

DEPARTMENT: ART	Course Title: Art 8
GRADE(S): 8	PRE-REQUISITES (IF ANY):

UNIT	LENGTH	CONTENT	SKILLS	METHODS OF ASSESSMENT	FRAMEWORK STRAND(S) & STANDARD(S)
Name Project	3 days	<ul style="list-style-type: none"> Positive and negative space Centering text General graphic design skills 	<p>Students will:</p> <ul style="list-style-type: none"> Use wide and thin markers to design the negative space around their names with a variety of patterns and textures. Demonstrate ability to free draw lettering. 	<ul style="list-style-type: none"> Did students decorate only the negative space? Was the space filled in a creative way? Is the name clear and legible? 	<p>Creating LS 1,2 Thinking & Responding LS 3</p>
The Quilt as an Art Form		<ul style="list-style-type: none"> Fiber arts and artists such as Faith Ringgold Quilting as an interdisciplinary unit (grid the square in math, read pertinent literature in English, and historical aspects in Social Studies) This unit parallels a larger theme about race, the team's theme for the first quarter. 	<p>Students will:</p> <ul style="list-style-type: none"> Complete a contour line drawing of silhouette. Demonstrate 2-D design awareness. Utilize techniques of working with fabric and apply them to elements of compositional design such as pattern and contrast. 	<ul style="list-style-type: none"> Did students demonstrate an understanding of traditional quilt patterning and design? Is the quilt square designed successfully and originally? Does the composition incorporate the required elements of the assignment? 	<p>Creating LS 1,2 Thinking & Responding LS 3,4 Connecting & Contributing LS 5,6,8</p>
Totems	4-5 days clay 3 days painting	<ul style="list-style-type: none"> Tradition of totems of the Northwest Pacific Coast, including process, symbolism, and cultural significance Meanings of various animals and personified qualities expressed in this art form 	<p>Students will:</p> <ul style="list-style-type: none"> Sculpt a hollow clay base. Sculpt animal forms. Mix a color palette similar to that used by traditional totem painters. Complete a totem section that can be collaboratively stacked with classmates' sections to form a mini-totem. 	<ul style="list-style-type: none"> Do students understand the symbolic nature of totems? Did the students follow directions to structure their clay piece? Were a variety of tools explored to create smoothing and texture? Was the piece painted with care and attention to authentic color scheme? 	<p>Creating LS 1,2 Thinking & Responding LS 3, 4 Connecting & Contributing LS 5, 6</p>

Identity Project	7-10 days	<ul style="list-style-type: none"> Expressing personal and cultural identity in a composition that visually symbolizes pride, concerns, and individual identity Composition techniques using appropriate visual vocabulary: movement, repetition, shape, contrast, pattern, positive and negative space, etc. 	<p>Students will:</p> <ul style="list-style-type: none"> Utilize techniques using materials with contrasting physical properties, such as oil pastels and watercolor paint. Create icons and symbols to represent themselves and their identities. 	<ul style="list-style-type: none"> Were original means of self-representation explored? Did students demonstrate understanding of media techniques and properties? Did students put complete thought into creating a successful composition? 	<p>Creating Strand LS 1,2 Thinking & Responding LS 3,4 Connecting and Contributing LS 5,6,7</p>
Civil Rights Banner Project	5 days	<ul style="list-style-type: none"> Artwork depicting people and events of the Civil Rights movement. Integrated studies from art, social studies, and English, including guest speakers Creating banner to be displayed at the annual community Martin Luther King, Jr. breakfast. 	<p>Students will:</p> <ul style="list-style-type: none"> Design and create a series of large scale, multi-media banners (working in groups of four). Display responsibility in researching the topic of their banner and in using a variety of materials. Apply historical concepts to art making. 	<ul style="list-style-type: none"> Did students function successfully as a group? Did students perform adequate research on their topic before constructing the banner? Were materials used in appropriate and creative ways? Did the final product exhibit attention to craftsmanship? Was the topic obvious and presented in a way that would educate viewers? 	<p>Creating Strand LS 1,2 Thinking & Responding LS 3,4 Connecting & Contributing LS 5,6,7,8</p>
Clay Progression Triptych	4 days clay 2 days glaze or paint	<ul style="list-style-type: none"> Relief sculpture Integrating art with the study of physical change in science, through the progressing composition Integrating art with the study of chemical change in science, through the glazing process 	<p>Students will:</p> <ul style="list-style-type: none"> Use a slab roller to create a clay slab and utilize slab-building techniques. Create a composition, reflecting progression and change. Use clay tools correctly and demonstrate an understanding of the firing and glazing process. 	<ul style="list-style-type: none"> Does the composition reflect a progression and/or physical change? Did students use the required tools in a responsible way? Did students express an understanding of chemical change as related to the firing process? 	<p>Creating LS 1,2 Thinking & Responding LS 3 Connecting & Contributing LS 6</p>

Harlem Renaissance Unit	2-3 weeks	<ul style="list-style-type: none"> The art historical influence of Romare Bearden, Aaron Douglas, and Louise Mailou Jones Mini-works of art in the style of the three Harlem Renaissance visual artists An interdisciplinary unit of art and poetry of the Harlem Renaissance (students read poetry by such writers as Langston Hughes and write their own original poems in English class, which are then compositionally incorporated into the painting) 	<p>Students will:</p> <ul style="list-style-type: none"> Create a painting or collage inspired by the poetry they have written. Utilize techniques of acrylic painting and collage, combined with lettering techniques and text as art. 	<ul style="list-style-type: none"> Were all three mini-projects completed before making a choice about the final? Did students exhibit an understanding of the artist's work and, therefore, work in that style? Was student's original poetry incorporated into the composition in a creative and neatly written manner? 	<p>Creating Strand LS 1,2</p> <p>Thinking & Responding LS 3, 4</p> <p>Connecting & Contributing LS 5,6,7,8</p>
20 th Century Self-Portraiture Unit	5 weeks	<ul style="list-style-type: none"> Four modern art movements through the common theme of self-portraiture (Cubism, Abstract Expressionism, Pop Art, and Post-Modernism) Study of physical features as the result of long-term ancestral adaptation 	<p>Students will:</p> <ul style="list-style-type: none"> Develop an understanding of the Cubism movement of 1900-1940s and utilize Cubist techniques including overlapping of either triangles or rectangles to show flat surfaces from different points of view and at different points in time. Develop an understanding of Abstract Expressionism from the 1930s, using the blind contour drawing technique to explore the subconscious and mixing solid colors of paint to reflect shades and tones that they feel express their personalities. Develop an understanding of the Pop Art movement of the 1960s, using proportional portraiture to create a more realistic self-portrait. Study the work of Andy Warhol and create a self-portrait Warhol series. 	<ul style="list-style-type: none"> Were all four parts of the series completed? Did students follow directions by working in the style of the current movement for each portrait? Were students open-minded in trying new and unfamiliar drawing techniques? Note: Each of the four portraits could be assessed separately to meet the criteria of each modern movement. 	<p>Creating LS 1,2</p> <p>Thinking & Responding LS 3, 4</p> <p>Connecting & Contributing LS 5, 6, 7</p>