “Blind” because the students do not look at the drawing, only the subject.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## Topic 2: Cross-contour

### **Engaging Experience 1**

**Title:** Cross Contour Drawing

**Suggested Length of Time:** One Class Period

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students draw a still life using cross contour lines to develop a realistic sense of form by wrapping the form with a line. This is similar to if you would actually wrap the form with string. Depth, volume, and line weight are emphasized.

**Bloom's Levels:** Remember, Apply

**Webb's DOK:** 2, 1

## Topic 3: Shading Techniques

### **Engaging Experience 1**

**Title:** Shading objects using hatching, cross hatching, and stipple

**Suggested Length of Time:** class period

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

##### *Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students will observe and draw objects from a still life.

Students will shade objects using hatching, cross hatching, stippling, or scumbling techniques to portray values of each object.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 4: Gesture

### **Engaging Experience 1**

**Title:** Gesture drawing showing action or fluid line

**Suggested Length of Time:** 1 to 2 class periods

#### **Standards Addressed**

*.Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students will use expressive line to draw objects or the figure to show fluid line. Gesture is drawn quickly to show movement. The point of a gesture drawing is to capture the subject quickly with expressive lines.

**Bloom's Levels:** Apply

**Webb's DOK:** 2



## Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)  
Final Still life drawing emphasizing line shading techniques of hatching, cross-hatching, stippling, and scumbling.

## Summary of Engaging Learning Experiences for Topics

<b>Topic</b>	<b>Engaging Experience Title</b>	<b>Description</b>	<b>Suggested Length of Time</b>
Contour	Blind Contour Drawing	Students observe and draw objects, themselves, other students without looking at their paper. “Blind” because the students do not look at the drawing.	1 class period
Cross-contour	Cross-contour Drawing	Students draw a still life using cross contour lines to develop a realistic sense of form. Depth, volume, and line weight are emphasized.	1 class period
Shading Techniques	Shading Objects Using Hatching, Cross Hatching, and Stipple	Students will observe and draw objects from a set up still life. Students will shade objects using hatching, cross hatching, stipple, or scumble to portray values of each object.	1 class period
Gesture	Gesture Drawing Showing Action or Fluid Line	Students will use expressive line to draw objects or figure to show more fluid line and movement. Quick drawing to show movement. The point of a gesture drawing is to capture the subject quickly with expressive lines.	1-2 class periods

## Unit 2: Value

**Subject:** Intermediate Drawing

**Grade:** 10-12

**Name of Unit:** Value

**Length of Unit:** 2-4 weeks

**Overview of Unit:** This unit focuses on the Anatomy of Form, and observation creating value still lifes using charcoal and pencil.

**Priority Standards for unit:**

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

**Supporting Standards for unit:**

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences..
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re9A.II Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Acquisition of skills in a chosen art form	Demonstrate	Apply	2
Acquisition of knowledge in a chosen art form	Demonstrate	Apply	2

**Essential Questions:**

1. Why is it important to use a range of values?
2. How is value related to contrast?
3. Why is contrast important in shading?
4. Why is direct observation the best practice for realistic drawing?
5. How does collaboration expand the creative process?

6. How do artists and designers learn from trial and error?
7. How do life experiences influence the way you relate to art?
8. How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Enduring Understanding/Big Ideas:**

1. By using a range of values, you are able to separate one object from another.
2. There are many ranges of values from your lightest gray to black. The value scale has an infinite number of tones in reality. Contrast is simply light against dark. You have to have value to create contrast. Value and contrast go hand in hand.
3. Contrast is important in shading. Emphasis is created by pushing the contrast of shadows and highlights within a form. This makes the object appear to pop off the paper.
4. Observation is the best practice for drawing realistically because you are studying the object that you are drawing. It forces you to keenly observe your subject matter. You are to look at your object 90 % of the time and your paper only 10 % of the time.
5. Creativity and innovative thinking are essential life skills that can be developed.
6. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the natural world, and constructed environments.
8. People gain insights into meanings of artworks by engaging in the process of art criticism.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
<p>Observation Composition Contrast</p>	<p>Shading techniques Hatching Cross hatching Cross contour Stippling Scumbling Observation Charcoal Highlights Shadows Cast shadows Blending Contrast</p>

	<p>Still life</p> <p>Texture</p> <p>Balance</p> <p>Value scale</p> <p>Media</p> <p>Chiaroscuro</p>
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## Topic 1: Anatomy of Form

### **Engaging Experience 1**

**Title:** Observational drawing with teacher using value to create forms

**Suggested Length of Time:** class period

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.

**Detailed Description/Instructions:** Students will follow teacher lead instruction to draw 3D geometric forms and shade them appropriately using a range of values, shadows, and highlights.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 2: Observation

### **Engaging Experience 1**

**Title:** Positive/ Negative Stools

**Suggested Length of Time:** 2 class periods

**Standards Addressed**

*Priority:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

**Detailed Description/Instructions:** Students will observe a still life. They will show positive/negative space by focusing on drawing the negative space.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Title:** Egg drawing

**Suggested Length of Time:** 2 class periods

**Standards Addressed**

*Priority:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

**Detailed Description/Instructions:** Students will draw a still life of egg shells. Using a light source students will use value, highlights, shadows and cast shadows to create a realistic drawing. All drawing tools should be used. Objects should appear to be 3D, depth and volume are emphasized.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Still life from observation emphasizing value. Figure drawing from observation emphasizing value. Repetition with variation project. Woven value study. Magnified Still Life. Glass Charcoal Study.



## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Anatomy of Form	Observational Drawing with Teacher Using Value to Create Forms	Students will follow teacher lead instruction to draw 3D geometric forms and shade them appropriately using a range of values, shadows, and highlights.	1 class period
Observation	Positive/Negative Stools	Students will observe a still life of stools. They will show positive/negative space. After drawing, the student will choose media to place value into this positive/negative still life.	2 class periods
Observation	Egg Drawing	Students will draw a still life of egg shells. Using a light source students will use value, highlights, shadows and cast shadows to create a realistic drawing. All drawing tools should be used.	2 class periods

## Unit 3: Shape/ Form

**Subject:** Intermediate Drawing

**Grade:** 10-12

**Name of Unit:** Shape/ Form

**Length of Unit:** 2 weeks

**Overview of Unit:** In this unit students will use Oil pastel, chalk pastel, charcoal still life from observation. They will create an Oil pastel, chalk pastel landscape, charcoal studies of complex forms, drapery Still life from observation.

### Priority Standards for unit:

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

### Supporting Standards for unit:

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Pr6A.II Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.
- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- VA:Re8A.II Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Acquisition of skills in a chosen art form	Demonstrate	Apply	2
Acquisition of knowledge in a chosen art form	Demonstrate	Apply	2
A range of materials of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	2
A range of methods of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	2

**Essential Questions:**

1. What is the difference between shape and form?
2. How do you observe, then create a 3D object in a 2D drawing?
3. Why do you take away the outline of an object?
4. How do you create depth and space on a 2D picture plane?
5. Why is it important to pay attention to size and placement of objects in your drawing?
6. How is overlapping and detail used to develop depth in the picture plane?
7. Why is it important to use a variety of tools when rendering a form?
8. How does collaboration expand the creative process?
9. How do artists and designers learn from trial and error?
10. How do life experiences influence the way you relate to art?
11. How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Enduring Understanding/Big Ideas:**

1. Shape is a 2D object that has only height and width. Form is a 3D object that has height, width, AND depth.
2. By observing length, width, and depth, then using highlights, shadows, and cast shadows, these objects can be shaded to look real.
3. When the outline is taken away from an object it becomes an edge, which in turn becomes a 3D shape and not a flat 2D shape.
4. To create depth on a 2D plane you must use value to shade your objects. Gradation should be used to show forms in the round.
5. Placement of objects on the paper allows for depth to be shown. Objects towards the bottom of the picture plane will appear closer to the viewer and objects at the top of the picture plane will appear farther away. The larger the object is drawn the closer it will appear to the viewer.
6. Overlapping shows the viewer which object is in front of or behind another. The more detailed an object is the closer it is to the viewer.
7. Many tools can be used to help with blending your values smoothly. Kneaded erasers can be used to achieve highlights and reflections. A variety of pencil leads will also aid in helping one achieve a complete range of values.
8. Creativity and innovative thinking are essential life skills that can be developed.
9. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
10. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the natural world, and constructed environments.
11. People gain insights into meanings of artworks by engaging in the process of art criticism.

**Unit Vocabulary:**

<b>Academic Cross-Curricular Words</b>	<b>Content/Domain Specific</b>
Observation Composition Contrast	Cross-contour Blending Balance Depth Perspective

## Topic 1: Still Life

### **Engaging Experience 1**

**Title:** Still life study

**Suggested Length of Time:** 1 to 2 class periods

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

*Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.
- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

**Detailed Description/Instructions:** Students will draw simple still life and use value to create 3D objects in the round. Value and contrast will be added.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Title:** Experimentation with Charcoal/Pastel

**Suggested Length of Time:** 1 to 2 class periods

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

*Supporting:*

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

**Detailed Description/Instructions:** Student will do a “draw along” with the teacher. Different types of charcoal will be introduced and experimented with by shading and texturizing geometric and organic forms together.

**Bloom’s Levels:** apply

**Webb’s DOK:** 2

### **Engaging Experience 3**

**Title:** Drapery from observation

**Suggested Length of Time:** 1 to 2 class periods

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

##### *Supporting:*

- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.
- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

**Detailed Description/Instructions:** Students will draw a drapery still life OR photo of drapery with pencil or charcoal. They will use gradations, shadows, and highlights to achieve a realistic look of cloth.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## Topic 2: Landscape

### **Engaging Experience 1**

**Title:** Practice study of oil and chalk pastel using mark making and value.

**Suggested Length of Time:** 2 class periods

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

##### *Supporting:*

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

**Detailed Description/Instructions:** Student will experiment with oil and chalk pastel techniques. Use of color and transfer methods, along with mark-making techniques to show value and create form.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Oil pastel, chalk pastel, charcoal still life from observation. Oil pastel, chalk pastel landscape. Charcoal studies of complex forms. Drapery still life from observation.



## Summary of Engaging Learning Experiences for Topics

<b>Topic</b>	<b>Engaging Experience Title</b>	<b>Description</b>	<b>Suggested Length of Time</b>
Still Life	Still Life Study	Students will draw simple still life and use value to create 3D objects in the round. Value and contrast will be added.	1 to 2 class periods
Still Life	Experimentations with Charcoal/ Pastel	Student will do a “draw along” with the teacher. Different types of charcoal will be introduced and experimented with by shading and texturizing geometric and organic forms together.	1 to 2 class periods
Still Life	Drapery from Observation	Students will draw a drapery still life OR photo of drapery with pencil or charcoal. They will use gradations, shadows, and highlights to achieve a realistic look of cloth.	1 to 2 class periods
Landscape	Practice Study of Oil and Chalk Pastel Using Mark Making	Student will experiment with oil and chalk pastel techniques. Use of color and transfer methods, along with mark-making techniques to show value and create form.	2 class periods

## Unit 4: Facial Features and The Figure

**Subject:** Intermediate Drawing

**Grade:** 10-12

**Name of Unit:** Facial Features and the Figure

**Length of Unit:** 3-4 weeks

**Overview of Unit:** In this unit students will create colored pencil portraits. They will draw a self-portrait from observation. They will master a charcoal self-portrait. They will experiment with figure drawing from observation.

**Priority Standards for unit:**

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

**Supporting Standards for unit:**

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences...
- VA:Re9A.II Determine that relevance of criteria used by others to evaluate work of art or collection or works

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Acquisition of skills in a chosen art form	Demonstrate	Apply	2
Acquisition of knowledge in a chosen art form	Demonstrate	Apply	2
A range of materials of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	2
A range of methods of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	2

**Essential Questions:**

1. Why is it important to observe the figure/face when drawing?
2. What are the proportions of the human face?
3. What are the proportions of the human body?
4. How do you use the grid method to transfer an image accurately?
5. What do you need to know about color theory to render realistic skin tones?
6. How does collaboration expand the creative process?
7. How do artists and designers learn from trial and error?
8. How do life experiences influence the way you relate to art?
9. How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Enduring Understanding/Big Ideas:**

1. Every face has different proportions and unique features. It is important to study these when drawing from life and to have a likeness of that person.
2. The standard measurements of the face are as follows. The center of the eyes are half way mark of the face. Bottom of the nose is half-way between eyes and chin. Side of nose measures with interior of eyes. The sides of your mouth measure even with center of eyes. All of these measurements can change according to the person's exact features. Everyone is different.
3. The human body is approximately 7 to 8 heads tall. Contrapposto is used to pose figures in classical compositions by using the golden mean. The golden mean divides the body from head to navel and navel to feet. Drawing figures in classical poses helps to show the body in a respectable way that reflects historical references of the human body in art.
4. To use a grid method. One must first use a ruler to grid the photo. This is usually done in a 1 inch grid. Use a ruler to make sure that the grid is correct. Next step is to determine how large you want your drawing to be. You may double or even triple the size. On a blank paper you will now draw another grid. Draw lightly so it can be easily erased. From here you may number or letter each row and column as to not get confused when transferring.
5. You should start out with the base color of skin tone. It is important to look for the undertone of the skin color. This is usually greens or blues. Use the opposites (green or blue) to tone down and put in shadows. Next step is simply layering with many closely related colors and layers. Burnishing with a lighter color for highlights and blending at the end.
6. Creativity and innovative thinking are essential life skills that can be developed.
7. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

8. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the natural world, and constructed environments.
9. People gain insights into meanings of artworks by engaging in the process of art criticism.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
Proportion Scale Site Measure Contrast Composition Grid	Facial features The figure Gesture Self portrait Contrapposto Chiaroscuro Complex form Complementary colors Layering Burnishing

## Topic 1: Portrait

### **Engaging Experience 1**

**Title:** Facial Features Study

**Suggested Length of Time:** Two class periods

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

*Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students study the measurements of the human face, draw the facial features with anatomical accuracy.

**Bloom's Levels:** Remember, Apply

**Webb's DOK:** 1, 2

### **Engaging Experience 2**

**Title:** Colored Pencil Mixing, Facial Features in Color

**Suggested Length of Time:** Three class periods.

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

*Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students practice mixing realistic skin tones in colored pencil. Students reproduce facial features from magazine cut outs in colored pencil to practice rendering realistic facial features in color before creating final colored pencil portrait.

**Bloom's Levels:** Remember, Apply

**Webb's DOK:** 1, 2

### **Engaging Experience 3**

**Title:** Self Portrait from observation

**Suggested Length of Time:** One Class Period

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

##### *Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
- VA:Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences...
- VA:Re9A.II Determine that relevance of criteria used by others to evaluate work of art or collection or works
- VA:PR6A.II Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

**Detailed Description/Instructions:** Students draw themselves from observation in a blendable media (charcoal, graphite, pastel) with a strong light source to emphasize the form of facial features.

**Bloom's Levels:** Remember, Apply, Create

**Webb's DOK:** 1, 2, 4

## Topic 2: Gesture Drawing

### **Engaging Experience 1**

**Title:** Human head study

**Suggested Length of Time:** Two class periods

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

*Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students draw the planes of the human head, then the skull to understand underlying structures of the face.

**Bloom's Levels:** Remember, Apply

**Webb's DOK:** 1, 2

### **Engaging Experience 2**

**Title:** Anatomical Figure studies

**Suggested Length of Time:** Three class periods.

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

*Supporting:*

- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students reproduce an arm, leg, and back of musculoskeletal structure of the human body to better understand the underlying muscle structure for figure drawing. Emphasis given to degree of curve, length, and line weight of each line in muscle fibers.

**Bloom's Levels:** Remember, Apply

**Webb's DOK:** 1, 2

### **Engaging Experience 3**

**Title:** Gesture/extended gesture drawings of figure from observation.

**Suggested Length of Time:** 1 to 3 class periods

#### **Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

*Supporting:*

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**Detailed Description/Instructions:** Students will practice drawing the figure using the correct proportions. They will do quick 3- to 5- minute gesture drawings. These will be done from both PowerPoint photos and live models. They are to do this quickly using loose line. Start with small drawings (5-8). Then work larger as they become more familiar with the process. This will be done with a variety of media such as pencil, marker, charcoal and ink.

**Bloom's Levels:** Apply

**Webb's DOK:** 2



## Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Colored pencil portraits. Self-portrait from observation. Master charcoal self-portrait. Figure drawing from observation.

## Summary of Engaging Learning Experiences for Topics

<b>Topic</b>	<b>Engaging Experience Title</b>	<b>Description</b>	<b>Suggested Length of Time</b>
Portrait	Facial Features Study	Students study the measurements of the human face, draw the facial features with anatomical accuracy.	2 class periods
Portrait	Colored Pencil Mixing, Facial Features in Color	Students practice mixing realistic skin tones in colored pencil. Students reproduce facial features from magazine cut outs in colored pencil to practice rendering realistic facial features in color before creating final colored pencil portrait.	3 class periods
Gesture Drawing	Human Head Study	Students draw the planes of the human head, then the skull to understand underlying structures of the face.	2 class periods
Gesture and Drawing	Anatomical Figure Studies	Students reproduce an arm, leg, and back of musculoskeletal structure of the human body to better understand the underlying muscle structure for figure drawing. Emphasis given to degree of curve, length, and line weight of each line in muscle fibers.	3 class periods
Gesture and Drawing	Gesture/ Extended Gesture Drawings of Figure from Observation	Students will practice drawing the figure using the correct proportions. They will do quick 3 to 5 minute gesture drawings. These will be done from both Power Point photos and live models. They are to do this quickly using loose line. Start with small drawings (5-8). Then work larger as they become more familiar with the process. This will be done with a variety of media such as pencil, marker, charcoal and ink.	1-3 class periods

## Unit 5: Perspective

**Subject:** Intermediate Drawing

**Grade:** 10-12

**Name of Unit:** Perspective

**Length of Unit:** 2 weeks

**Overview of Unit:** In this unit students will create a one point perspective drawing from observation. Students will also create a two point perspective drawing from observation.

**Priority Standards for unit:**

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**Supporting Standards for unit:**

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Cr2C.II Redesign an object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision..
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.

<b>Unwrapped Concepts (Students need to know)</b>	<b>Unwrapped Skills (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
Acquisition of skills in a chosen art form	Demonstrate	Apply	2
Acquisition of knowledge in a chosen art form	Demonstrate	Apply	2

**Essential Questions:**

1. What are several ways to show depth in a composition?
2. What is linear perspective?
3. What is the difference between 1 point, 2 point, and 3 point perspective?
4. How are parallel lines used in perspective drawing?
5. Why is architecture important in perspective drawing?
6. How does collaboration expand the creative process?
7. How do artists and designers learn from trial and error?

8. How do life experiences influence the way you relate to art?
9. How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Enduring Understanding/Big Ideas:**

1. Overlapping, change of size, detail, placement, value, placement, contrast, and color can be used to create the illusion of space.
2. Linear perspective is a system developed during the Italian Renaissance where a horizon line, vanishing point, and orthogonal lines are used to show depth accurately using one, two, or three points.
3. One point perspective uses one vanishing point and the face/plane of a form to show correct perspective. Two point perspective uses two vanishing points and the edge of a form to show correct perspective. Three point perspective uses three vanishing points and all lines converge to one of the three points.
4. Parallel lines are used in one and two point perspective to show precision in vertical alignment.
5. The foundation of architecture is perspective drawing. It is important to understand the history of the practice for reference.
6. Creativity and innovative thinking are essential life skills that can be developed.
7. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
8. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the natural world, and constructed environments.
9. People gain insights into meanings of artworks by engaging in the process of art criticism.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
<p>Observation Composition</p>	<p>Linear perspective 2 point perspective 3 point perspective Site and measurement Architecture Contrast Emphasis Depth Space Overlapping</p>

	Scale Placement Proportion Detail Change of size
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## Topic 1: Perspective

### **Engaging Experience 1**

**Title:** Practice ways to show perspective

**Suggested Length of Time:** 1 class period

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

##### *Supporting:*

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Cr2C.II Redesign a object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision..
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.

**Detailed Description/Instructions:** Students will practice placement of objects to show perspective. This could be a still life set up or drawing own objects to show depth and distance.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Title:** 1- Point Perspective

**Suggested Length of Time:** 1 class period

#### **Standards Addressed**

##### *Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

##### *Supporting:*

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Cr2C.II Redesign a object, system, place, or design in response to contemporary issues.

- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision..
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.

**Detailed Description/Instructions:** Student will draw with the teacher creating a one-point landscape. Students will then add own additions to the drawing to take ownership of that perspective work of art.

**Bloom's Levels:** apply

**Webb's DOK:** 2

### **Engaging Experience 3**

**Title:** 2- Point Perspective drawing

**Suggested Length of Time:** 1 to 2 class periods

**Standards Addressed**

*Priority:*

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

*Supporting:*

- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Cr2C.II Redesign a object, system, place, or design in response to contemporary issues.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision..
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.

**Detailed Description/Instructions:** Students will use 2-point perspective to show depth and distance. They will start with drawing simple geometric forms above and below the horizon line. Students will then draw a simple landscape to practice 2- point perspective.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)  
One point perspective drawing from observation. Two point perspective drawing from observation.



## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Perspective	Practice Ways to Show Perspective	Students will practice placement of objects to show perspective. This could be still life set up or drawing own objects to show depth and distance.	1 class period
Perspective	Point Perspective	Student will draw with the teacher creating a one-point landscape. Students will then add own additions to the drawing to take ownership of that perspective work of art.	1 class period
Perspective	2-Point Perspective Drawing	Students will use 2-point perspective to show depth and distance. They will start with drawing simple geometric forms above and below the horizon line. Students will then draw a simple landscape to practice 2- point perspective.	1-2 class periods

## Unit of Study Terminology

**Appendices:** All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

**Assessment Leveling Guide:** A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

**Big Ideas/Enduring Understandings:** Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

**Engaging Experience:** Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

**Engaging Scenario:** This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

**Essential Questions:** Engaging, open-ended questions that teachers can use to engage students in the learning.

**Priority Standards:** What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

**Supporting Standards:** Additional standards that support the learning within the unit.

**Topic:** These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

**Unit of Study:** Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

**Unit Vocabulary:** Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.