### Studio Art Curriculum Map

**Grade Level:** 9-12  
**Teacher:** CCHS art dept.  

#### 1st Quarter

**SLO:** Multiple choice

**Mixed Media Project:**
- **(Elements of Art)** [1,2,3,4]
  1. Color wheel *(color + shape)*
  2. Perspective
  3. Typography design *(line, shape)*
  4. Leaves & Ribbon Draw. *(value, texture, space)*
  5. Cardboard Bas-Relief *(form)*
  6. Symmetrical/Asymmetry paper design *(color, shape)* *(alternates possible)*

**Art History component**
- Introduce one 2-D artist & one 3-D artist which relates to Mixed Media Project

**Writing / Art Criticism**
- Description/comments about artists introduced

**Printmaking** [1,2]
- Intro. to Colligraph method *(2 everyday materials used on plate)*
- 4-6 final prints in black ink
- Planned use of color, using colored pencil

**Homework**
- Continuation of lessons & observations

**Quarterly Evaluation**
- Multiple choice questions on the Elements and Principles of Art

#### 2nd Quarter

**Watercolor Painting** [1,2,4]
- Non-objective composition
- Techniques *(brush, color application, value shifts)*
- Reference to an artist

**Additive sculpture** [1,2,4]
- Focus on Repetition
- Intro. to pattern/design
- Original shape
- Foam core, tempera, colored pencil
- *Computer Graphics tutorial*

**Art History Component**
- Slides & references from Greek to modern structures

**Homework**
- Continuation of lessons & observations

**Quarterly Evaluation**
- Transitional value drawing *(with selected object)*

#### 3rd Quarter

**Landscape Painting** [1,2,3,4]
- Intro. to foreground, Middle ground, background
- Perspective & overlapping
- Sequence:
  - Color Formula mixing chart *(ratios & proportion)*
  - Rough composition in collage
  - Graphite value drawing
  - Landscape in tempera

**Art History Component**
- Slides & visual references of landscape from Hudson River School to Surreal

**Writing / Art Criticism**
- Brief response to a landscape painting

**Clay Vessel**
- Form, additive & subtractive tech.
- Surface texture & relief
- Glazing

**Homework**
- Continuation of lessons & observations

**Quarterly Evaluation**
- Multiple choice questions on the Elements and Principles of Art

#### 4th Quarter

**Watercolor Pencil Project:**
- Rainforest / Mandala
  - Color Mixing
  - Brush techniques in preparation
  - For final exam

**Final Exam Evaluation**
- Themed column drawing including cornice, frieze, architrave & capital in water soluble graphite, *(along with a color element)*

**Part II**
- Essays
  - Description
  - Analysis
  - Interpretation/meaning
  - Evaluation

**SLO:** Multiple Choice
<table>
<thead>
<tr>
<th>FIRST QUARTER</th>
<th>SECOND QUARTER</th>
<th>THIRD QUARTER</th>
<th>FOURTH QUARTER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION/ ORGANIZATION</strong></td>
<td><strong>FOCUS ON TEXTURE AND COMPOSITION:</strong> DRAWING (1 - 3)</td>
<td><strong>FOCUS ON COLOR AND REALISM:</strong> STILL LIFE (1 - 3)</td>
<td><strong>FOCUS ON LANDSCAPE (1 -3)</strong></td>
</tr>
<tr>
<td>• Policies and guidelines</td>
<td>• Why do artist paint still life and what makes a good still life?</td>
<td>• Still life of small objects assembled by each table</td>
<td>• Art history of landscape</td>
</tr>
<tr>
<td>• Classroom as community</td>
<td>• Art history of still life</td>
<td>• Full-color mini acrylic painting using white for tints and burnt umber for shades</td>
<td>• Atmospheric perspective</td>
</tr>
<tr>
<td>• Scope of class projects</td>
<td>• Types of graphite</td>
<td>• Focus on design and rule of thirds</td>
<td>• Foreground, middle ground and background</td>
</tr>
<tr>
<td>• Weekly homework (10% of grade)</td>
<td>• Review elements of strong composition</td>
<td><strong>FOCUS ON PROPORTION AND ANATOMY:</strong> REALISTIC SELF-PORTRAIT (1 - 3)</td>
<td>• Watercolor “sketches” using monotone from photographs</td>
</tr>
<tr>
<td>• Evaluating art and the critique process in the classroom</td>
<td>• Viewfinder</td>
<td>• Realistic self-portrait using mirror, white paper and graphite (16” x 20”)</td>
<td>• Plein-air “sketches” using monotone watercolor</td>
</tr>
<tr>
<td><strong>FOCUS ON LINE:</strong> DRAWING (1 - 3)</td>
<td>• Extended drawing using value and perspective (at least 16” x 20”)</td>
<td>• Proper anatomy and proportions of the face</td>
<td>• Final watercolor landscape, minimal color palette (8” x 10”)</td>
</tr>
<tr>
<td>• Introduction to one- and two-point perspective</td>
<td><strong>FOCUS ON COLOR AND TEXTURE:</strong> PAINTING (1 - 3)</td>
<td>• Proportion rules and diagrams</td>
<td><strong>INFLUENCED BY ART HISTORY:</strong> FINAL PROJECT (1 - 3)</td>
</tr>
<tr>
<td>• Perspective packet, cube drawings and perspective exploration</td>
<td>• Intro to acrylic technique</td>
<td><strong>QUARTERLY ASSESSMENT #3:</strong> ABSTRACT SELF-PORTRAIT (1 – 3)</td>
<td>• Research paper on an artist of choice, 2 pages, biographical info, content and formal analysis of a particular artwork</td>
</tr>
<tr>
<td>• Art history of perspective</td>
<td>• Mixing color</td>
<td>• Abstract self-portrait using water-soluble graphite (16” x 20”)</td>
<td>• Brief oral presentation on artist and painting concept</td>
</tr>
<tr>
<td>• Compositional guidelines including the rule of thirds</td>
<td>• Brush technique care and maintenance</td>
<td>• Art history of abstraction</td>
<td>• Acrylic painting on canvas in selected artist style or influenced by artist’s style (16” x 20”)</td>
</tr>
<tr>
<td>• Introduction to charcoal</td>
<td>• Underpainting, glazing, and blocking in color</td>
<td><strong>PORTFOLIO REVIEW</strong></td>
<td><strong>PORTFOLIO REVIEW</strong></td>
</tr>
<tr>
<td>• Extended drawing of large object with complex negative and positive spaces using charcoal (18”x 24”)</td>
<td>• Final still life using analogous color only and no black</td>
<td>• Meet with students individually to discuss progress</td>
<td>• Meet with students individually to discuss progress</td>
</tr>
<tr>
<td>• Introduction to the critique process</td>
<td><strong>MID TERM – MINIATURE PAINTING USING COMPLEMENTARY COLOR (1 -3)</strong></td>
<td>• Focus on value and desaturated color</td>
<td>• Discuss career options and college choices</td>
</tr>
<tr>
<td><strong>FOCUS ON COLOR:</strong> FRUIT/VEGETABLES (1 – 3)</td>
<td>• Small painting using complimentary color only with white and burnt umber (under 8” x 10”)</td>
<td>• Demonstration of smart-design choices</td>
<td><strong>PORTFOLIO REVIEW</strong></td>
</tr>
<tr>
<td>• Oil pastel techniques</td>
<td><strong>VALUE COLLAGE (1 -3)</strong></td>
<td></td>
<td><strong>PORTFOLIO REVIEW</strong></td>
</tr>
<tr>
<td>• 2 Sketches</td>
<td>• Monochromatic value scale</td>
<td>• Meet with students individually to discuss progress</td>
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</tr>
<tr>
<td>• Color study, hot vs. cool, analogous vs. complementary</td>
<td>• Portrait using value collage (16 x 20)</td>
<td>• Focus on value and desaturated color</td>
<td>• Discuss career options and college choices</td>
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<tr>
<td>• Final drawing with 3 or 5 objects</td>
<td>• Introduction to grid use and art of Chuck Close</td>
<td>• Demonstration of smart-design choices</td>
<td>• Discuss career options and college choices</td>
</tr>
<tr>
<td>• Realistic/observational shapes</td>
<td><strong>FOCUS ON LANDSCAPE (1 -3)</strong></td>
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<td><strong>FOCUS ON LANDSCAPE (1 -3)</strong></td>
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<tr>
<td><strong>QUARTERLY ASSESSMENT #1</strong></td>
<td></td>
<td>• Art history of landscape</td>
<td>• Art history of landscape</td>
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<tr>
<td><strong>VALUE COLLAGE (1 -3)</strong></td>
<td></td>
<td>• Atmospheric perspective</td>
<td>• Atmospheric perspective</td>
</tr>
<tr>
<td></td>
<td>• Monochromatic value scale</td>
<td>• Foreground, middle ground and background</td>
<td>• Foreground, middle ground and background</td>
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<td></td>
<td>• Portrait using value collage (16 x 20)</td>
<td>• Watercolor “sketches” using monotone from photographs</td>
<td>• Watercolor “sketches” using monotone watercolor</td>
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<td>• Introduction to grid use and art of Chuck Close</td>
<td>• Plein-air “sketches” using monotone watercolor</td>
<td>• Final watercolor landscape, minimal color palette (8” x 10”)</td>
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<tr>
<td><strong>INTRODUCTION/ ORGANIZATION</strong></td>
<td><strong>WORKING IN A SERIES: PAINTING A PORTRAIT (1 - 3)</strong></td>
<td><strong>FOCUS ON LINE AND VALUE: PEN AND INK (1 - 3)</strong></td>
<td><strong>DISTORTION: FROM REALISTIC TO NON-OBJECTIVE (1 – 3)</strong></td>
</tr>
<tr>
<td>• Policies and guidelines</td>
<td>• Narrative self-portrait using full-color acrylic</td>
<td>• Introduction to pen and ink</td>
<td>• Art history of non-objective art with a focus on contemporary works</td>
</tr>
<tr>
<td>• Classroom as community</td>
<td>• Must be related to previous narrative self-portrait in graphite</td>
<td>• Art historical pen and ink drawings</td>
<td>• Images will reference realism as well non-objective imagery</td>
</tr>
<tr>
<td>• Scope of class projects</td>
<td>• Working in a series; why artists work in series</td>
<td>• Swatches-Stipple, hatching, crosshatching, and scribbling</td>
<td>• Review of the formal elements of design and rule of thirds</td>
</tr>
<tr>
<td>• Weekly homework (10% of grade)</td>
<td>• Review of acrylic painting techniques: underpainting, glazing and blocking in color</td>
<td>• Using each of the 4 techniques, produce 4 small still lives</td>
<td>• Water-based mediums such as watercolor and water soluble graphite will be explored</td>
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<tr>
<td>• Review of classroom critique process</td>
<td>• How to mix skin tones</td>
<td>• Extended still life using technique of choice (11” x 14”)</td>
<td>• Mixed-media surface (16” x 20”)</td>
</tr>
<tr>
<td>• Weekly critiques of current class projects and weekly homework assignments</td>
<td><strong>FOCUS ON THE FIGURATIVE: DRAWING THE HUMAN FORM (1 – 3)</strong></td>
<td><strong>FOCUS ON PERSPECTIVE: PAINTING ARCHITECTURE (1 – 3)</strong></td>
<td><strong>FINAL EXAM</strong></td>
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<td></td>
<td>• Figurative work in art history from prehistoric to contemporary art</td>
<td>• Art history of Photorealism</td>
<td><strong>FOCUS ON SCALE: OVERLY-LARGE HEAD PAINTINGS (1 – 3)</strong></td>
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<tr>
<td></td>
<td>• Simple rules of proportion in figurative drawing</td>
<td>• Using Photoshop to manipulate reference photos</td>
<td>• Review use of underpainting</td>
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<td>• Introduction to gestural drawings using wooden models and live models</td>
<td>• Students will work from original photos of urban or suburban images which include exterior architecture</td>
<td>• Focus on expression</td>
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<td></td>
<td>• Working from classical models made of plaster using toned paper as mid value with dark and light conté</td>
<td>• Review of grid process</td>
<td>• Use Photoshop to manipulate photos</td>
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<td></td>
<td>• Extended drawing using live model over five-day period</td>
<td>• Full color painting in acrylic (18” x 24”)</td>
<td>• Duotone with tints and shades using acrylic on gessoed paper (36” X 48”)</td>
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<td></td>
<td>• Focus on value and light source using oil sticks on canvas paper</td>
<td><strong>QUARTERLY ASSESSMENT #3: CREATING A NEW PERSPECTIVE (1 -3)</strong></td>
<td><strong>PORTFOLIO REVIEW</strong></td>
</tr>
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<td></td>
<td><strong>QUARTERLY ASSESSMENT #1: FOCUS ON PORTRAiture (1 – 3)</strong></td>
<td>• Using a simple item such as a pair of sneakers, students will present them in a new way</td>
<td>• Discuss progress on portfolio</td>
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<tr>
<td></td>
<td>• Art history of self-portraits especially Kahlo and Dürer</td>
<td>• Thinking “outside the box”</td>
<td>• Career options and college choices</td>
</tr>
<tr>
<td></td>
<td>• Narrative portrait using graphite on white paper (16” x 20”)</td>
<td>• Using materials and colors in unexpected ways (16” x 20”)</td>
<td></td>
</tr>
</tbody>
</table>
**Curriculum Map:** Art  
**Subject:** Computer Graphics  
**Grade Level:** 10-12  
**Teacher:** Mrs. McGuinness  
**Versions Used:** Adobe Illustrator/Photoshop CS6 / Adobe After Effects  
**Copyright Date:** 2017-18

<table>
<thead>
<tr>
<th>SEM 1</th>
<th>SEM 2</th>
<th>SEM 3</th>
<th>SEM 4</th>
</tr>
</thead>
</table>
| **ADOBE ILLUSTRATOR:**  
BEACH SCENE:  
Selecting, Editing, Shape Blends, Free Transform  
TYPOGRAPHY – BUSINESS CARD  
Text outlines, Text on a Path, Advanced filters  
SODA BOTTLE: Elegantly Shaped, Label, glass, Logo, Slogan, 3D - Revolve  
NAME BRUSH PORTRAIT  
Fonts, Brush tool, Text Tool, Stroke Weight  
BRUSHES EXPERIMENTATION: Original Design using many Different Brushes  
PATHFINDER TUTORIAL:  
Shape Modes | **ADOBE ILLUSTRATOR:**  
SNEAKER DESIGN: 2 Views – Side & Bottom, Logo, Slogan, Background  
CHESS SET:  
Must Have one Type of Each Piece  
SILHOUETTE:  
Black/White / Grey Images  
PERFUME DESIGN:  
Bottle, box, Name, Slogan, Background  
DECORATIVE ANIMAL:  
Create a Cartoon Animal with a Decorative Wardrobe  
RADIAL DESIGN:  
Design that Radiates from Center with Repeated Shapes  
MIDTERM – GRADIENT CREATURE:  
Create an animal with appropriate texture, feathers or scales. Each individual feather must have a gradient in it to create depth. | **PHOTOSHOP:**  
TUTORIALS:  
MR MELONHEAD  
ANTIQUE PHOTO  
MANNEQUIN  
SUPERCLIP  
UNUSUAL SELF-PORTRAIT:  
Animal, Insect or Bird with Face Integrated into Photo  
SYMMETRICAL ANIMAL:  
Animal Turned into a Symmetrical Design Composition  
ANTI-AD:  
Product with a Humorous Twist  
4th of JULY T-SHIRT CONTEST  
Create original shirt design in ILLUSTRATOR based on current theme.  
VISUAL PUN:  
Creation of Visual images that Represent a Word Pun’ | **PHOTOSHOP/ AFTER EFFECTS:**  
MAGAZINE COVER:  
Multiple Images, Fonts  
LITERAL TYPOGRAPHY:  
Image that Represents a Word  
CCHS HANDBOOK COVER – ILLUSTRATOR, Original Design.  
ANIMATION-FIDGET SPINNER:  
Create several spinners that move up and down / in and out in AFTER EFFECTS.  
ANIMATION- FANTASY ANIMAL:  
Using previously created Illustrator animal, create an animated version in AFTER EFFECTS.  
FINAL- PERSONALIZED PROJECT:  
Create a Project that would be Appropriate/Interesting for a new Class Project. Use at least 2 of the 3 programs we have learned. |
**INTRODUCTION/ ORGANIZATION**
- Policies and guidelines
- Classroom as community
- Scope of class projects
- Review of classroom critique process
- Weekly critiques of current class projects
- Printmaking binder, class notes and homework (10% of grade)

**INTRODUCTION TO PRINTMAKING**
- Art history of printmaking
- Key vocabulary including: plate, barren, printing press, registration, edition, etc.
- How to properly label a series of prints (prints will not be accepted unless they are properly labelled and titled)

**MONOPRINTS (1 – 3)**
- Review of the elements and principles of design
- What makes a strong composition, focus on layout, and rule of thirds
- Series of monoprints exploring color theory including: grayscale, monochromatic color, analogous, and complementary
- Introduction to the plexiglass monoprint using: paper stencils, subtractive methods, ghost prints, and tape resist
- Proper cleanup of non-toxic, water-based ink

**RELIEF PRINTING (1 – 3)**
- Art historical relief prints
  - Part one: Foam
    - Understanding the technique using simple foam plates
    - Animal that shows texture
    - Two colored print with simple background and one color
  - Part two: Easy-Cut Linoleum
    - Figure or portrait with a focus on creating value and light source
    - Single-color print
    - Safe use of carving tools
  - Part three: Wood Cut
    - Image inspired by nature
    - Two color print with stress on registration
    - Review of proper use of carving tools

**ALTERNATIVE MATERIALS (1 – 3)**
- Art history of contemporary printmaking
- Demonstration of alternative printmaking techniques including simple collagraph, hot glue stencils, needlepoint, chipboard letters, toothpicks, cut paper stencils, deconstructed paper, modelling paste, and found objects.
- Realistic or non-objective work focusing on the elements and principles of design

**NON-TOXIC INTAGLIO (1 – 3)**
- Art history of intaglio printmaking
- Discussion of toxic versus non-toxic processes
- Preparing the plate using file, scraper, burnisher, cleanser and polishing
- Portrait using drypoint on zinc plate with Akua soy-based inks
- Proper cleaning and care for plates
- Use of printing press
- Ghost prints
- Paper preparation, size and soaking

**FINAL EXAM (1 – 3)**
- Plexiglass drypoint using Akua soy-based inks
- Imagery of choice
- Demonstration of skill, technique and smart design choices
<table>
<thead>
<tr>
<th>FIRST QUARTER</th>
<th>SECOND QUARTER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION/ ORGANIZATION</strong></td>
<td><strong>SECOND QUARTER</strong></td>
</tr>
<tr>
<td>• Policies and guidelines</td>
<td>• Students will build portfolios outlined by their individual work contracts</td>
</tr>
<tr>
<td>• Classroom as community</td>
<td>• Students will continue to have weekly critiques of current class projects and homework</td>
</tr>
<tr>
<td>• Scope of class projects</td>
<td>GALLERY EXHIBITION</td>
</tr>
<tr>
<td>• Weekly homework (10% of grade)</td>
<td>• Students will present an exhibition of their work in school gallery</td>
</tr>
<tr>
<td>• Review of classroom critique process</td>
<td>• Art work must be properly labelled, matted or mounted</td>
</tr>
<tr>
<td>• Weekly critiques of current class projects and weekly homework assignments</td>
<td>• The artist must include an artist’s statement to accompany the exhibition</td>
</tr>
<tr>
<td>• Time management</td>
<td>• The exhibition must include a gallery poster produced using Photoshop</td>
</tr>
<tr>
<td><strong>INDIVIDUAL PORTFOLIO REVIEWS</strong></td>
<td><strong>PORTFOLIO PREPARATION</strong></td>
</tr>
<tr>
<td>• Over the first few weeks, students will complete an individual portfolio</td>
<td>• Students will learn how to create a balanced, comprehensive portfolio</td>
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<tr>
<td>review to assess current state of portfolio</td>
<td>• Students will learn how to create a digital portfolio to be used for college admissions</td>
</tr>
<tr>
<td>• Stress will be placed on areas that are lacking in the portfolio with the</td>
<td>• Photoshop will be used when needed to edit photos</td>
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<tr>
<td>goal of creating a comprehensive body of work showing depth and individuality</td>
<td>• National Portfolio Day Attendance will be suggested</td>
</tr>
<tr>
<td>• Portfolios should include life drawing such as still life, portraiture,</td>
<td>• Visits from art colleges will help to build understanding of the portfolio process</td>
</tr>
<tr>
<td>demonstration of knowledge of perspective, and reference to the natural</td>
<td><strong>FINAL EXAM:</strong></td>
</tr>
<tr>
<td>world. In addition, artwork should also be included that represents the</td>
<td>Artist’s statement piece (1 -3)</td>
</tr>
<tr>
<td>individuality of the artist in terms of vision and execution.</td>
<td>• Student will produce an artwork that typifies them as an artist</td>
</tr>
<tr>
<td>• Students will craft an individual-work plan to outline the work process for</td>
<td>• Materials and subject matter will be of artist’s choosing</td>
</tr>
<tr>
<td>the course</td>
<td>(at least 16” x 20” )</td>
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<tr>
<td><strong>FOCUS ON PORTRAITURE (1 -3)</strong></td>
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<tr>
<td>Part One:</td>
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<tr>
<td>• Students will complete an expressive portrait on hand-printed paper using</td>
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<tr>
<td>graphite</td>
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<tr>
<td>• Proportion, and expression, will be reviewed</td>
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<tr>
<td>• The history of portraiture will be explored</td>
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<tr>
<td>• The use of photographic reference will be discussed</td>
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<tr>
<td>(18” x 24” )</td>
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<tr>
<td>Part Two:</td>
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<tr>
<td>• Students will complete a self-portrait which defines them as an artist</td>
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<tr>
<td>• A choice of drawing, painting or mixed media will be permitted</td>
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<tr>
<td>• The portrait will serve as a starting point for their independent work</td>
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<tr>
<td>(16” x 20” )</td>
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<tr>
<td><strong>QUARTERLY ASSESSMENT</strong></td>
<td></td>
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<tr>
<td>• Portfolio Review</td>
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<tr>
<td>• Students must learn how to properly cut a mat and must include a matted</td>
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<tr>
<td>artwork as part of the portfolio review</td>
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</tbody>
</table>
# CURRICULUM MAP

**Subject:** AP Art History  
**Grade Level:** 11, 12  
**rev 11/07**

## FIRST QUARTER

- **COURSE OBJECTIVES**
  - Course Objectives
  - Be introduced to the discipline of art history and gain an understanding of the mechanisms of that field of study.
  - Visually "read" and understand a work of art.
  - Recognize major movements in Western art and some non-Western art from prehistoric to the present and understand the cultural dimensions and impact of art in human affairs.
  - Be able to associate individual works of art/artists with major art movements.
  - Develop informed opinions and responses to works of art.
  - Write an informed, intelligent analysis comparing various works of art.

## SECOND QUARTER

- **NON-WESTERN ART TRADITIONS**
  - Art of Islam
  - Chinese, Japanese
  - Korean
  - Asian Subcontinent
  - Africa
  - Mesoamerica
  - Oceania

- **Chapter readings**
  - Slide Lecture
  - Films: *Oriental Art, Great Tales in Asian Art*

- **ASSESSMENT-Portfolio**
  - See First Q

## THIRD QUARTER

- **BACK TO THE WEST**
  - The Middle Ages/Era of Migration
  - The Renaissance
  - Mannerism
  - Baroque
  - Neoclassical/Romanticism

## FOURTH QUARTER

- **THE MODERN**
  - Realism
  - Impressionism
  - Postimpressionism
  - Fauve
  - Pre-Modern
  - Twentieth Century
  - PostModern
  - Contemporary
  - Current Trends

- **REVIEW FOR AP**
  - ASSESSMENT-Portfolio
  - See First Q

- **Additional Resources**
  - *The History of Art for Young People*, Jansen, 5th Ed.
  - *Microsoft Gallery Series*; CD ROMS
  - Current slide holdings
  - Reproductions holdings
  - Current periodicals: *Art in America, ArtForum, Artnews, N.Y. Times*
  - Videotape holdings
  - Art of the Western World
  - Guest Lectures
  - Database searches: *World Wide Web*
Jewelry  (½ year)  2016

Semester 1

Wire:
- Working with various pliers
- Creating Jump rings
- Hammering Links
- WigJig
- Coiling Gizmo
- Creating Clasp with wire links
- Create bead links

Project: Assembling Links to form Necklace.

Basic Methods of Metalworking:
- Piercing
- Sawing
- Hammering
- Filing
- Polishing

Project: Bracelet

Earrings:
- Creating ear wires
- Creating Head pins
- Various styles

Project: Create 2 pairs of earrings using previously learned methods

Semester 2

Epoxy Enameling:
- History – Traditional Methods
- New Methods – Epoxy
- Colorants – Powder Pastels
- Epoxy – Working Time

Project: Create an Epoxy Enameled Pendant/Necklace or Bracelet

Rings:
- Methods of Wire Wrapping Rings
- Methods of using Hammers

Project: 2-3 Rings using various methods

Painting on Copper
- Basic Metal Techniques
- Sketch on Gesso
- Colored Pencils
- Turpentine to Create Paint
- Acrylic Spray – teacher

Project: Painted Copper Pendant or Earrings

Final Project: Theme Based Project
Create 3 different pieces of jewelry using at least 3 of the following techniques:
- Basic Metals Methods
- Hammering Methods
- Wire Methods
- Enameling
- Polymer Clay
<table>
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<tr>
<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
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</table>
| **Paper Clip Designs**  
- functional art  
- wire manipulation | **Miniature Space Box**  
- idea of utopia, the ideal  
- use of scale / create 3-D space  
- model making | **Copper Repousee**  
- uncommon theme  
- bas-relief, textures | **Soapstone Carving – Final**  
- created sketches & maquette exploring animal forms  
- subtractive |
| **Abstract Form Project**  
- chipboard construction  
- combined organic & geometric form exploration  
- ART HISTORY Henry Moore & David Smith | **Clay Exercises**  
- slab and coil methods (hand-building)  
- mugs, pulled handles | **Tile Installation**  
- “In Homage of…”  
- slab tiles (3-5)  
- heavy relief, textures & additive techniques | **Outdoor Environmental Project**  
*Can be done in 1st or 4th Quarter*  
- ongoing ephemeral stone wall  
- temporary works using found materials in area around school  
- various themes/concepts  
- ART HISTORY Andy Goldsworthy, Tony Craig, Mierle Ukeles |
| **Figures in Motion**  
- wire armature/plaster  
- human proportion  
- creating a relationship with movement  
- ART HISTORY Giacometti, Michelangelo human proportions | **Clay Self Portrait – Midterm**  
- create silhouette,  
- intro. to face proportions & structure | **Exploring the Artist Book**  
- traditional & unusual book-making  
- paper as main medium…altered, personalized & transformed  
- thematic sequencing | **Homework**  
- continuation of lessons & observations |
| **Homework**  
- continuation of lessons & observations | **Homework**  
- continuation of lessons & observations | **Critique**  
- individual & group | **Critique**  
- individual & group |
| **Critique**  
- individual & group | **Critique**  
- individual & group | **Homework**  
- continuation of lessons & observations | **Critique**  
- individual & group |
Crafts (1/2 year) 2015-2016

Semester 1

Batik:
- Creating design on Paper to be transferred to silk
- Watercolor Lesson – Techniques
- Drawing with Resist on Silk
- Painting on Silk within Created Shapes.

Celtic Design: Paper Mache Box:
- Intro/ History
- Creating design using Tracing paper
- Transfer Design to oak tag
- Prepping Box with Acrylics: various methods – blending, sponging
- Painting Celtic design
- Applying Painted Design onto Box
- Embellishments

Quarterly Assessment: Project: Paper Mache Masks:
- Armature – wire
- Paper Mache Techniques
- Painting
- Embellishments: feathers, beads, etc.

Semester 2

Mosaics:
- Intro /History
- Lesson on Color
- Creating Design on Paper
- Use of Hammer / Nippers
- Layout of Tiles in Mold
- Adhesive
- Grouting

Handmade Papermaking /Book Design:
- Intro / History Papermaking
- Demonstration
- Making pulp
- Mould and Deckle
- Couching
- Pressing /Drying
- Creating Handmade books – various types
- Assembling Books
- Stitching books
- Decorating Books

***Alternate projects to Paper Making might include creating Tessellations as well as Paper Quilling with a Zentangle patterned background. ***

Quarterly Assessment: Clay Luminaries
- Demo- Building Methods
- Pinch
- Coil
- Slab
- Creating piece large enough to hold candle
- Sketch of completed project
• Glazing / Iron Oxide