

BERKELEY HEIGHTS PUBLIC SCHOOLS  
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL  
ART DEPARTMENT**

**Pop, Modern, and Contemporary Art**  
**#VPS0033**

Curriculum Guide

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This curriculum may be modified through varying techniques,  
strategies, and materials, as per an individual student's  
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education  
at the regular meeting held on 12/5/19.

## **VISION STATEMENT**

The global economy of the 21<sup>st</sup> century requires that students be able to think creatively. Creativity is a driving force in the global economy. The workforce of the 21<sup>st</sup> century needs to apply unconventional ideas, new technologies, and new ways of thinking to their world and to their participation in the global economy. In addition, they will need to have an understanding of themselves and the world around them, and to be able to organize and express their thoughts and feelings.

Art education is, therefore, an integral part of the school curriculum. The production of visual arts encourages students to develop creative and critical decision-making skills, as well as creative problem-solving skills, production skills, and technology-based skills. It helps students to develop values and provides them with an understanding of the past, present and future.

Additionally, the goal of art education is to help students achieve a better understanding of themselves and their world, by using visual materials. Human beings have the basic need to organize their thoughts and feelings. They want to make sense of their experiences and order their ideas. They do this in a number of practical, scientific, and artistic ways. The arts are different from other means of doing this, because in art it is important to consider the expressive qualities of form.

Visual art experiences lead us to a more developed self through exploration and growth personally, socially, and culturally contributing to a sense of identity and fulfillment. An aesthetically aware person is more prepared to contribute positively to society. It is imperative that we realize the impact that visual stimuli exert. Study in the visual arts teaches students to shape and build an aesthetically sound future in a highly technical society, participate more fully in a diverse society, and express and evaluate the human condition.

## **MISSION STATEMENT**

The Pop, Modern, and Contemporary Art class is designed for students who are interested in exploring the ways that art has progressed throughout the 19th and 21st centuries. Students will expand on skills learned in foundational art classes through the lens of artists made famous during each time period. This includes, but is not limited to, artists such as Duchamp, Warhol, and Walker. Students will learn about a variety of art movements and artists. They will develop paintings, sculpture, architecture, and new media in several artistic styles. The focus will be pushing artistic limits and helping students to find their own artistic voice.

The process of creation is necessary for students to progress their thinking about the world. Elements of Art and the Principles of Design shape the creative process. Students have multiple opportunities to plan, respond, assess, reconstruct, and problem solve. The course offers students an opportunity to synthesize their designs and challenges them to explore the limits of their potential. This course provides an environment:

- That develops a perceptual awareness and discrimination, which fosters an appreciation of the environment, thereby contributing to the quality of life
- Which furthers the development of self-esteem and self-image, where conformity is non-essential and individuality is encouraged
- Which develops an appreciation for inclusion, diversity, unique traditions and cultural differences.
- Which develops skills and techniques, in the use of tools and materials, with an emphasis on the safe and efficient use of shared studio equipment and tools
- Which develops a growing respect for the arts community, studio space, and school, through individual expression, collaborative as well as individual works of art, and community interaction.
- That addresses individual student growth and develops the students' manipulative and technical skills, using a wide-range of media
- That identifies and solves problems in visual and tactile form
- That fosters confidence, enthusiasm, and a sense of achievement in the practice of art and design

Throughout the course, the teacher will conference with the students, encouraging them to respond and reflect on their own work, and the work of others by:

- Reinforcing their knowledge of basic elements and principles of design
- Using images and artists' works for reference

Pop, Modern, and Contemporary Art is a one semester 2.5 credit elective course open to 9-12 grade students and meets a fine arts graduation requirement. Students must have successfully completed Foundations in Studio Art as a prerequisite. It integrates standards from other disciplines, while focusing on the New Jersey Student Learning Standards for Visual Arts. Technology Literacy skills and Career Readiness Practices are emphasized throughout the course.

**COURSE PROFICIENCIES**  
**COURSE OBJECTIVES**

- To utilize prior knowledge and skills that strengthen and heighten aesthetic awareness in the visual arts.
- To evaluate works of art based on aesthetic principles and artistic elements, using higher order working skills.
- To identify historical, social, and cultural influences and traditions, which continue to shape contemporary arts.
- To develop critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating the artistic content and form in the visual arts.
- To understand the academic importance of the visual arts and it's potential for interdisciplinary relationships with all the curricula.
- To acquire an awareness and understanding of the possibilities in art related careers, leisure activities, and personal life skills in the visual arts.
- To practice skills, for the safe handling of materials, tools, and technology.
- To demonstrate an acceptance of constructive criticism and the ability for ongoing self-evaluation.
- To demonstrate self-awareness, creative-thinking, self-discipline, collaboration, and risk-taking through the visual arts.

## **STUDENT PROFICIENCIES**

The students will be able to:

- Demonstrate aesthetic awareness of the visual arts.
- Create a work of art, based on perceptual and technical skills.
- Recognize and utilize various design elements and media in their artwork.
- Use observation to analyze and evaluate art work.
- Accept constructive criticism and use it to evaluate student art work.
- Examine and identify various art careers and activities that will be available to them in their future.
- Understand the academic importance of the visual arts and its interdisciplinary relationship to the rest of the curriculum.
- Analyze and identify the relatedness of art history, from historical to contemporary art.
- Produce artwork in a variety of mediums and techniques.
- Practice safe use of tools, machinery, and other art room materials.
- Demonstrate critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating the artistic content and form in the visual arts.

## **METHODS OF EVALUATION**

### **Philosophy**

1. Production
  - a. Craftsmanship: Evidence of skillful and appropriate use of materials.
  - b. Understanding
    - i. Demonstrate understanding of elements and principles of design.
    - ii. Rendering skills as demonstrated in such things as the ability to make recognizable imagery, balance, etc (as appropriate).
  - c. Inventiveness: Evidence of creative ideas, strategies, or solutions to class assignments, and/or the ability to develop original projects.
    - i. Originality of idea.
    - ii. Experimentation with imagery materials.
    - iii. Risk-taking – pushing beyond the limitations.
    - iv. Divergent thinking, exploring unusual and diverse solutions to problems.
  - d. Commitment: Ability to pursue an idea or problems.
    - i. Problem solving through multiple drafts and/or significant revision of work.
    - ii. Ability to pursue an idea or conquer a problem.
    - iii. Perseverance to complete work in a timely manner.
2. Reflection
  - a. Sense of self as an artist: The ability to articulate one’s own artistic goals and working strategies.
  - b. Critique: To assess one’s strengths and limitations. The ability to articulate and defend perceived strengths and weaknesses in the work of others.
  - c. Feedback: The ability to make use of input – including the ability to incorporate new ideas or to disregard suggestions that are not relevant to his/her work.
3. Perception
  - a. To discern qualities in the work of other artists.
  - b. Visual/sensory perception of the environment – including both the natural and the human-made world.
  - c. Cultural Awareness: Awareness of other cultures, past and present.

### **Evidence**

Rubrics will be used to guide students in addressing and evaluating student proficiency in the following ways:

1. Individual projects
2. Portfolio (Digital and Physical)
3. Classroom participation
4. Assessments
5. Timely completion of work
6. Written work
7. Notebook/journal reflections
8. Class discussion
9. Conferencing

## **MODIFICATIONS & ACCOMMODATIONS**

**Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:**

### **Special Education**

- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities

- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **Gifted & Talented**

- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities

- Student choice

### **ELLs**

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides

- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **504s**

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers

- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **Students at Risk of Failure**

- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

## **SCOPE AND SEQUENCE** **COURSE OUTLINE/STUDENT OBJECTIVE**

### **Topics and themes:**

This course allows teachers to have the flexibility to choose appropriate topics and themes that show the progression of art to where it exists today. As a result, students engage in deep exploration of different aspects of art. It should be noted that art does not fit perfectly into traditional classifications, as it is implied by the course title. As a result, the focus is on how art has changed. This is in terms of technique, style, and format as well as its purpose and message. As a result, teachers will help students examine some of the following themes:

- Art as culture and entertainment
- Art as a commodity
- War and Activism
- Transformation
- Identity and Globalization
- International influence
- Environmentalism
- Technology
- Appropriation

### **Possible Topics:**

The units outlined in the subsequent pages serve as examples for how the course might develop a progression of artistic ideas as it leads to today's art. This is merely a possible starting points. The list below provides further guidance for what might be included in each unit.

<b><u>Modern</u></b>	<b><u>Transitional</u></b>	<b><u>Postmodern</u></b>	<b><u>Contemporary</u></b>
Impressionism	Futurism	Pop Art	Manga/Anime/Comic
Post-impressionism	Dada	Conceptualism	Graffiti
Symbolism	Surrealism	Appropriation	Performance Art
Art Nouveau	Social Realism	Decollage	Participatory Art
Expressionism	Abstract-expressionism	Bricolage	Augmented Reality
Cubism			Installation Art

*\*\*These lists are far from exhaustive and topics might shift between neighboring lists depending on interpretation of categories\*\**

### **Multiple Perspectives and Interdisciplinary Connection**

Exploring different points of view, experimenting with techniques, and making connections across disciplines are fundamental components of this experience. Students consider each topic through a variety of lenses (historical, artistic, scientific, etc) and from multiple perspectives; many of which are divergent or competing.

## **Unit 1: Modern Art Exploration: Impressionism**

**Duration:** 3 weeks

**Overview:** In this unit , students will learn that the basic and most steadfast principle of the Impressionist movement is that each work of art is based on the artist's immediate visual impression of a scene at a particular time of day or year or in a particular type of weather. In order to capture changing reflections and shadows, Impressionist artists often painted the same scene or landscape over and over in different conditions. Each Impressionist's work is a study of light and atmosphere and the play of reflections and color. Students will demonstrate knowledge of the Impressionist style by analyzing works and creating original works that show complementary colors, a variety of types of brushstrokes, and a specific time of day or weather conditions.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.4.12.A.2; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- How would you describe the Impressionist aesthetic and their concept of beauty?
- Against which 'Academic' customs did the Impressionists rebel? Why?
- How does your eye move over an impressionist artwork?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Demonstrate knowledge of the Impressionist style by creating a piece of art that reflects these tenets
- Construct an argument for why their art exemplifies impressionism
- Develop original works with a unique voice
- Demonstrate knowledge of different tools, papers and techniques
- Explain how Impressionist paintings represent the lifestyles and interests of people from the 19th century.
- Identify painters who were part of the Impressionist movement.
- Explain how the techniques used by the Impressionists differed from traditional artistic methods.

### **Possible Activities**

- Discuss Impressionism with students. Show examples of works by artists who used this technique, e.g. Monet, Renoir, Morisot, Degas. Ask students to describe the lines, shapes, and colors they see. Discuss the use of dot, dabs, and swirls in the

images. Ask students to note the specific time or type of weather represented in each example.

- Demonstrate how to create this kind of image using complementary colors and a variety of brushstrokes.
- Utilize the techniques to create their own painting in the impressionist style
- Take a picture of your school, from the same spot at three different times during a day or select another subject such as a building across the street from the school.
- Set up a small still life of objects (books, pencils etc.) on a window sill in the classroom and photograph it at three different times during the day. Display the photographs and discuss the different effects of changing light and weather conditions on the scene depicted.

## **Unit 2: Transitional Art Exploration: Surrealism**

**Duration:** 3 weeks

**Overview:** Surrealism continued a rejection of bourgeois values in art and called for a revolution of the mind. Artists bypassed reason by accessing their unconscious via automatism or dreams. Each artist relied on personal recurring motifs (Dali's ants or eggs, Ernst's bird alter ego). Surrealist works caused shock and sensation due to their content, drawing on myth, primitivism, madness, sex, and desire they intended to jolt viewers out of their comfortable notions of reality. In this unit, students attempt to connect with this style by engaging in non-traditional approaches to art and utilizing collaborative activities and games to create unique works that represent the essence of surrealism.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.4.12.A.1; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- How do images communicate ideas?
- How can juxtaposition aid in communication?
- What is the value in collaborating with other artists and/or peers?
- In what ways did Europe's cultural values and social issues influence and give rise to Surrealism?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Discuss the work of artists that were a part of the surrealism art movement.
- Critique a surrealism painting using prior knowledge of commonly accepted art elements.
- Identify the themes of juxtaposition, dislocation, and transformation in surrealist artwork and explain why these were used
- Demonstrate when to apply the correct pen and ink techniques to create value
- Create a Surrealist piece using one of the strategies outlined in the activities section below
- Develop original works with a unique voice
- Demonstrate knowledge of different tools, papers and techniques

### **Possible Activities**

- Examine several pieces of artwork that exemplify surrealism and identify the major themes that define this artistic approach.

- Create a dream journal for a week and choose imagery from the journal to create an original work.
- Create three, 12" x 12" drawings consisting of a Surrealistic style head, torso, and lower body portion employing the pen and ink techniques they have learned. The drawings will be glued onto 12"x 12"x 12" cardboard boxes and will be able to be picked up and turned to reconfigure the interactive 3D "corpse". There will be two sets of Exquisite Corpses and a dialog will be created when the pairs are next to one another:  
<https://www.meca.edu/wp-content/uploads/2016/03/ExquisiteCorpse.pdf>
- Play the traditional version of the exquisite corpse game and discuss the historical significance by examining several examples of this approach.
- Examine several of Dalí's paintings that incorporate collage and use this approach to create a surrealist-style collage

## **Unit 3: Post-Modern Art Exploration: Pop Art**

**Duration:** 3 weeks

**Overview:** Pop art started with the New York artists Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg, all of whom drew on popular imagery and were actually part of an international phenomenon. Pop's reintroduction of identifiable imagery (drawn from mass media and popular culture) was a major shift for the direction of modernism. The subject matter became far from traditional "high art" themes of morality, mythology, and classic history; rather, Pop artists celebrated commonplace objects and people of everyday life, in this way seeking to elevate popular culture to the level of fine art. Perhaps owing to the incorporation of commercial images, Pop art has become one of the most recognizable styles of modern art. Students will connect their experiences with popular culture to create works that exemplify Pop Art.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.3.12.D.4; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- Why do you think repetition is used in Pop Art?
- Why do you think Pop Artists used celebrities, photographs of disasters, and everyday products as his subject matter?
- How does Warhol's artwork address the six ideas of Pop Art?
- What are some prominent themes and subject matter that Warhol consistently used in his work?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Examine the artwork, biography, and contributions of Andy Warhol.
- Identify to the six ideas behind Pop Art
- Analyze the work of Andy Warhol (and other Pop Artists) and discuss how it addresses the six ideas of Pop Art.
- Create a "contour drawing."
- Utilize printmaking techniques
- Utilize repetition, contour drawings, and printmaking in a studio project that exhibits the six ideas of Pop Art

### **Possible Activities**

- Show the students examples of Warhol's artwork and tell them to analyze the artwork using the six ideas of Pop Art. Ask questions while viewing the artwork. Discuss the themes, subject matter, art elements and principles of design, techniques and media that Warhol used.
- Discuss general trends found in several different Pop Art works by various artists.
- Students will explore the different media (tv, internet, app, youtube, etc.) to find artifacts of popular culture, common placement/everyday experiences, and commercialism.
- Students choose an image from Pop culture, make a contour drawing of it, and transfer the image onto a printing plate. The image is then used to create representative prints on a new original work.
- Students create paintings or collages that incorporate actual or simulated printed word, applying their knowledge of design along with their new knowledge of the expressive qualities found in Pop Art

## **Unit 4: Contemporary Art Exploration: Installation Art**

**Duration:** 3 weeks

**Overview:** The term installation art describes an artistic genre that involves a transformation of a space. This art takes into account a broader sensory experience, rather than focusing on a single object like a painting on a wall or sculpture. In contemporary versions of installation art, the intention of the artist is key; it's roots lying in the realm of conceptual art. In this unit, students will work together to develop an art installation that express a unique concept. Depending on space and the availability of materials, this installation may be an AR, Virtual, or digital experience versus a traditional installation, but physical is preferred if space/materials allow for it.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.4.12.B.2; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- What is the relationship of the work to the space it is shown in?
- What kind of materials are used in installation art and how do they play a role in the experiential outcome?
- How does artistic intention influence the observer?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Utilizing a variety of materials including object construction, video & audio editing, and installation approaches.
- Discuss influences & precursors to installation art and processes through readings and discussion assignments
- Identify their own artistic sources and influences.
- Brainstorm installation ideas that represent creative conceptual ideas.
- Investigate the importance of context and explore alternatives to traditional art approaches

### **Possible Activities**

- Introduce installation work and have students research an installation artist. The students should explain how the artist works with the whole space to create an experience rather than just pointing to a discrete object.
- Shopdropping aims to disrupt consumer culture with meaningful artistic interventions. Students will come up with at least 5 ideas for what and how you can

shopdrop and ask classmates for constructive criticism. Student creates the new good(s) and puts the items back onto store shelves. The students document the installation by taking pictures or videos. These should be submitted with an artist statement.

- Students will work collaboratively to create an installation piece in one corner of the classroom. Depending on space or material availability, students could alternatively create a video walk-through of their installation idea using SketchUp or an VR/AR software.

## **Unit 5: Contemporary Art Exploration: LowBrow Art - Anime/Manga**

**Duration:** 3 weeks

**Overview:** Popular culture in Japan today appears in many instances to revolve around anime (animated films, both theatrical releases and video productions) and manga (a type of visual literature including everything from comic strips to complex illustrated visual novels). Reflecting a traditional cultural orientation intensely visual in general, these commonplace forms of popular literature sell literally millions of copies monthly and are frequently found stacked in huge piles outside neighborhood bookstores. During this unit, students explore the themes found in this literature and utilize style techniques to create original works such as comic strips and anime/manga interpretations of traditional artwork.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.1.12.D.1; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- How cultural differences affect cartoon style?
- What are the characteristics of anime and manga?
- How is an anime cartoon planned and created?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Observe, classify, and create visual art according to styles and processes used in a variety of world cultures and historical periods
- Examine visual artworks from various world cultures and explain how artworks reflect the culture, cultural beliefs, or blending of cultures
- Represent aspects of Japanese culture through the exploration of this pop cultural phenomenon

### **Possible Activities**

- Complete a KWL chart to pre-assess students understanding/misconceptions of manga and anime.
- Examine some of the animeworld.com video style tutorials to learn how to draw in the anime artistic style
- Discuss the importance of storyboarding as a whole class. Then, with a partner, create a plot line for you anime comic strip. Outline this plotline on a storyboard map. Review classmates storyboards and provide feedback.

- Choose a well known piece of artwork from a more traditional artistic style. Brainstorm how you might recreate this piece of art using themes from anime.
- Students will choose one of the two assignments and will create an anime style comic strip or replicate a well-known work in an anime style.

## **Unit 6: Contemporary Art Exploration: Street/Graffiti Art**

**Duration:** 3 weeks

**Overview:** In this unit, students will familiarize themselves with street art/graffiti - style art culture, the artists such as Banksy, Keith Haring, and Basquiat who were/are known for their street art, and will discuss the implications of making this controversial art. Students will look at political campaign posters of the past (Obama Hope poster), as well as war propaganda images and discuss power of image. Students will develop an understanding of how visual artists use symbols and words to convey meaning.

**Standards:** 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.2.12.A.1; 1.4.12.A.4; 1.4.12.A.3; 1.4.12.B.1

**Technology:** 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5

**21st Century:** CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

**Cross-Curricular:** NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d

### **Essential Questions:**

- When does art become vandalism?
- When does vandalism become art?
- What makes an image so powerful?

### **Student Learning Objectives:**

*Students will know and be able to...*

- Demonstrate how a successful composition is based upon analysis of individual elements of design brought together with careful thought and consideration of the elements and principles of design
- Demonstrate the use of filters and layers in Photoshop.
- Examine environmental, historical and social factors that influence graffiti artists / political campaign designers and their work
- Analyze how street artists play with positive/negative space and utilize this in their own work

### **Possible Activities**

- Students will view a collection of street art work and analyze it for common themes and fundamental differences that each artist has employed. Students will consider the essential questions as they examine each artist's work.
- Students will create their own posters that reflect current environmental, historical and social messages.
- Students will briefly discuss what a slogan is. They will then choose a slogan or word that positively represents them and create a stencil

- Students will photograph each other in “headshot” style and edit photographs in Photoshop to create high contrast black and white images that will be printed and traced onto acetate and stencilled onto a canvas. They will add layers to their canvas via additional stencils, and words

## **SUGGESTED MATERIALS**

A variety of materials, supplies, and equipment will be used to allow students to develop their knowledge base and skills.

### **Materials**

Pencils (charcoal, colored, and drawing)  
Conte crayons, charcoal, and pastels  
Watercolors  
Oil pastels and oil pink sticks  
Acrylic paint and stretched canvas  
Metal  
Wood  
Collage  
Clay  
Photography  
Graphic Design Software

### **Reference Sources**

- Art history books and computer/iPad software are accessible to students and can be found in the Governor Livingston library and/or the art rooms.
- Class trips and/or virtual tours of museums and art galleries.

### **Websites:**

<http://www.artres.com/c/htm/Homes.aspx>  
<http://www.metmuseum.org/home.asp>  
<http://www.icp.org/>  
<http://www.guggenheim.org>  
<http://www.guggenheim.org/artscurriculum/lessons/start.php>  
<http://www.frick.org>  
<http://www.newsmuseum.org>  
<http://www.moma.org>  
<https://www.thinkib.net/visualarts/page/11778/installation-art>  
<https://www.meca.edu/wp-content/uploads/2015/11/StreetArt.pdf>  
<https://www.theartstory.org/>  
<https://www.clevelandart.org/>  
<http://animeworld.com/howtodraw/index.html>

### **Resources for Students and Teachers**

Arnason, H. H. History of Modern Art. New York: Abrams, 1977.

Fleming, William. Arts and Ideas. 9<sup>th</sup> ed. Wadsworth Group: Thomson Learning, 2005.

The College Board. Taking Full Measure. New York: The College Board Publications, 1991.