

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study

HONORS DRAWING & PAINTING 4-5

I. Overview

- Course Authors: Zach Gilmour, Lauren Bartone, Martha Cederstrom
- Schools where the course will be taught: Redwood High School, Tamalpais High School, Sir Francis Drake High School
- Length of Course: 1 Year
- Grade Levels: 11 – 12
- Is this course being submitted for possible UC Honors Designation? Yes.
- Is this course an integrated course? No.
- Prerequisites: Completion of Art Explorations, Drawing and Painting levels 1-3 or instructor’s approval.
- Co-requisites: None.
- Requirements Satisfied: This course satisfies 10 units of the district’s 10 unit fine arts graduation requirement. UC approved as “f” requirement.

II. Introduction

Course Description: Honors Drawing and Painting is intended for students who have completed the prerequisites and want a challenge above the expectations of Drawing and Painting 4-5. This course is designed to meet the needs of the developing young artist who is concerned with creating an individual voice in their chosen medium through the creation of an independently-produced portfolio. This course is especially suited for students wishing to pursue AP Studio Art Drawing or 2d Design, as works from this course may be used as part of a future AP Studio portfolio. Honors Drawing and Painting should be taken by students with a strong motivation and interest in drawing and painting.

III. Course Content

Learning Outcomes and Unit Plan (Stage 1, Desired Results):

Honors Drawing and Painting 4-5 students create independent work at regular intervals with focus on using the following visual concepts to express their own artistic voice:

- Line Quality and Mark Making
- Composition
- Light and Shade for Rendering of Form
- Surface Manipulation
- The Illusion of Depth

The class will teach the tools and habits of practice for proper documentation and presentation in both digital and physical realms.

Students in this course will:

<p>Technical</p> <ul style="list-style-type: none"> - Explore and refine advanced drawing and painting skills. - Learn specific drawing and painting processes which suit the individual needs of a portfolio. - Practice professional levels of artwork documentation in both physical and digital realms. 	<p>Visual</p> <ul style="list-style-type: none"> - Create a portfolio of a minimum of 18 works which reflect the exploration of a breadth of drawing and painting approaches. - Develop a portfolio that reflects their individual voice and maturity in the medium/s.
<p>Critical & Historical</p> <ul style="list-style-type: none"> - Critically analyze their work and the work of others. - Learn the work of historic & contemporary artists working in drawing, painting, and other 2d mediums which have influenced their own work. 	<p>21st Century Skills</p> <ul style="list-style-type: none"> - Use <i>critical thinking</i> and <i>problem-solving</i> to select, edit, and produce a drawing and painting portfolio. - Practice <i>communicating</i> in a visual language. - Practice <i>creativity</i> in the production of a portfolio. - Practice <i>risk-taking</i> in the development of a personal voice in the medium.

Units:

The following are units that address the learning goals listed above.

Unit Summary Unit #1: Value, light and shade, and rendering

In students will self-select from a list of possible unit lessons with the goal of producing a well-rounded final portfolio that shows the students ability in the skill area of rendering using value and the observation of light and shade in a selection of mediums.

Value - The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

Rendering - Creating the illusion of reality on a 2D surface through the use of art media

Example Lesson/ Unit Assignment:

Fabric Folded, Crumpled, Draped or Knotted OR Metal/ Glass

Use a full range of value to create the form and “feel” of a folded, crumpled, draped or knotted piece of fabric, or the surface of a piece of metal or glass.

Primary Focus - Light and Shade for Rendering Form

Secondary Focus - Mark Making

Primary Subject - Fabric, Metal or Glass

Technique - Drawing

Material Options: Pencil, Charcoal, Conte, Chalk Pastel, Oil Pastel

Surface: White, Black, or Colored paper 12” x 18” or 18” x 24”

Instructions: Pick a piece of fabric, metal or glass and take a photo of it in the configuration or composition you wish. Try to fill the frame with a consideration to negative space and edges of the frame. Light the fabric/metal/glass to create strong dynamic lights and darks. Do your best to remove other distracting background objects from the photo. Choose the material and surface you think will best highlight the quality of the subject matter. CONSIDER THE WHOLE PAGE!! No little drawings in the middle of the page. As you work consider the kind of mark you make to create the feel of the Fabric, Metal or Glass. Is it short strokes? Long, choppy, smooth?

Differentiated scaffolding for students with specialized learning needs: Have student complete their own value scale for visual reference during project. Have students practice isolated samples of surfaces in sketchbooks to prepare. Have students use viewfinders to practice compositional variety.

Added Complexity: Combine two or all three of the materials (fabric, metal and glass) in one composition.

Definitions & Examples:

Form - the visible shape or configuration of something. "*the form, color, and texture of the tree*"

Value - The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

Space: An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.



Mark making is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

Example Works: Selection of drawing examples would be included here.

Assessment: Work is assessed and critiqued by the students, peers and teacher, based on the success of their development in rendering form through the use of value and mark making in drawing. Verbal and written feedback may be given at initial stages of project, mid-way evaluation and in final critiques. Finished piece is properly documented and included in student's portfolio.

Unit #2: Mark making

In students will self-select from a list of possible unit lessons with the goal of producing a well-rounded final portfolio that shows the students ability in the skill area of mark making in a selection of mediums.

Mark making is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

Example Lessons/ Unit Assignment:

Lesson: Community Portrait Project

You will choose a member of the project's chosen community (examples: school staff, town's business owners, local retirement home residents). Create a painting that through quality of mark making captures the person's likeness and personality.

Primary Focus: Mark Making for Likeness

Secondary Focus: Light and Shade to Render Form

Technique: Painting

Material Options: Painting

Surface: Canvas or paper 16" x 20" minimum size

Instructions: Select your subject. Find a time to take photos and interview the subject. If possible, do sketches of subject from life. Print photos as necessary for reference for creating grids for proportions, color and lighting. Create your painting with a focus on the stylization of your painting mark to create likeness. Though important to carefully consider facial and body proportions, some may be altered or exaggerated. Features or aspects of the subject and their surroundings can work to highlight the personality of the subject.

Differentiated scaffolding for students with specialized learning needs: Have student review basics of facial proportions and use reference sketch to check work with. Have student use a more limited color palette, or use a more focused lighting scheme.

Added Complexity: Have student use a more complex lighting scheme in composition, have student include hands or additional object in portrait. Encourage student to create a working balance between tight representation and looser abstraction in portrait. Encourage student to practice alternate style or approach to medium.

Art Historical Support:

Chosen artists portrait paintings will be presented (images, writing, video and exhibits (if available) to students to support their work and place it in art historical context. Example David Hockney portraits:

<https://www.royalacademy.org.uk/exhibition/david-hockney-portraits>

Definitions, Examples, Tools:

Mark making is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

Likeness: similarity, resemblance, similitude, analogy mean agreement or correspondence in details. Likeness implies a closer correspondence than similarity which often implies that things are merely somewhat alike <a remarkable likeness to his late father> <some similarity between the two cases>.

Form: the visible shape or configuration of something. "*the form, color, and texture of the tree*"

Proportions - Scale and proportion in art are both concerned with size. Scale refers to the size of an object (a whole) in relationship to another object (another whole). In art, the size relationship between an object and the human body is significant.

Value The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

Space: An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.

Skin tones - Create a flesh tone color sample chart with mixed acrylic paint on canvas paper.

Assessment: Work is assessed and critiqued by the students, peers and teacher, based on the success of their development of mark making for likeness and the use of value to render form in painting. Verbal and written feedback may be given at initial stages of project, mid-way evaluation and in final critiques. Finished piece is properly documented and included in student's portfolio.

Unit #3: Composition

In students will self-select from a list of possible unit lessons with the goal of producing a well-rounded final portfolio that shows the students ability in the skill area of compositions in a selection of mediums.

Composition- The arrangement of elements in the picture plane

Example Lessons/ Unit Assignment:

Lesson: Opposition!

Create a diptych that expresses the concept of "opposition".

Primary Focus: Composition

Secondary Focus: Contrasting Material Choices to Express Meaning

Subject: Concept of opposition through contrasting subject matter, or handling of medium

Technique: Open but must be in the form of a diptych

Material/Surface: Open. Recommended possibilities include acrylic paint on board or canvas, charcoal, graphite or watercolor on paper.

Instructions:

Brainstorming around the idea opposition. What two forces do you want to focus on? What in our world is in opposition? How can you use your chosen materials to fit your chosen subject? Added Complexity: Add a third work to create a triptych that adds an element of resolution or coming together between your two oppositional forces.

Differentiated scaffolding for students with specialized learning needs: Have student prepare a list of opposite ideas, and then opposite subjects in sketchbook. Have them link the ideas to subject that they are interested in working with. Have students use a medium that they are already comfortable with.

Added Complexity: Have students use material choices that are relevant to their concept. Encourage them to seek out new materials, surfaces and processes that might add meaning to the project.

Definitions & Examples:

Opposition - resistance or dissent, expressed in action or argument. For example, "There was considerable opposition to the proposal." Synonyms: resistance, hostility, antagonism, enmity, antipathy, objection, dissent, defiance....

Assessment: Work is assessed and critiqued by the students, peers and teacher, based on the success of their conceptual choices in regard to meaning and the development of compositional choices. Verbal and written feedback may be given at initial stages of project, mid-way evaluation and in final critiques. Finished piece is properly documented and included in student's portfolio.

Assessment Evidence (Stage 2, Evidence):

Work is assessed and critiqued in oral and written forms by the student, peers and teachers at regular intervals. Evaluation looks to see how well works demonstrate a growth of understanding of the full breadth of drawing and painting issues through the student's ongoing series of works in a portfolio.

Final Portfolio (in place of exam)

By the end of the year long course students will present a final 18 work portfolio that includes a written statement. Portfolios will be formally reviewed at mid-year and at the end of the year.

Completed student portfolios demonstrate:

- a thoughtful investigation of a range of compositions and visual concepts, such as line quality and mark making.
- a range of original, innovative, ideas and effective manipulation of the elements and principles of design.

- a wide range of intentions, purposes and expressive qualities
- technical proficiency and confident use of drawing and painting materials to express ideas.
- written artist statement that articulates their primary interests and strategies as an artist.

Completed student portfolios will be assessed on the following:

Presentation

- Photo or scan of work submitted show only the work with no distracting elements in image are cropped, properly oriented.
- If applicable was it mounted, matted or framed cleanly

Exploration of Skills -

- Examples of full range unit focus idea/s are clearly present. Use of the elements of art and principles of design are evident throughout the portfolio.

Development of Craft

- Care and attention applied to skillful use of techniques and materials.

Express Original Voice -

- Student work strives to convey individual student voice in style technique and conceptual choices.

Artist Statement and Reflection

- Written statement is thoughtful with clearly stated ideas, personal goals a use of visual arts vocabulary. When appropriate connections to historical and contemporary artists and movements are included.

Instruction (Stage 3, Learning Plan):

See details regarding sample assignments, learning goals, differentiated instruction and instructional scaffolding in Stage 1, Sample Units.

IV. Instructional Materials:

This is a hands-on course. Students will work with drawing, painting and other related 2D visual arts materials. Students use tools such as stretched canvas, acrylic, watercolor, pastel, colored pencil, printmaking tools, etching press,

There is no textbook but students will have access to a variety of visual resources and reference materials such as: resource books, magazines, journals, computers, internet, digital cameras, DVD's, videos. Teachers also maintain visual collections of past student work for examples. Documenting student work is therefore very important for this course and it is recommended that teachers have access to a digital camera, computer, scanner and photo-processing program such as Photoshop.

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