Department Contact Information

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The Department's Educational Philosophy

Art is essential in education. Students engage in art production, art history, art criticism and discussion of aesthetics to broaden their understanding of self and community, to place the arts in an historical and cultural context, and to experience the arts as a universal form of human expression and communication.

Guiding Principles

The art curriculum does the following:

- Emphasizes development of students' skills and understanding of creating and responding.
- Teaches the language inherent in the four disciplines: art production, art history, art criticism, aesthetics.
- Enables students to apply both imagination and rational thinking to the making of art.
- Enables students to invent and explore multiple solutions to a problem.
- Enables students to understand the value of reflection and critical judgment in creative work.
- Promotes knowledge and understanding of the historical and cultural context of the arts – how world cultures have been influenced and shaped by the arts.
- Facilitates positive peer interaction, including receiving and using feedback.
- Encourages self-motivation to create and problem solve.
- Uses artistic literacy as a natural enhancement to learning in other content areas.
- Fosters positive attitudes toward art and opinions of other artists.
- Uses a variety of assessment methods to evaluate what students know and are able to do.
- Introduces career possibilities.

DRAWING AND PAINTING: COURSE #823

Course Frequency: Full year course, five times per week
Credits Offered: Five
Prerequisites: None

Background to the Curriculum

In 1994 Drawing & Painting was significantly revised to be a two-dimensional foundation course when its prerequisite course, "Studio in Art," was eliminated from the high school visual arts curriculum. Over the past eight years additional course revisions have been completed to strengthen the sequence between Drawing and Painting and Advanced Drawing and Painting.   Drawing and Painting currently meets the following Massachusetts Art Curriculum Framework Standards: 1 (Methods, Materials and Techniques), 2 (Elements and Principles of Design), 3 (Observation, Abstraction, Invention, and Expression), 4 (Drafting, Revising and Exhibiting), 5 (Critical Response), 7 (Roles of Artists in the Community), 8 (Concepts of Style, Stylistic Influences), 9 (Inventions and Technologies in the Arts).

Core Topics/Questions/Concepts/Skills

Drawing and Painting introduces the basic skills, concepts, and techniques to create a wide range of artwork primarily on two-dimensional surfaces. The element and principles of design are introduced as a means to create varied and successful works of art. Observation, imagination, and self-expression play a part in traditional and experimental approaches to subject matter. Students will develop the confidence and ability to evaluate and discuss their own work and the work of others.

Course-End Learning Objectives

Learning objectives	Corresponding state standards, *where applicable*	
1] Imagination. To understand the importance of imagination, innovation, and divergent thinking in art. What is creativity? Working from multiple points of view. Seeking multiple solutions to problems at hand while planning, creating, and critiquing works of art. (P. Picasso, G. Braque)	1.9	Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.
	8.9	Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts.
2] Observation. To demonstrate an understanding of observation skills and the ability to render what is perceived in a variety of styles. Observation skills are strengthened	1.9	Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.

through sighting, the ability to see positive and negative spaces, and careful attention to detail. Still life, portraiture, and landscape can be rendered in a variety of ways, including gesture, contour, high contrast, stippling, full value, hatching, and cross-hatching. (Betty Edwards, K. Kollowitz, C. Close, V. Van Gogh)	2.13 Use color line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the composition. 2.15 Create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, sense of space, or mood. 3.8 Create representational 2D artwork from direct observation and from memory that convincingly portrays 3D space and the objects and people within that space. 3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas. 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings.
3] Social Issues. To understand the connection between art and social issues. To use a social issue as an inspiration for a work of art and appreciate the power, impact, and value of self-expression by oneself and others. (L. Gollub, J. Chicago, K. Haring, N. Spiro)	1.9 Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools. 1.10 Use electronic technology for reference and for creating original work. 2.15 Create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, sense of space, or mood. 2.16 Create artwork that demonstrates a purposeful use of the elements and principles of design to convey meaning and emotion. 3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations. 3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas. 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings. 7.9 Identify artists who have been involved in social and political movements, and describe the significance of selected works.

4] Color Theory. To demonstrate an understanding of color theory while working with a variety of media. To apply color theory expressively, realistically, and symbolically. Color theory explored includes Primary, Secondary, Tertiary, Monochromatic, Analogous, Complementary mixed and unmixed. (P. Picasso, P. Cezanne, H. Matisse, V. Kandinsky, F. Marc)	1.9 Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools. 2.12 Apply knowledge of color theory to a project focusing on the use of complementary colors. Be able to use values of colors in wet and dry media to create the illusion of 3D form on a 2D surface. 2.13 Use color line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the composition. 2.14 Review systems of visualizing information and depicting space and volume. 2.16 Create artwork that demonstrates a purposeful use of the elements and principles of design to convey meaning and emotion 3.8 Create representational 2D artwork from direct observation and from memory that convincingly portrays 3D space and the objects and people within that space. 3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas. 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings.
5] Abstraction. To demonstrate an understanding of abstraction. Zooming in and expressive use of color are two techniques often used by artists to achieve abstraction. (P. Picasso, F. Marc, F. Kline).	1.9 Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools. 3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations. 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings.
6] Artistic Styles. To understand and appreciate why artists work in a wide range of styles and media and how style often evolves over time. To research the style of an artist and	1.9 Demonstrate ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.

create a work of art that interprets or honors the artist. (P. Picasso, daVinci, G. Wood, Whistler)	1.10 Use electronic technology for referencing and for creating original work. 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings. 5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form.
7] Assessment & Art Criticism. To learn how to objectively critique and assess art created by oneself and others.	4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment 5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work.
8] The Studio Environment. To demonstrate proper care and use of tools, materials, and safety equipment.	1.12 Describe and apply procedures for the safe and proper maintenance of the workspace, materials, and tools.

Assessment

- Student and teacher portfolio reviews
- Pretests and post-tests.
- Formal and informal one-on-one, small- and large-group critiques.
- Written assessment done in process and at the conclusion of each unit by students and teacher.

Materials and Resources

A variety of books, slides, prints, videos, and actual works are used as resources to support core concepts and course activities. A wide range of media is used in this course, including but not limited to value pencils, charcoal, pen and ink, cut, torn & found objects, acrylic paint, watercolor, pastels, and color pencils. Students work on a wide range of surfaces, including but not limited to paper, canvas and found objects.