Newtown High School
Mission and Learning Expectations

Newtown High School is committed to building a community that pursues rigorous academic goals and personal responsibility. We also encourage dignity, civility, and tolerance. At Newtown High School, students and teachers work together so that all members of the school community can reach the highest possible level of individual potential. In our partnership of students, teachers, parents, and community members, we work to promote success in a challenging environment and to cultivate competent, contributing, and productive citizens.

In pursuit of academic and personal goals, Newtown High School students are expected to create and produce significant work, pursue learning beyond what is required, and engage in a lifelong contribution to self and society.

- The student sets goals and develops a plan to complete an assigned project or solve a problem in a timely manner taking responsibility for his or her actions.
- The student accesses, organizes, analyzes, interprets, and synthesizes information to create a standards-based project.
- The student communicates to a variety of audiences effectively and appropriately through the use of written work, speech, media, and visual presentation.
- The student implements guidelines, performance standards, and established criteria.
- The student evaluates and improves his or her work through revision and reflection.
- The student uses interaction with others, experiences, research, and technology as sources of knowledge, ideas, perspectives, and inquiry.
- The student demonstrates personal integrity and respect for others through civil and tolerant actions that promote appreciation for diversity and for the dignity of all community members.
- The student develops informed opinions on a variety of issues, balancing personal freedom with public responsibility.
- The student shares responsibility with others to address and resolve issues and applies conflict resolution strategies.
- The student exhibits commitment to self and to others in the classroom, the school, the community, the nation, and the world.
- The student understands the democratic process and exercises his or her rights responsibly.
- The student actively participates in service to the school and community, recognizing the necessity for and the rewards of public service.
## CONTENTS

1. DISTRICT MODEL .......................................................... Page 4

2. OVERRIDING PRINCIPLE IN DRAWING ......................... 5

3. STANDARDS ..................................................................... 5-7

4. COURSES
   DRAWING 1
   A. Unit I – Descriptive Drawing/Line ............................. 8
      • Essential Question
      • Standards with Objectives
      • Performance Tasks
         - Performance Standards
      • Professional Resources
         - Suggested Activities
         - Reference Materials
      • Student Resources

   B. Unit II – Form/Perspective .......................................... 12
      • Essential Question
      • Standards with Objectives
      • Performance Tasks
         - Performance Standards
      • Professional Resources
         - Suggested Activities
         - Reference Materials
      • Student Resources

   C. Unit III – Color ........................................................... 15
      • Essential Question
      • Standards with Objectives
      • Performance Tasks
         - Performance Standards
      • Professional Resources
         - Suggested Activities
         - Reference Materials
      • Student Resources
DRAWING 2

A. Unit I – Observational Drawing…………………… 18
   • Essential Question
   • Standards with Objectives
   • Performance Tasks
     - Performance Standards
   • Professional Resources
     - Suggested Activities
     - Reference Materials
   • Student Resources

B. Unit II –The Figure and Portraiture………………….. 22
   • Essential Question
   • Standards with Objectives
   • Performance Tasks
     - Performance Standards
   • Professional Resources
     - Suggested Activities
     - Reference Materials
   • Student Resources

C. Unit III –Expressive Drawing…………………………… 25
   • Essential Question
   • Standards with Objectives
   • Performance Tasks
     - Performance Standards
   • Professional Resources
     - Suggested Activities
     - Reference Materials
   • Student Resources

5. APPENDIX
   Performance Standards Rubric ................................. 28
   Graduation Standards Rubric ................................. 29
   Suggested Resources ............................................. 32
   Vocabulary List .................................................. 35
Newtown Success-Oriented School Model

Quality education is possible if we all agree on a common purpose as we work together to continuously improve the teaching and learning process. We believe that ALL CHILDREN CAN AND WILL LEARN WELL. The system strives to establish high standards for our students, faculty, and staff through the curriculum documents. Mastery of this curriculum depends on the effort and persistence of the learner, the support of the parents, and the knowledge, skills, and persistence of the staff.

In order for our students to reach the goal of cognitive achievement, students must learn how to use the process skills of decision-making, problem solving, and critical thinking. Students need to take responsibility for their learning by becoming self-directed, active participants in the educational process.

We must continuously work to improve the learning environment and the curriculum. To improve, we must analyze what we believe, what we know, and what we want before we take action to reach these goals.

It is the responsibility of the staff of the Newtown Public Schools to provide all children with the opportunity to learn well. We believe that the students and staff will be more productive when basic human needs are met. These needs include: Belonging, the need for positive relationships; Competence, the need to be successful; Freedom, the need to have control over decisions; Fun, the need to enjoy life; and Survival, the need for shelter, food, and good health. Living and working with others enriches the experiences of students. Positive self-esteem brings productivity and personal satisfaction to students and to staff. This esteem can be nurtured through opportunities to self-evaluate constructively and see performance improve as a result of work.
Newtown High School
Drawing Curriculum

OVERRING PRINCIPAL IN DRAWING:
Drawing records the human experience, affirming our presence in the world. It provides a common ground for communication and a dialog between the artist and the viewer.

Standard 1 *(Media, Elements and Principles)*
Students will use media, techniques, and processes to understand and express visual elements and principles

<table>
<thead>
<tr>
<th>Drawing 1</th>
<th>Drawing 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td><strong>Observation and Expression</strong></td>
</tr>
<tr>
<td>Students will:</td>
<td>Students will:</td>
</tr>
<tr>
<td>a. demonstrate skill in the application of a variety of drawing techniques and media.</td>
<td>a. apply media, techniques and processes with skill, sensitivity and confidence.</td>
</tr>
<tr>
<td>b. conceive and create original works of art that demonstrate a connection between personal expression and the use of drawing materials.</td>
<td>b. refine observational and technical skills in the rendering of forms.</td>
</tr>
<tr>
<td>c. incorporate the elements of art and principals of design to create multiple solutions to a variety of drawing problems.</td>
<td>c. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of drawing materials.</td>
</tr>
<tr>
<td>d. apply comprehension and skill in incorporating the elements of art and the principles of design to generate multiple solutions to a variety of drawing problems.</td>
<td>d. apply comprehension and skill in incorporating the elements of art and the principles of design to generate multiple solutions to a variety of drawing problems.</td>
</tr>
</tbody>
</table>
### Standard 2 (Content)

Students will use subject matter, symbols, and ideas to make connections between art and other disciplines.

<table>
<thead>
<tr>
<th>Drawing 1</th>
<th>Drawing 2</th>
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</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td><strong>Observation and Expression</strong></td>
</tr>
</tbody>
</table>

**Students will:**

- a. discuss historical and contemporary drawing techniques it they relate to artistic expression and communication
- b. use record and develop ideas for content.
- c. discuss the role of art and its influence on society both historically and in today’s society.

**Students will:**

- a. discuss the purpose of historical and contemporary art as it relates to artistic expression and communication with regards to specific genre and drawing techniques.
- b. use record and develop ideas for content.
- c. discuss the roles of commercial artists, illustrators and fine artists who influence society and the art around us, both historical and contemporary.

### Standard 3 (History and Cultures)

Students will understand that art is the essential core, which reflects, records, and shapes the history and development of culture.

<table>
<thead>
<tr>
<th>Drawing 1</th>
<th>Drawing 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td><strong>Observation and Expression</strong></td>
</tr>
</tbody>
</table>

**Students will:**

- a. discuss the importance and impact of drawing as a means of communications.
- b. create works of art using a variety of drawing techniques which record contemporary themes or issues.
- c. compare works of art to one another in terms of history, content, composition, and culture.

**Students will:**

- a. discuss the importance and impact of drawing as a means of communications, social commentary and social change.
- b. create works of art using a variety of drawing techniques and genre, influenced by contemporary issues and/or historical time periods.
- c. compare works of art to one another in terms of history, aesthetics, content, composition and culture.
### Standard 4 (Analysis, Interpretation and Evaluation)

Students will respond to works of art through analysis and interpretation.

<table>
<thead>
<tr>
<th>Drawing 1</th>
<th>Drawing 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td><strong>Observation and Expression</strong></td>
</tr>
<tr>
<td><strong>Students will:</strong></td>
<td><strong>Students will:</strong></td>
</tr>
<tr>
<td>a. analyze and interpret artworks in terms of form, content and purpose.</td>
<td>a. analyze and interpret artworks in terms of form, culture and historical content and purpose.</td>
</tr>
<tr>
<td>b. analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.</td>
<td>b. analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.</td>
</tr>
<tr>
<td>c. defend personal art interpretations using reasoned argument</td>
<td>c. defend personal art interpretations using reasoned argument.</td>
</tr>
</tbody>
</table>

### Standard 5 (Self-monitoring)

Students will continuously examine, assess, and improve their work.

<table>
<thead>
<tr>
<th>Drawing 1</th>
<th>Drawing 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td><strong>Observation and Expression</strong></td>
</tr>
<tr>
<td><strong>Students will:</strong></td>
<td><strong>Students will:</strong></td>
</tr>
<tr>
<td>a. apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.</td>
<td>a. apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.</td>
</tr>
<tr>
<td>b. Self-assess their work through written and verbal analysis and participate in class critiques.</td>
<td>b. self-assess their work through written and verbal analysis and participate in class critiques</td>
</tr>
<tr>
<td>c. Maintain a portfolio of class assignments, evaluations and assessments.</td>
<td>c. maintain a portfolio of artwork, including sketches and written assignments related to the drawing assignments and assessments.</td>
</tr>
</tbody>
</table>
Drawing 1

Drawing records the human experience, it affirms our presence in the world.

Unit I – Descriptive Drawing/Line

Essential Question: How does the artist use line to describe and communicate ideas?

Standards with Objectives for This Unit

Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles

- demonstrate skill in the application of a variety of drawing media.
- conceive and create original works of art that demonstrate a connection between personal expression and the use of drawing materials.
- incorporate the elements of art and principals of design to create multiple solutions to a variety of drawing problems.

Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines

- discuss historical and contemporary drawing techniques and their relation to artistic expression and communication.
- use record and develop ideas for content.
- discuss the role of art and its influence on society both historically and in today’s society.

Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.

- discuss the importance and impact of drawing as a means of communication.
- create works of art using a variety of drawing techniques which record contemporary themes or issues.
- compare works of art to one another in terms of history, content, composition, and culture.

Standard 4: Students will respond to works of art through analysis and interpretation.

- analyze and interpret artworks in terms of form, content and purpose.
- analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.
- defend personal art interpretations using reasoned argument.
Standard 5: Students will continuously examine, assess, and improve their work.

- apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
- Self-assess their work through written and verbal analysis and participate in class critiques.
- Maintain a portfolio of class assignments, evaluations and assessments.

Performance Tasks
1. Students will use observational skills to solve a variety of problems using line, including contour, scribble, and gesture lines.
2. Students will explore various media and its application to a variety of subject matter.
3. Students will address spatial issues within the composition.
4. Students will analyze and critique artworks using appropriate vocabulary and concepts.

Performance Standards
(See Art Performance Standards Rubric on Page 18-21)

Professional Resources

Suggested Activities
1. Present a series of exercises that build basic skills. Introduce a series of lessons that explore the use of line: contour, blind contour, scribble, gesture. Provide demonstrations using a wide range or media on a variety of surfaces: pencil, markers, pen, sticks, charcoal, chalk, conte crayon, china markers and ink. Subjects include the figure and still life objects. Demonstrate how different media can produce different effects using the same subject matter. Provide examples with slides, handouts and demonstrations.
2. Present a variety of examples of the spatial effects of line: weight, thickness, movement and defining edges. Present a series of problems using linear techniques with positive and negative space. Show examples and provide exercises demonstrating shallow, illusionistic and ambiguous space.
3. Using a minimal amount of line to suggest or imply shape. Subjects include still life and a combination of reference material and observational studies. Provide demonstration and examples using pencil, pen and ink.
4. Introduce compositional devices to alter space: arbitrary line and arbitrary value. Present problems that focus on the division of space and the break up of the picture plane. Use a combination of media. Use handouts, texts and slides as references.
5. Introduce the printing press. Demonstrate the use of the printing press and the creation of relief prints. Present problems in line, using the printing press as the media.
6. Provide a variety of homework assignments which underline the problems and techniques presented in class.
Reference Materials

Slides:
Assorted historical and contemporary slides of art dealing with direct observation in drawing and painting, according to specific criteria according to genre, media and technique: i.e. Dali, Daumier, DiVinci, Dürer, Ernst, Escher, Hopper, Kollwitz, Michelangelo, Morandi, Raphael, etc.

Texts:

Books:
Corina, Ivan, “Drawing Insight” Gibbs-Smith Pub. Slt Lake City, 1994
Crisp Learning, Memlo Park, CA
Drysdale Green, Jean Arteffects, , Watson-Guluptill Publications, NY, 1993
Hammon, Jack. First Lessons in Drawing and Painting, Berkley Publishing Group, NY, 1976
Man Through His Art, Volume 1: War and Peace, 1964, Educational Productions, London
New York. 1951
Roukes, Nicholas. Art-Synetics. Davis Pub. MA. 1984
The World of Durer. Time Life Series,New York. 1967

Videos:
“7 Common Drawing Mistakes” Sandra McFall Angelo” Discover Art Videos
“Basic Perspective Drawing with Gerald Brommer” Crystal Videos
“Behind the Scenes- Line” Ambrose Videos
“ Composition” Crafts Teachers Video Co.
“Figure Drawing Crystal Videos
“Fundamentals of Drawing” Crystal Videos
“Elements of Design” Gerald Brommer, Crystal Videos
“Jasper Johns” Crystal Videos
“Kandinsky” Home Vision Videos
“Larry Rivers” Crystal Videos
“Monotypes and Monoprints “ Art is…Video Series
“Pencil Drawing with Gail Price” Crystal Videos
“Relief Printmaking” Art is … Video Series
“So You Think That You Couldn’t Draw with Sarah McFall Angelo”
“The Art of Monotype” Crystal Videos
Students Resources

Texts:
*Drawing a Contemporary Approach, 5th Edition*, Teel Sale and Claudia Betti,
  Thompson Wadsworth, California, 2004

Trade Magazines:
*Art News*
*Art in America*
Essential Question: How is the illusion three-dimensional space created on a two-dimensional picture plane?

Standards with Objectives for This Unit

Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles

- demonstrate skill in the application of a variety of drawing media.
- conceive and create original works of art that demonstrate a connection between personal expression and the use of drawing materials.
- incorporate the elements of art and principals of design to create multiple solutions to a variety of drawing problems.

Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines

- discuss historical and contemporary drawing techniques it they relate to artistic expression and communication
- use record and develop ideas for content.

Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.

- discuss the importance and impact of drawing as a means of communications.
- create works of art using a variety of drawing techniques which record contemporary themes or issues.
- compare works of art to one another in terms of history, content, composition, and culture

Standard 4: Students will respond to works of art through analysis and interpretation.

- analyze and interpret artworks in terms of form, content and purpose.
- analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.
- defend personal art interpretations using reasoned argument
Standard 5: Students will continuously examine, assess, and improve their work.

- apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
- Self-assess their work through written and verbal analysis and participate in class critiques.
- Maintain a portfolio of class assignments, evaluations and assessments.

Performance Tasks

1. Students will solve a variety of drawing problems in 1point and 2 point perspective.
2. Students will learn techniques in creating aerial perspective with a variety of media.
3. Students will analyze and critique artworks using appropriate drawing vocabulary.
4. Students will use both observational skills and reference materials to understand in creating the illusion of space on a 2D surface.

Performance Standards

(See Art Performance Standards Rubric on Page17-20)

Professional Resources

Suggested Activities

1. Introduce a series of exercises in basic linear perspective. Use wooden blocks for experiential reference in establishing the horizon line and a fixed point of view. Set up boxes and bottles of various sizes to establish base line, one and two-point perspective. Provide handouts, texts, and videos for references.
2. Present lessons in interior spaces with photographs illustrating 2 point perspective. Students draw lines on images to find vanishing points and familiarize themselves the functions and uses of perspective. Trade magazines, texts and art historical references are used for this purpose.
3. Provide problems with direct observation of interior spaces. Combine organic and geometric shapes and wet and dry media for contrast and interest. Controlled use of value adds visual weight to perspective drawings. Corners of rooms and hallways can be used as subject matter.
4. Using the idea of landscape, create lessons showing depth and space. Students produce studies combining line, shadows, and overlapping shapes with linear and aerial perspective techniques. Value intensity, size relationships and textural changes from foreground to background are explored to achieve a progression of space.
5. Provide opportunities for creative problems using linear perspective. Encourage imaginative set-ups with shadow to enhance or exaggerate the dimensional effect. Students can use arbitrary color to express meaning in the drawings. Offer texts and slides of Surrealists’ work as examples of this genre.
6. Assign homework that reinforces concepts introduced in class.
Reference Materials

Slides:
Assorted slides illustrating the various types of perspective including, Raphael, DaVinci, Durer, Brunelleschi, Donatello, David, Bierstadt, Allston, Durand, Cole, Hopper, Cezanne, Leger, Vlaminck, Dali, Magritte,

Books:
Books. Ohio 1992
New York. 1951
Powell, William, “Perspective” Artist’s Library Series, New York, 2000
Roukes, Nicholas. Art-Synetics. Davis Pub. MA. 1984

Videos:
“Basic Perspective Drawing with Gerald Brommer” Crystal Videos
“Fundamentals of Drawing” Crystal Videos
“Pencil Drawing with Gail Price” Crystal Videos
“Perspective Drawing” Teachers Video Co.
“The Definitive Dali, A Lifetime Retrospective” Discover Art Videos

Students Resources

Texts:

Trade Magazines:
Art News
Art in America
Essential Question: How does the use of color alter a drawing?

Standards with Objectives for This Unit

Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles

- demonstrate skill in the application of a variety of drawing media.
- conceive and create original works of art that demonstrate a connection between personal expression and the use of drawing materials.
- incorporate the elements of art and principals of design to create multiple solutions to a variety of drawing problems.

Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines

- discuss historical and contemporary drawing techniques it they relate to artistic expression and communication
- use record and develop ideas for content.

Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.

- discuss the importance and impact of drawing as a means of communication.
- compare works of art to one another in terms of history, content, composition, and culture

Standard 4: Students will respond to works of art through analysis and interpretation.

- analyze and interpret artworks in terms of form, content and purpose.
- analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.
- defend personal art interpretations using reasoned argument
Standard 5: Students will continuously examine, assess, and improve their work.

- apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
- Self-assess their work through written and verbal analysis and participate in class critiques.
- Maintain a portfolio of class assignments, evaluations and assessments.

Performance Tasks

1. Students will solve a variety of drawing problems using hue, intensity and value.
2. Students will learn techniques in combining wet and dry media in a drawing.
3. Students will employ elements and principles of design with their drawing techniques.
4. Students will analyze and critique historical artwork as it relates to the drawing process.

Performance Standards

(See Art Performance Standards Rubrics on Page18-21)

Professional Resources

Suggested Activities

1. Introduce a series of lessons creating a wide range of values to create form. Demonstrate wash techniques in ink, watercolor and acrylic paint. Combine washes with lines to create visual interest. Use texts, handouts and slides as examples.
2. Present a number of problems that address primary, secondary and tertiary hues on the color wheel. Colored markers, colored pencils, colored chalks, and oil pastels can be used to introduce warm and cool temperatures, selective color for a focal point and various color schemes in drawing.
3. Demonstrate the effects of high-intensity and low-intensity colors and their spatial effects. Students use both natural and urban landscapes and mixed media to solve problems. A variety of slides and texts serve as references.
4. Provide a number of transparent and opaque papers and various media to introduce the technique of color and collage in drawing. The objective is to provide experimentation in creating complex compositions with the addition of color, texture, and simple line drawings.
5. Explore problems using color and repetition as unifying elements in art. Students use art historical research and handouts to analyze distinctive characteristics of styles to create a composite work of art.
6. Provide a variety of homework assignments that support the problems and techniques presented in class.

Reference Materials

Slides: Assorted historical and contemporary slides illustrating the use of color.
Books:
Roukes, Nicholas. *Art-Synetics*. Davis Pub. MA. 1984

Videos:
“Behind the Scenes- Color” Ambrose Videos
“Color Concepts” Teachers Video Co.
“Portrait Drawing” Crystal Videos
“Elements of Design” Gerald Brommer, Crystal Videos
“Kalo- Portait of An Artist” Home Vision Videos
“Kandinsky” Home Vision Videos
“O’Keefé” Home Vision Videos
“So You Think That You Couldn’t Draw with Sarah McFall Angelo”
“ Dali, A Lifetime Retrospective” Discover Art Videos
“The Mystery of Picasso” Home Vision Videos

Students Resources

Texts:

Trade Magazines:
*Art News*
*Art in America*
Drawing 2

Drawing provides a common ground for communication and a dialog between the artist and the viewer.

Unit I – Observational Drawing

**Essential Question:** How does artist communicate their experiences and perceptions to the viewer?

**Standards with Objectives for This Unit**

**Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles.**

- apply media, techniques and processes with skill, sensitivity and confidence.
- refine observational and technical skills in the rendering of forms.
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of drawing materials.
- apply comprehension and skill in incorporating the elements of art and the principles of design to generate multiple solutions to a variety of drawing problems.

**Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines.**

- use record and develop ideas for content.
- discuss the roles of commercial artists, illustrators and fine artists who influence society and the art around us, both historical and contemporary.

**Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.**

- compare works of art to one another in terms of history, aesthetics, content, composition and culture.

**Standard 4: Students will respond to works of art through analysis and interpretation.**

- analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary.
- defend personal art interpretations using reasoned argument.

**Standard 5: Students will continuously examine, assess, and improve their work.**
• apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
• self-assess their work through written and verbal analysis and participate in class critiques
• maintain a portfolio of artwork including sketches and written assignments related to the drawing assignments and assessments.

Performance Tasks
  1. Students will analyze, discuss and incorporate the elements and principals of design as it relates to composition.
  2. Students will refine their drawing and observational skills in creating the illusion of 3-dimensional forms and space on a 2-dimensional surface using a variety of drawing media and techniques including the printing press.
  3. Students will solve a variety of drawing problems based on observational studies using a variety drawing techniques and media.
  4. Students will demonstrate observational and technical skill in the rendering of transparency, reflection, and distortion in both glass and metallic objects.
  5. Students will analyze and critique artworks using appropriate drawing vocabulary and concepts.

Performance Standards

(See Art Performance Standards Rubric on Page 17-20)

Professional Resources

Suggested Activities

  1. Present examples of perspective with text, slides, handouts and demonstrations. Present a series of exercises which review basic linear perspective. The objective is to create form, and space within a picture plane and to create “point of view” with regards to a variety of geometric forms, including circles. To include observational still life, landscapes, and works from photographs.
  2. Provide a demonstration of sighting techniques. Present a series of exercises on the technique of “sighting” in order to create space and proportions within an observational work. To include observational still life, landscapes, and works from photographs.
  3. Review the creation of tones, values and graded values using a pencil, pen and ink, conté chalk and oil pastel. Review types of line, i.e., contour, cross contour, blind contour, accent, gesture, scribble, and continuous line. Present a variety of examples and demonstrations on the creation of tones, tonal textures, and values. Present a series of exercises on the creations of tonal and/or value scales using the various media and linear techniques.
  4. Review the 6 categories of light and present a variety of problems that focus on light, and types of lighting effects to create and enhance form and space. Use a variety of still life objects and drapery studies as subject matter. Media to include a variety of papers, pencil, charcoal, conté, pen and ink, oil pastel, colored pencil, scratchboard, etc, and a variety of drawing techniques to include demonstrations in both positive and negative drawing, and subtractive drawing techniques.
5. Present problems dealing with the reflection of light, transparency and distortion of light on reflective or transparent surfaces. Use slides, texts and trade magazines to reinforce these concepts.

6. Present a variety of observational homework assignments that reinforce specific drawing genre and/or techniques presented in class.

Reference Materials

Slides:
Assorted historical and contemporary slides of art dealing with direct observation in drawing and painting, according to specific criteria according to genre, media and technique: i.e. Dali, Daumier, DiVinci, Dürer, Ernst, Escher, Hopper, Kollwitz, Michelangelo, Morandi, Raphael, etc.

Books:
*Roukes, Nicholas. Art-Synetics*. Davis Pub. MA. 1984

Videos:
“7 Common Drawing Mistakes” Sandra McFall Angelo” Discover Art Videos
“Basic Perspective Drawing with Gerald Brommer” Crystal Videos
“Fundamentals of Drawing” Crystal Videos
“Pencil Drawing with Gail Price” Crystal Videos
“Perspective Drawing” Teachers Video Co.
“So You Think That You Couldn’t Draw with Sarah McFall Angelo”

Students Resources

Texts:

Trade Magazines:
*Art News*
Drawing 2
Essential Question: What methods are used in drawing to communicate the human form and the human condition?

Standards with Objectives for This Unit

Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles.

- apply media, techniques and processes with skill, sensitivity and confidence.
- refine observational and technical skills in the rendering of forms
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of drawing materials.
- apply comprehension and skill in incorporating the elements of art and the principles of design to generate multiple solutions to a variety of drawing problems.

Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines.

- discuss the purpose of historical and contemporary art as it relates to artistic expression and communication with regards to specific genre and drawing techniques.
- use record and develop ideas for content.

Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.

- discuss the importance and impact of drawing as a means of communications, social commentary and social change.
- create works of art using a variety of drawing techniques and genre, influenced by contemporary issues and/ or historical time periods.
- compare works of art to one another in terms of history, aesthetics, content, composition and culture.

Standard 4: Students will respond to works of art through analysis and interpretation.

- analyze artworks in terms of composition and specific drawing techniques using appropriate art related vocabulary
- defend personal art interpretations using reasoned argument

Standard 5: Students will continuously examine, assess, and improve their work.
• apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
• self-assess their work through written and verbal analysis and participate in class critiques
• maintain a portfolio of artwork including sketches and written assignments related to the drawing assignments and assessments.

Performance Tasks
1. Students will create a series of sketches and finished compositions dealing with the human form and portraiture using a variety of drawing media and artistic styles including realism, cubism, abstraction and distortion,
2. Students will work from direct observation and photographs. Students will also use sighting and grids in order to lay out their compositions.
3. Students will refine their drawing and observational skills in rendering the human form and portraiture with the emphasis on proportions and the creation of the of space form and mass, using a variety of drawing media and drawing techniques.
4. Students will capture the “figure in action” and develop skills in foreshortening.
4. Students will refine their skill in portraiture with an emphasis on proportions and realism.
5. Students will create self-portraits using dramatic lighting and facial expressions.
6. Students will analyze and critique artworks using appropriate drawing vocabulary and concepts.

Performance Standards
(See Art Performance Standards Rubric on Page 18-21)

Professional Resources

Suggested Activities
1. Present a series of observational drawing activities based on the figure, the figure in action and foreshortening using a variety of drawing media, and papers, starting with quick gesture line sketches and progressing to longer pose times. Students then may develop one or two of these initial sketches into finished works using a variety of media, papers and drawing techniques. Use slides and text as references.
2. Review sighting for proportion and the use of values and tone to create form and mass. Review characteristics of light and various types of lighting effects. Review facial proportions and the types of facial views. Problems in self portraiture may include using dramatic lighting, exaggerated facial proportions, hats, unusual views, hands over the face, progressions, multiple views, a series, etc. Work from direct observation, digital images, and/or photos. Use slides and texts as references, discuss, compare and analyze artworks.
3. Review the grid. Present a problem in distortion of the human form or portraiture. Digital images can be used for the grid. See the work of Chuck Close.
4. Present a variety of observational homework assignments that reinforce specific figure or portrait drawing and/or techniques presented in class.
Reference Materials

Slides:
Assorted slides dealing with the human form and portraiture, i.e. Caravaggio
Cezanne, Close, Degas, Delacroix, DiVinci, Durer, Echher, El Greco, Kalo, Kollwitz,,
Matisse, Michelangelo, Rembrandt, Sargent, Van Gogh and other historical and
contemporary artists depicting the human form and portraiture.

Books:
Corina, Ivan, “Drawing Insight” Gibbs-Smith Pub. Slt Lake City, 1994
“Chuck Close”
Hammond, Lee, “How To Draw Lifelike Portraits from Photographs” North Light Books,
Ohio 1995
Roukes, Nicholas. Art-Synesics. Davis Pub. MA. 1984

Videos:
“7 Common Drawing Mistakes” Sandra McFall Angelo” Discover Art Videos
“Figure Drawing Crystal Videos
“Portrait Drawing” Crystal Videos
“Kalo- Portait of An Artist” Home Vision Videos
“So You Think That You Couldn’t Draw with Sarah McFall Angelo”
“Surviving Picasso” Home Vision Videos
“The Mystery of Picasso” Home Vision Videos

Students Resources

Texts:
Wadsworth, California, 2004

Trade Magazines:
Art in America
Art News

Drawing 2
Unit III – Expressive Drawing

Essential Question: How do artists express feelings, emotions and psychology in their drawings?

Standards with Objectives for This Unit

Standard 1: Students will use media, techniques, and processes to understand and express visual elements and principles.

- apply media, techniques and processes with skill, sensitivity and confidence.
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of drawing materials.
- apply comprehension and skill in incorporating the elements of art and the principles of design to generate multiple solutions to a variety of drawing problems.

Standard 2: Students will use subject matter, symbols, and ideas to make connections between art and other disciplines.

- discuss the purpose of historical and contemporary art as it relates to artistic expression and communication with regards to specific genre and drawing techniques.
- use record and develop ideas for content.

Standard 3: Students will understand that art is the essential core which reflects, records, and shapes the history and development of culture.

- discuss the importance and impact of drawing as a means of communications, social commentary and social change.
- compare works of art to one another in terms of history, aesthetics, content, composition and culture.

Standard 4: Students will respond to works of art through analysis and interpretation.

- analyze and interpret artworks in terms of form, culture and historical content and purpose.
- defend personal art interpretations using reasoned argument.

Standard 5: Students will continuously examine, assess, and improve their work.

- apply critical and aesthetic criteria to revise and improve content, technique and/or presentation.
• self-assess their work through written and verbal analysis and participate in class critiques
• maintain a portfolio of artwork including sketches and written assignments related to the drawing assignments and assessments.

Performance Tasks
1. Students will discuss and analyze the role of expression in art though the artwork of expressionist artists including the German expressionists and contemporary works.
1. Students will analyze and discuss the drawing techniques used by the expressionists.
2. Students will solve a variety of problems in expressionism with line and linear qualities, media and techniques. Problems may include portraits, the figure and the human condition, human emotions, psychology and or social issues.

Performance Standards
(See Art Performance Standards Rubric on Page 17-20)

Professional Resources

Suggested Activities
1. Present expressive drawing through assorted slides and example of expressive drawing. Use text for examples of the expressive qualities of line and artwork. Discuss analyze and compare expressive works.
2. Review a series of expressive line exercises, contour, scribble, gesture, lyrical lines, aggressive lines, agitated lines etc.
3. Present problems in capturing the elements of expressionism within a finished artwork. Themes can range from social commentary, everyday life, the human condition, emotions, and/or personal expression. Subjects should include the figure or portraiture. Review any drawing media, techniques or concepts covered during the previous units.
3. Present a variety of observational homework assignments that reinforce specific expressive line or drawing techniques and qualities and/or studies for a final finished piece.

Reference Materials

Slides:
Assorted slides from a variety of expressionist artists including; Beckmann, Dali, Daumier, Degas, Delacroix, El Greco, Kalo, Kokoschka, Kollwitz, Lehbruck, Munch, Nolde, Orozoco, Picasso, Roualt, Schmidt-Rottluff, Van Gogh, and other historical and contemporary expressionists.

Books:
Books. Ohio 1992
Corina, Ivan, “*Drawing Insight*” Gibbs-Smith Pub. Slt Lake City, 1994
   New York. 1951
Roukes, Nicholas. *Art-Synetics*. Davis Pub. MA. 1984

**Videos:**
“Dali” Home Vision Videos
“Degenerate Art” Grudin Videos
“Hockney” Home Vision Videos
“Kalo- Portait of An Artist” Home Vision Videos
“Kandinsky” Home Vision Videos
“Magritte” Home Vision Videos
“O’Keefe” Home Vision Videos
“Surviving Picasso” Home Vision Videos
“The Definitive Dali, A Lifetime Retrospective” Discover Art Videos
“The Mystery of Picasso” Home Vision Videos

**Students Resources**

**Texts:**
   Wadsworth, California, 2004

**Trade Magazines:**
*Art in America*
*Art News*

### Drawing Performance Standards

<table>
<thead>
<tr>
<th></th>
<th>Developing Standard</th>
<th>Near Standard</th>
<th>Meets Standard</th>
<th>Exceeds Standard</th>
</tr>
</thead>
</table>

23
<table>
<thead>
<tr>
<th></th>
<th>Artwork was completed and turned in but showed poor workmanship; no evidence of planning or following of procedures.</th>
<th>Artwork adequately done yet shows lack of refinement and attention to detail.</th>
<th>Artwork shows application of design principles.</th>
<th>Artwork carefully planned and showed an awareness of the elements and principles of design.</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL APPEARANCE</td>
<td>Artwork never completed.</td>
<td>Uneven construction parts loose.</td>
<td>Appealing, but lacking quality and refinement.</td>
<td>Attractive, neat and or well constructed, of excellent quality.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Fulfilled assignment but gave no evidence of trying anything unusual.</th>
<th>Tried one idea and carried it out adequately but it lacked originality.</th>
<th>Tried a few ideas before selecting one; made decisions after referring to one source; solved the problem in a logical way; based work on someone else’s ideas.</th>
<th>Several choices explored before selecting one; ideas generated; unusual combinations tried; connections made to previous knowledge; outstanding problem solving skills demonstrated.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREATIVITY ANDオリジナル</td>
<td>Artwork showed no evidence of original thought.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Project was completed with minimum effort.</th>
<th>Project was finished but could have been improved with more effort.</th>
<th>Student worked hard and completed project; with a little more effort it might have been outstanding.</th>
<th>Project was continued until it was as complete as student could make it; effort went far beyond what was required; student took pride in his/her work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>EFFORT AND PERSEVERANCE</td>
<td>Work was not finished adequately.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Below average craftsmanship; lack of pride in finished artwork.</th>
<th>Showed average craftsmanship; adequate; but not as good as it could have been.</th>
<th>Student worked hard and completed the project; with a little more effort it might have been outstanding. Needs more refinement and attention to details.</th>
<th>Artwork was beautifully done; attention paid to the refinement of details and construction techniques.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRAFTSMANSHIP SKILL AND CONSISTANCY</td>
<td>Poor craftsmanship; evidence of laziness or total lack of understanding. Crudely done.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Makes some effort but lacks responsibility for equipment and/or materials.</th>
<th>Makes a sincere effort; uses class time effectively.</th>
<th>Has a positive attitude; good work habits; makes a sincere effort; uses class time effectively. Cares for equipment and materials.</th>
<th>Has a positive attitude; good work habits; makes a sincere effort; uses class time effectively; is open-minded to stylistic differences. Cares for equipment and materials.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATTITUDE</td>
<td>Disruptive; needs constant reminders.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|        | States opinion without evidence or justification.                                                                 | Analyses work using descriptive approach.                                 | Analyzes work using some comparison and evidence to support statements.       | In-depth and thoughtful analysis, using eloquent descriptions and comparative examples. |
|        | Uses little or no art vocabulary and makes many spelling or grammatical errors.                                  | Little or no comparisons or evidence to support statements.               | Uses appropriate art vocabulary. Few spelling or grammatical errors.         | Uses appropriate art vocabulary. No spelling or grammatical errors. |
| ANALYSIS |                                                                                                                | Uses some art vocabulary and has some spelling and grammatical errors.    |                                                                                 |                                                                                 |
The following Graduation Standards are used for all students as part of the Graduation Requirements for Newtown High School. Each student must successfully meet the standards in each area. Graduation Standard Forms are to be completed for each student. Forms are available from the Administration.

Problem Solving

STANDARD 1: The student demonstrate use of the scientific method and applies procedure to solve and communicate and authentic problem or situation.

<table>
<thead>
<tr>
<th>Developing Standard 1</th>
<th>Near Standard 2</th>
<th>Meets Standard 3</th>
<th>Exceeds Standard 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attempts to identify the problem.</td>
<td>Identifies aspects of the problem.</td>
<td>Identifies the problem completely.</td>
<td>Identifies the problem and its implications completely.</td>
</tr>
<tr>
<td>Attempts to develop and action plan.</td>
<td>Develops an action plan that addresses some aspects of the problem</td>
<td>Develops and action plan that addresses the problem.</td>
<td>Develops and action plan that addresses all aspects of the problem in detail.</td>
</tr>
<tr>
<td>Attempts to use relevant information or data to solve the problem.</td>
<td>Uses some relevant information or data to solve the problem</td>
<td>Uses relevant information or data to solve the problem</td>
<td>Uses a variety of sources of relevant information or data to solve the problem</td>
</tr>
<tr>
<td>Attempts to formulate a solution or conclusion to the problem</td>
<td>Formulates a solution or conclusion to the problem with minor misconceptions.</td>
<td>Formulates a solution or conclusion that addresses the problem.</td>
<td>Formulates a solution or conclusion that addresses the problem and has other applications.</td>
</tr>
<tr>
<td>Attempts to demonstrate the solution to the problem.</td>
<td>Demonstrates the solution to problem with some areas of confusion.</td>
<td>Demonstrates the solution to problem with minor areas of confusion.</td>
<td>Demonstrates the solution to problem in an appropriate and advanced medium.</td>
</tr>
</tbody>
</table>

Rubric use for All Projects: Finding solutions for the specific criteria to the presented problem/project.

Written Performance

STANDARD 1: The student is able to take and support a position on information and ideas.
### STANDARD 2: The student is able to convey information and ideas in a given written format.

<table>
<thead>
<tr>
<th>Developing Standard 1</th>
<th>Near Standard 2</th>
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<th>Exceeds Standard 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Takes a position, but it may not be clearly developed.</td>
<td>States a position or topic</td>
<td>States a persuasive position, thesis, or topic; awareness of audience is evident.</td>
<td>Developers a clear, thoughtful position, thesis, or topic; keen awareness of audience.</td>
</tr>
<tr>
<td>Language use is generic little use of sculpture or art related terminology</td>
<td>Attempts to use language/specifc terminology related to sculpture and art, to express ideas.</td>
<td>Uses language/sculpture terminology appropriate to purpose, audience and discipline.</td>
<td>Consistently selects language and sculpture terminology that enriches the expression of ideas.</td>
</tr>
<tr>
<td>Unused of transition is lacking.</td>
<td>Use of transition in only somewhat evident.</td>
<td>Use of transition to more the reader along.</td>
<td>Uses transitions effectively; highly fluent and polished.</td>
</tr>
<tr>
<td>Attempts to organize response, but abrupt shifts in thinking interfere with meaning.</td>
<td>Organizes ideas or information within paragraph level</td>
<td>Uses organizational strategy or strategies (i.e., topic sentences, sequence, chronology, least to greatest, etc.)</td>
<td>Employed sophisticated organizational strategies appropriate to audience and purpose.</td>
</tr>
<tr>
<td>Tends to rely exclusively on personal experience.</td>
<td>Make references to outside sources, prior knowledge, and/or experiences.</td>
<td>Makes solid references to outside sources, prior knowledge and/or experiences</td>
<td>Integrates a variety of sources, knowledge, or experiences to enrich position or topic.</td>
</tr>
<tr>
<td>Ideas and information are somewhat developed, but information may be inaccurate.</td>
<td>Ideas and information are adequate but not thoroughly developed; minor inaccuracies may still exist.</td>
<td>Ideas and information are generally well developed, and accurate.</td>
<td>Ideas and information are thoroughly developed; details are accurate and relevant.</td>
</tr>
<tr>
<td>Fails to proofread so that errors in punctuation, grammar, spelling interfere with meaning.</td>
<td>Proofreads for punctuation, grammar spelling: errors may still exist but do not interfere with meaning.</td>
<td>Proofreads for punctuation, grammar and spelling; few errors exist.</td>
<td>Proofreads for proper use of punctuation, grammar, spelling; no errors exist.</td>
</tr>
</tbody>
</table>

**Rubric use for All Projects: Analysis, Reports and Written Assignments**

**Spoken Communication**

**STANDARD 1:** The student is able to convey information and ideas to others in a presentation using spoken language, non-verbal language and multi-media.
<table>
<thead>
<tr>
<th>Developing Standard 1</th>
<th>Near Standard 2</th>
<th>Meets Standard 3</th>
<th>Exceeds Standard 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tends to emphasis information over ideas; information may be inaccurate and/or unclear.</td>
<td>Conveys information with minor inaccuracies; conveys ideas with minor areas of confusion.</td>
<td>Conveys information with accuracy and clarity.</td>
<td>Conveys information and ideas with authority and originality.</td>
</tr>
<tr>
<td>Uses graphic organizers, artwork, or other multi-media techniques; however, connection to information by not be evident.</td>
<td>Uses graphic organizers, artwork or other multi-media techniques to illustrate information or ideas.</td>
<td>Uses graphic organizers, artwork, or other multi-media techniques to illustrate and interpret information and ideas.</td>
<td>Makes skillful and creative use of graphic organizers, artwork and other multi-media techniques to illustrate and interpret information and ideas.</td>
</tr>
<tr>
<td>Uses eye contact, posture or expression with prompting during presentation.</td>
<td>Uses eye contact, posture or expression to convey meaning.</td>
<td>Uses eye contact, posture, and expression to convey meaning.</td>
<td>Uses eye contact, posture, and expression to convey meaning and engage the audience.</td>
</tr>
<tr>
<td>Speaks too quickly or too softly to the setting</td>
<td>Speaks at a pace and volume that are appropriate for the setting.</td>
<td>Adjusts pace and volume to provide emphasis.</td>
<td>Makes dynamic use of pace and volume.</td>
</tr>
<tr>
<td>Tends to rely on everyday diction rather than making deliberate word choices.</td>
<td>Makes word choices appropriate to audience and uses some terminology specific to topic.</td>
<td>Makes word choices appropriate to audience and uses terminology specific to topic.</td>
<td>Makes word choices to engage audience and makes fluent use of terminology specific to topic.</td>
</tr>
<tr>
<td>Organizes spoken and visual components with support from structured directions.</td>
<td>Organizes spoken and visual components with minor areas of confusion.</td>
<td>Organizes spoken and visual components with a logical sequence with appropriate transitions.</td>
<td>Organizes spoken and visual components in an engaging sequence with skillful transitions.</td>
</tr>
</tbody>
</table>

**Rubric use for All Projects: Class Critiques**

**Suggested Resources**

**Magazines:**
- Art in America
- Art News
Arts and Activities

Texts:

Books:
*Corina, Ivan, “Drawing Insight” Gibbs-Smith Pub. Salt Lake City, 1994*
*Crisp Learning, Menlo Park, CA*
*Drysdaile Green, Jean Arteffects*, , Watson-Guptill Publications, NY, 1993
*Hammon, Jack. First Lessons in Drawing and Painting*, Berkley Publishing Group, NY, 1976
*Hammond, Lee, “How To Draw Lifelike Portraits from Photographs” North Light Books, Ohio 1995*
*Man Through His Art, Volume 1: War and Peace*, 1964, Educational Productions, London
*New York. 1951*
*MacLay,Elise, “The Art of Bev Doolittle” Greenwich Workshop, 1990*
*Powell, William, “Perspective” Artist’s Library Series, New York, 2000*
*Roukes, Nicholas. Art-Synetics*. Davis Pub. MA. 1984

Videos:
“7 Common Drawing Mistakes” Sandra McFall Angelo” Discover Art Videos
“Basic Perspective Drawing with Gerald Brommer” Crystal Videos
“Behind the Scenes- Color” Ambrose Videos
“Behind the Scenes- Line” Ambrose Videos
“Color Concepts” Teachers Video Co.
“Composition” Crafts Teachers Video Co.
“Creative Collage” Teachers Video Co.
“Dali” Home Vision Videos
“Degenerate Art” Grudin Videos
“Fundamentals of Drawing” Crystal Videos
“Figure Drawing Crystal Videos
“Portrait Drawing” Crystal Videos
“Elements of Design” Gerald Brommer, Crystal Videos
“Hockney” Home Vision Videos
“Jasper Johns” Crystal Videos
“Kalo- Portrait of An Artist” Home Vision Videos
“Kandinsky” Home Vision Videos
“Larry Rivers” Crystal Videos
“Magritte” Home Vision Videos
“O’Keefe” Home Vision Videos
“Pencil Drawing with Gail Price” Crystal Videos
“Perspective Drawing” Teachers Video Co.
“Romare Bearden” Home Vision Videos
“So You Think That You Couldn’t Draw with Sarah McFall Angelo”
“Surviving Picasso” Home Vision Videos
“The Definitive Dali, A Lifetime Retrospective” Discover Art Videos
“The Mystery of Picasso” Home Vision Videos

**Slides:**
Assorted Slides: Historical, Cultural, Contemporary and Student work

**Museums:**
Museum of Modern Art- NYC
Metropolitan Museum of Art- NYC
Museum of the Native American Indian-NYC
Museum of Natural History –NYC
Guggenheim Museum-NYC
Yale Art Gallery- New Haven, CT
Melon Center for British Art- New Haven, CT
Sacred Heart University Gallery- Bridgeport, CT
Housatonic Art Gallery- Bridgeport, CT
Aldrich Museum of Contemporary Art- Ridgefield, CT
Bruce Museum- Greenwich, CT

**COLLEGES AND UNIVERSITIES AND OTHER**
Brookfield Craft Center
Fairfield University
Housatonic Community College
Sacred Heart University
Suny Puchase
Yale University
ABSTRACT/ABSTRACTION - A term given to forms created by the artist but usually derived from objects actually observed or experienced. It usually involves simplification and/or rearrangement of natural objects.
ACADEMIC- A term applied to any kind of art which stresses the use of accepted rules for technique and form organization. It represents the exact opposite of the original approach which results in a vital, individual style of expression.

ACCENT- Any stress or emphasis given to elements of a composition which make them attract more attention. Accent can be created by brighter color, darker tone greater size or any other means by which expresses difference.

ACHROMATIC- Relating to the differences of lightness and darkness, absence of color.

AMBIGUITY- An image of statement that can have two or more meaning, both interpretations cannot by mutually held.

AMORPHOUS- Without clarity of definition, formless; indistinct and of uncertain dimension.

ANALOGOUS COLORS- Closely related colors, especially those in which have a common hue. Colors which are neighbors on the color wheel.

ANALYTICAL LINE- A probing line that penetrates space, locating objects in relation to one another and to the space they occupy.

ANTHROPOMORPHISM- Ascribing human form or attributes to nonhuman forms.

ARBITRARY VALUE- Value that does not necessarily conform to the actual appearance of an object; the use of value based on intuitive responses or the need to comply with compositional demands.

ASYMMETRICAL BALANCE- A form of balance attained when the visual units on either side of an axis are not identical but are laced in position to create a “felt” equilibrium of the total concept.

ATMOSPHERIC (ARIAL) PERSPECTIVE- The illusion of deep space produced in graphic works by lightening values, softening contours, reducing value contrasts, and neutralizing color in objects as they approach the horizon, while following the principles of linear perspective.

AUTOMATIC DRAWING- A drawing in which the hand moves so quickly that conscious thought does not intervene.

BALANCE- A feeling of equality in weight, attention, or attraction of the various visual elements within the pictorial field as a means of accomplishing organic unity.

BASELINE- The imaginary line on which an object or group of objects sits.

BIOMORPHIC SHAPES- Shapes which are irregular in form and resemble the freely developed curves of organic life.

BLIND CONTOUR- A contour exercise in which the artist never looks at the paper.
BLURRED LINE- smudged, erased or destroyed line.

CAST SHADOW- The dark area created on a surface when another form is placed to prevent the light form falling on that surface. One of the six categories of light.

CALLIGRAPHIC LINE- free-flowing line that resembles handwriting, making use of gradual and graceful transitions.

CHIAROSCURO- A technique of representation which concentrates on the effect of blending light and shade on objects to create the illusion of space or atmosphere.

CHROMATIC- Relating to color.

CLASSICAL- Art forms which are characterized by a rational, controlled, clear and intellectual approach.

COLLAGE- Material of all kinds are assembled in a picture. Painted and drawn images are combined with scrap materials.

COLOR- The character of surface created by the response of vision to the wavelength of light reflection.

COLOR TRIAD- A group of three colors spaced an equal distance apart on the color wheel.

COMPLEMENTARY COLORS- Colors that are opposite each other on the color wheel.

COMPOSITION- The art of organizing all of the elements of a work of art into a harmoniously unified whole.

CONCEPT- A comprehensive idea or generalization which brings diverse elements into some basic relationship.

CONCEPTUAL DRAWING- a drawing that in its essential form, is conceived in the artist’s mind, rather than derived from immediate visual stimuli.

CONTENT (meaning)- The essential meaning, significance, or aesthetic value of an art form.

CONTINUOUS-LINE DRAWING- a drawing in which the implement remains in uninterrupted contact with the picture plane creating enclosed shapes.

CONTOUR- A line which creates a boundary separating an area of space from its surrounding background.

CORE OF SHADOW- One of the six categories of light.

CRAFTSMANSHIP- Aptitude, skill and manual dexterity in the use of tools and materials.

CROSS CONTOUR LINE- Line that describes an object’s horizontal or cross contours rather than its vertical contours. Cross-contour line emphasizes the volumetric
aspects of an object.

CROSS HATCHING- Creating value with sets of parallel ones that cross each other.

CUBISM- A term given to artistic style which uses mostly geometric shapes usually two dimensional in nature.

CURVILINEAR- Stressing the use of curved lines a opposed to rectilinear which uses straight lines.

DADAISM- -A nihilistic, antiart, antieverything movement resulting from the social, political, and psychological dislocations of World War I.

DECORATIVE- The quality which emphasizes the two-dimensional nature of any of the visual elements.

DESIGN- A framework of scheme of pictorial construction on which the artist vases the formal organization of his total work.

DIPTYCH- A work in two parts.

DISEGNO- In Renaissance Italy a term for drawing that embodied the creative idea, the draftsman’s dexterity, and the cognitive process.

DISTORTION- Any change made by the artist in the size, position, or general character of forms based on visual perception, when those forms are organized into a pictorial image.

DOMINANCE- The principle of visual organization which suggest that certain elements should assume more importance than others in the same composition. It contributes to organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it.

ELEMENTS OF ART- The combination of the basic elements of line, shape, value, texture, and color represent the visual language of art.

EXPRESSION- The general term meaning the special characteristic of form which mark the work of an artist or group of artists. The style or manner in which artists attempt to say something about their time in terms of the artistic forms then considered to be of aesthetic merit.

EYE LEVEL- An imaginary horizontal line parallel to the viewer’s eyes.

FAUVISM- A name meaning wild beasts, for an art movement that began I Paris about 1905. It is expressionist art, but more decorative and with more of the French sense of orderliness and charm and in German expressionism.

FORESHORTENING- A technique for producing the illusion of an object’s extension into space by contracting its form.
FORM- The arbitrary organization or inventive arrangement of all of the visual elements according to principles which will develop an organic unity in the total work.

FORMAL- An orderly system of organization as opposed to a less disciplined system

FORMAL ELEMENTS- The art elements of line, shape, value, texture, and color.

FROTTAGE- A textural transfer technique; the process of making rubbings with graphite or crayon on paper over laid over a textured surface.

FUTURISM- A sub-movement within the framework of abstract directions taken by many twentieth century artists. Based on an interest in time and rhythm which they felt were manifested in the machinery and human activities of modern times.

GENRE- Painting that stresses subject matter of domestic trivia, homey scenes, sentimental family life, etc.

GEOMETRIC SHAPES- Those shapes created by the exact mathematical laws of Geometry.

GESTRUAL APPROACH- A quick, all-encompassing statement of forms. In gesture the hand duplicated the movement of the eyes, quickly defining the subject’s general characteristics- movement, weighty, shape, tension, scale and proportions. See mass gesture, line gesture, mass and line gesture and sustained gesture.

HARMONY- The unity of all of the visual elements of a composition achieved by the repetition of the same characteristics of whose which are similar in nature.

HIGHLIGHT- The area of a represented shape which receives the greatest amount of direct light. One of the six categories of light.

HUE- Used to designate the common name of a color and to indicate its position in the spectrum. Hue is determined by the specific wavelength of the color in the ray of light.

ICONOGRAPHY- The study of symbols used in works of art.

ILLUSIONISM- The imitation of visual reality related on the flat surface of the picture plane by the use of perspective, light and dark shading, etc.

ILLUSTRATION(AL) – An art practice, usually commercial in character, which stresses anecdote or story situation, and subject in preference to serious considerations of aesthetic quality.

IMPLIED LINE- A line that stops and starts again, the viewer’s eye completes the movement that the line suggests.

IMAGE- An arresting aspect; a mentally envisioned thing or plan given concrete appearance through the use of an art medium. The general appearance of a work.
IMPRESSION AND IMPRESSIONISM- A strong immediate effect produced in the mind by an outward or inward agency. The specific movement known as *Impressionism* was a late 19th century movement.

INTENSITY- The saturation or strength of a color determined by the quality of light reflected from it. A vivid color is of high intensity; a dull color, of low intensity.

INVENTED TEXTURE- An invented, nonrepresentational patterning that may derive from actual texture but does not imitate it. Invented texture may be highly stylized.

KENETIC MARKS- Marks that convey a sense of motion.

LIGHT- In the graphic arts, the relationship of light and dark pattern on a form, determined by the actual appearance of an object and by the type and direction of light falling on it. There are six categories of light as it falls over a form: highlight, light tone, shadow, core of shadow, reflected light, and cast shadow.

LINE- The path of a moving point. Types of line: aggressive, analytical, blurred, calligraphic, constricted, contour, crabbed, implied, lyrical, mechanical and organizational line.

LINE GESTURE- A type of gesture drawings that describes interior forms, utilizing line rather than mass.

LOCAL COLOR- A tone which takes its color from the nature of the actual object portrayed (green grass, blue sky).

LYRICAL- A term borrowed from poetry which attempts to define a quality of a special aesthetic or sensory experience in the visual arts. Usually in the form of graceful rhythms, light color tonalities, and spontaneous drawing or brushwork.

MASS- The physical bulk of a solid body of material.

MASS AND LINE GESTURE- A type of gesture drawing that combines broad marks with thick and thin lines.

MASS GESTURE- A type of gesture drawing in which the drawing medium is used to make broad marks to create mass rather than line.

MECHANICAL LINE- An objective line that maintains its width unvaryingly along its full length.

MEDIA, MEDIUMS- The materials and tools used by the artist to create the visual elements perceived by the viewer of the work of art.

MODELLING- The change from light to dark across a surface, a technique for creating spatial illusion.

MONOCHROMATIC- A color scheme using only one color with its various hues and intensities.

MOTIF- A visual element of a combination of elements which is repeated often
enough in a composition to make it the dominating feature of the artist’s expression.

NARRITIVE ART- A form of art which depends on subject matter to tell a story.

NATURAL TEXTURE- Texture existing as the result of natural processes.
NATURALISM - The approach to art in which all forms used by the artist are essentially descriptive representations of things visually experienced.

NEGATIVE AREAS- The unoccupied or empty space left after the positive shapes have been laid down by the artist. However, because these areas have boundaries, they also function as shaped in the total pictorial structure: Also referred to as ground, empty space, interspace, field or void.

NEUTRALIZED COLOR- A color which has been grayed or reduced in intensity by mixture with a neutral or a complementary color.

NEUTRALS- Tones which do not reflect any single wavelength of light. Neutrals create only effects of darkness and lightness as in black, white, and gray.

NONOBJECTIVE- An approach to art in which the visual signs are entirely imaginative and do not derive from anything ever seen by the artist. The shapes, their organization, and their treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced natural form.

OBJECTIVE- An impersonal statement of observed facts. In art, the exact rendering by the artist of surface characteristics without alteration or interpretation of the visual image.

ONE-POINT PERSPECTIVE- A system for depicting three-dimensional depth on a two-dimensional surface, dependent upon the illusion that all parallel lines that recede into space converge at a single point on the horizon, called the vanishing point.

PAPER COLLE- A technique of visual expression in which scraps of paper having various textures are actually pasted to the picture surface to enrich or embellish areas.

PASTICHE- A combination of several imitated styles in one work.

PATTERN- The obvious emphasis on certain visual form relationships and certain directional movements within the visual field. It also refers to the repetition of elements or the combination of elements in a readily recognized systematic organization.

PERSPECTIVE- A mechanical system of creating illusion of a 3-D space on a 2-d surface. Linear perspective is primarily linear in treatment. Aerial or atmospheric perspective uses value and color modification to suggest effect of space.

PICTORIAL AREA- The area within which the design exists.

PICTURE PLANE- The actual flat surface on which the artist executes his pictorial
PIGMENTS- Coloring matter or substances used by the artist to create the effect of color on a surface.

PLANE- A shape which is essentially 2-D in nature but whose relationships with other shapes may give an illusion of 3-D.

PLANAR ANALYSIS- An approach in which shape functions as plane, as a component of volume.

PLASTIC- The appearance of volume and space in a two-dimensional painting or drawing.

POCHADE- A French term for a quick sketch.

POSITIVE SHAPES- The enclosed areas which represent the initial selection of shapes planned by the artist. May be recognizable or nonrepresentational. The relationship between positive shape and negative space is sometimes called figure/field, figure/ground, foreground/background, or solid/void relationship.

PRIMARY COLORS- The three colors in the spectrum which cannot be produced by mixture. Red, Yellow, Blue.

PRIMITIVE ART- The art of people with a tribal social order of a Neolithic stage of culture. A secondary meaning is found in the work of artists such as Henri Rousseau and Grandma Moses which show a naiveté of expression and form often related to the untrained form of folk art.

PROPORTION- The comparison of elements one to another in terms of their properties of size, quantity, and degree of emphasis. Can also be expressed in ratio, such as “twice as big, darker than, more important than,” etc.

RADIAL BALANCE- Two or more identical forces distributed around a center point to create a repetitive equilibrium. Rotating forces which create a visual circular movement.

REALISM- A form of expression which retains the basic impression of visual reality but deviates only enough to relate and interpret universal meaning underneath surface appearances.

RECTILINEAR SHAPE- A shape which may be regular or irregular, but is basically composed of straight lines.

REFLECTED LIGHT- One of the six categories of light.

REPETITION- The use of a visual element a number of times in the same composition.

RHYTHM- A continuance, a flow, or a feeling of movement achieved by repetition.

ROMANTICISM- A philosophical attitude toward life what may occur at any time. In Art, the romantic form is characterized by experimental point of view which extols spontaneity of expression, intuitive imagination and a picturesque rather than a carefully organized, rational approach. 19th C. artists, Delacroix, Gericault, Turner.
SCALE- Size and weight relationship between forms.

SCHEMATIC DRAWING- A drawing derived from a mental construct as opposed to visual information.

SCRIBBLED- LINE GESTURE- A type of gesture drawing using a tight network of tangled line.

SECONDARY COLORS- Colors achieved by mixing primary colors; green, orange, and violet.

SFUMATO A means of creating a smoky haziness that softens outlines; literal definition: “in the manner of smoke”.

SHADOW, SHADE- The area of a form which is dark in value because little or no light strikes directly. One of the six categorist of light.

SHAPE- An area having a specific character defined by an outline or by contrast of color, value or texture. 3-d form.

SHARED THEME- Thematic work in which the same images or subjects are used by different artists over a long period of time.

SILHOUETTE- The area existing between or bounded by the contours or edges of an object.

SIGHTING- The visual measurement of objects and space between objects.

SIMULATED TEXTURE- The imitation of the tactile quality of a surface; can range from a suggested imitation to a highly illusionist duplication of the subject’s texture.

SIMULTANEITY- Multiple, overlapping views of an object.

SPACE- The interval between pre-established points. Measurable distances. 2-D, 3-D, decorative (length and breadth), infinite, and shallow.

SPECTRUM- The band of individual colors which results when a beam of white light is refracted or broken up.

STIPPLING- A drawing or painting technique that uses dots or short strokes.

STRUCTURAL LINE- Line that helps locate objects in relation to other objects and to the space they occupy. Structural lines follow the direction of the planes that locate.

STYLE- The specific artistic character and dominant form trends noted in art movements. It may also mean the artist’s expressive use of the media to give his work individual character.

SUBJECT MATTER- In a descriptive style of art referring to the persons or things represented in the work.

SUBJECTIVE- The personal as opposed to the impersonal; and individual attitude or bias
through which the artist feels free to change or modify natural visual characteristics.

SUBJECTIVE COLORS- Tones which are chosen by the artist without regard to the real color of the object. The colors have nothing to do with reality.

SURREALISM- A style of artistic expression which emphasizes fantasy and whose subjects are usually the experiences of the subconscious mind.

SUSTAINED GESTURE- A type of gesture drawing that begins with a quick notation of the subject and extends into a longer analysis and correction.

SYMBOL- Representation of a quality or situation through the use on an intermediate agent: the word is not the thing itself but a sign of the thing, (i.e. an owl represents blindness: black colors, death, sadness etc.)

SYMMETRIACL BALANCE- A form of balance achieved by the use of identical compositional units on either side of a vertical axis.

TACTILE- A quality which refers to the sense of touch.

TECHNIQUE- The manner and skill which the artist employs his tools and materials to achieve a predetermined expressive effect.

TENEBRISM- Extreme contrast of light and dark.

TENSION- Dynamic interrelationships of force as manifested by the movements of force inherent in art elements: semi architectural stress affecting balance.

TEXTURE- The surface feel of an object or representation of surface character. Texture is the actual and “visual feel” of surface areas as they are arranged and by man and nature. Actual- A surface which stimulates a tactile response when touched. Simulated- A representation of an actual texture created by careful copying if the light and dark pattern characteristic of its surface. Invented- 2-D patterns sometimes derived from actual textures, frequently varied to fit pictorial needs, and often freely created without reference to any item.

THEME- The development of a sustained series of works that are related by subject, that have and idea or image in common.

THREE-DIMENSIONAL- Possessing the measurements of length, width and thickness.

THUMBNAIL SKETCH- A small, quick preparatory drawing to note ideas.

TONALITY- An orderly planning in terms of selection and arrangement of color schemes or color combinations. It is concerned not only with hue, but also with value and intensity relationship.

TONE- The character of color or value of a surface determined by the amount or quality of light reflected from it. The kind of light reflected may be determined by the character of the medium which has been applied to the surface.
TROMPE L’OEIL- A painting technique involving the copying of nature with such exactitude that the painted objects may be mistaken for the actual forms depicted.

TWO-DIMENSIONAL- Having height and width.

TWO-DIMENSIONAL SPACE- Space that has height and width with little or no illusion of depth or three-dimensional space.

TWO-POINT PERSPECTIVE- A system for depicting three-dimensional depth on a two-dimensional surface, dependent upon the illusion that all parallel lines converge at two points on the horizon.

UNITY- The whole of total effect of a work of art which results from the combination of all of its components parts.

VALUE- The tone quality of lightness or darkness given to surface or area by the amount of light reflected from it.

VALUE PATTERN- The total effect of the relationships of light and dark given to area within the pictorial field.

VALUE SCALE- The gradual range from white through gray to black.

VANISHING POINT- In linear perspective, the single spot on the horizon where all parallel lines converge.

VOLUME- The quality of a form that has height, width and depth; the representation of this quality.

WASH- A transparent layer or coating of color applied to a surface allowing underlying lines, shapes, or forms to show through.

WINDOW INTO SPACE- The Italian Renaissance concept to convey the illusion of three-dimensional space on a flat surface.