

California State University, Long Beach



Drawing and Painting: Landscape, Figure and Portrait

12th Grade

Year-Long Curriculum Map

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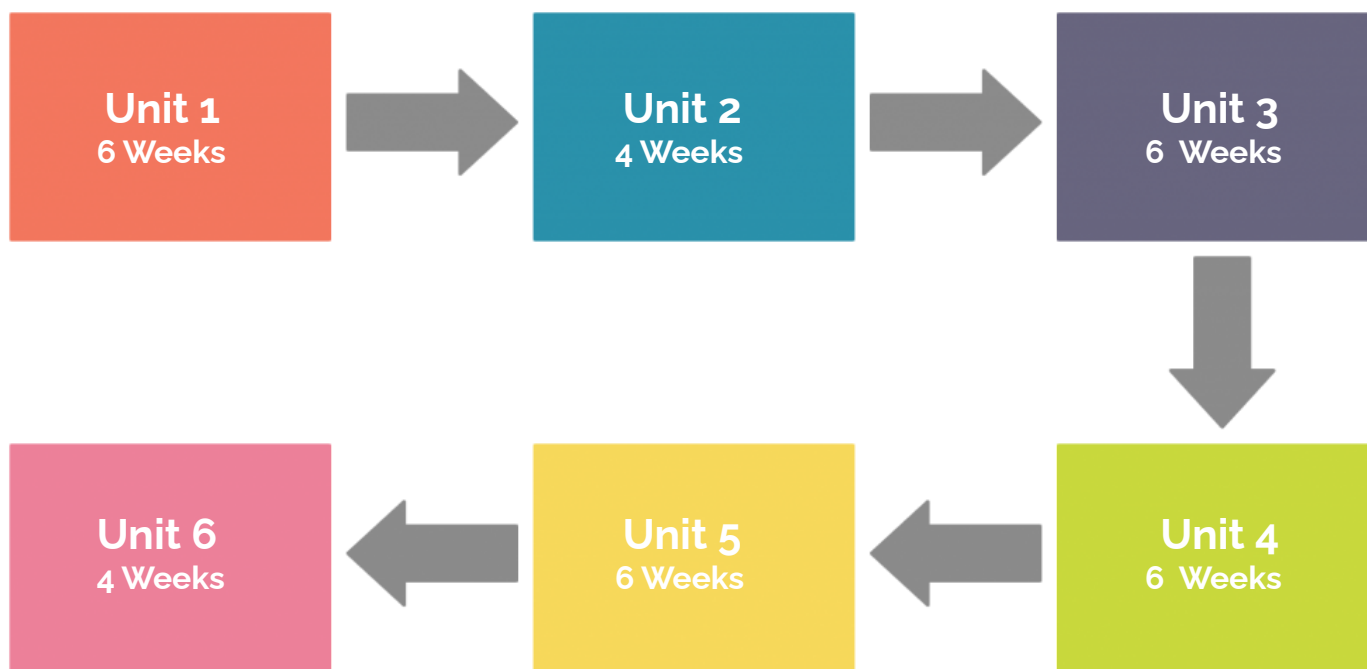
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Course Description

- This curriculum is designed as a proficient to advanced course for students in grades 12. This course is student-centered, culturally supportive and focused on fundamental techniques that students will be able to use for personal enjoyment and commercial employment.
- Over the length of the curriculum, students will learn that drawing and painting are inspirational mediums very useful for achieving personal and technical expression. This curriculum covers a set of exercises that will give students the ability to solve a wide range of aesthetic problems in visual representation, both of the human form and the landscape.
- By combining lecture, practice, a wide range of mediums and personal choice, students can retain the learning objectives as skill-sets to be used for their natural lifetime. Students will be able to better transition to vocational, college or university pathways with a joyfully strong foundation in visual literacy, technical and expressive ability.

Curriculum Sequence



Unit 1: Linear Perspective and Basic Watercolor	
<p>Unit Description: This unit teaches students how to draw and paint using linear perspective and watercolor pigments. Students will learn how to use paper, ruler and pencil to create a variety of drawings that utilize the vanishing point, horizon and converging lines and naturalistic elements. To prepare students for Units 4 and 5 (Human Figure Drawing & Painting), students will learn how to add proportional human figures to the landscape image. The drawings shall then be painted using watercolor pigments. Students will also learn the history of linear perspective in visual representation, architectural rendering, contemporary art and comic books.</p>	
<p>Rationale: The hands-on knowledge of linear perspective will enable students to (a) create naturalistic representations of the visual world for personal expression or commercial employment, (b) appreciate the historical development of the visual arts, (c) expand visual literacy and engagement with Fine Arts, (d) develop tactile skills and hand-eye coordination, and (e) to have fun making art in a new medium.</p>	
<p>Objectives:</p> <ul style="list-style-type: none"> ● Technical Target: Students will know how to draw and paint a naturalistic illusion of three-dimensional space on a two-dimensional surface. ● Content: Students will know and be able to discuss the history, theory and practice of linear perspective in drawing and visual composition. 	

Essential Questions based on Bloom's Taxonomy:

- Create: How may we create an original work of art using linear perspective and watercolor paints?
- Evaluate: Appraise the use of linear perspective in your own work and that of your peers
- Analyze: How has our use of perspective in the visual arts changed human society and our relationship with the natural world? Consider the Caves of Lascaux, Roman bedroom frescoes.
- Analyze: Compare the differences between Roman fresco, Trecento narrative, High Renaissance and post-modernist uses of perspective in naturalistic or expressionistic representation, church and cathedral narrative artworks, Renaissance linear perspective and contemporary art.
- Apply: Demonstrate the application of linear perspective and watercolor paintings in creating a watercolor painting.
- Understand: Describe how to draw a realistic landscape using linear perspective. Discuss how linear perspective creates an illusion of three-dimensional space on a two-dimensional surface
- Remember: State some important facts, persons and art movements involved in the historical development of visual and linear perspective.

Timeframe: Six (6) weeks

- (1) **One-point perspective (demo and activity, 1 week)**
- (2) **Two-point perspective (demo and activity, 1 week)**
- (3) **Three-point perspective (demo and activity, 3 days)**
- (4) **Watercolor basics (2 weeks)**
- (5) **Watercolor and Landscape (1 school week plus 3 days, or 2 weeks)**

(Ongoing): The Daily Doodle

(Ongoing): Art History presentations on visual perspective

Descriptions of Lessons:

- 1) **The Daily Doodle:** Every day after the bell rings, students will take five minutes to draw or scribble (a) an imaginary landscape, (b) any image just for fun or expression, or (c) a themed image such as, "This is how I feel today," "Friendship," "Anger," or "Hope." Doodles shall be signed and dated by the students in their art journals (or on Post-It scrips). The purpose of this lesson is for classroom management, to center student attention on learning, provide an outlet for expression and give students a fun, personal record of creative development during the course.
- 2) **One-point perspective (demo and activity, 1 week):** Teacher will ask students to draw an imaginary landscape (15 minutes). Students will then share and discuss their drawing with a partner (5 minutes). Teacher will then demonstrate a 1-point perspective drawing and discuss how it creates an illusion of depth (10 minutes). Using rulers, pencil, eraser and 8.5x11 paper, students will have fifteen (15) minutes to copy a sample drawing of one-point perspective shown on the overhead/whiteboard by the teacher. Over the course of this week, students will draw three (3) drawings of 1-point perspective on 8x10 paper. Students will include static objects such as telephone poles, train-tracks, stops signs and anything else they want to include in the drawing. Students will learn how to shift the vanishing point along the horizon line to create three different views of a 1-point perspective drawing. Students will choose one (1) drawing to complete with a choice of colored pencils, charcoal, crayon or ink pens. Students will be taught how to write a two-paragraph reflection (10 minutes) and the dynamics of critique

- (15 minutes + team discussions). Lesson ends with class discussion, constructive critique and two-paragraph written reflection submitted to the teacher (perhaps via Google Classroom).
- 3) **History of Visual Perspective (Day 2 and ongoing):** A series of 10-minute lectures during the length of the Unit on the history of visual perspective, starting from the cave art of Laas Geel (Somaliland), Lascaux (France) and Bimbetka (India) to Mesopotamian/Egyptian hierarchy of scale, Chinese landscape, Buddhist stupas, Roman frescoes, the Renaissance, Modernist architecture and Contemporary art. By the end of this unit, students will submit a two-page research paper on a past or present global artist who uses linear perspective in their work. There shall be two (2) quiz assessments on vocabulary and art history.
 - 4) **Two-point perspective and a human figure (demo and activity, 1 week):** Teacher will ask students to create a landscape with a horizon line and floating geometric forms, such as a cube, rectangle or sphere (5 minutes). Teacher will then demonstrate how to make a 2-point perspective drawing using ruler and pencil on 8x10 paper (15 minutes). Students may then copy the teacher's example or create an original drawing of 2-point perspective using ruler and pencil on the backside of their 8x10 sheet of paper (20 minutes) Students will sign, date and submit their drawings to the teacher. Following a break and history lecture on linear perspective (10 minutes), students will create two (2) drawings of 2-point perspective on two (2) different sizes of paper, from 8x10 up to 16x20. Drawings will include geometric and/or naturalistic objects typically found in the natural or human landscape.. Students will learn how to shift the vanishing point(s) and the horizon line to create different illusionary viewpoints. Students will also receive a lesson (15 minutes) on creating a human figure of correct proportions and placed in the foreground, middleground or distant background, in line with the rules of linear perspective. Lesson ends with class discussion, constructive critique and a two-paragraph written reflection.
 - 5) **Three-point perspective (demo and activity, 3 days):** Teacher will demonstrate a 3-point perspective drawing of geometric shapes (15 minutes), then give a 5-minute visual presentation on artist M.C. Escher. Using rulers, pencils, erasers and an 8x10-9x15 sheet of paper, students will copy/create a detailed three-point perspective drawing. Students will then use colored materials to complete, sign and date this drawing. Lesson ends with class discussion and a two-paragraph written reflection.
 - 6) **Watercolor painting basics (2 weeks):** Students will learn basic skills in watercolor painting. On Day One of this lesson, Teacher will give students a demonstration of how to use brushes to apply watercolor pigments to paper.. Students will have an entire period to play and paint anything they wish on a small sheet of watercolor paper. On the following days, students will learn about the color wheel and mixing techniques. Students will draw and paint (a) a color wheel, (b) value studies, (c) "wash" studies, and (d) an imaginary mountain landscape. Lesson ends with class discussion, constructive critique and a two-paragraph written reflection.
 - 7) **Watercolor and Landscape (1 school week plus 3 days):** Students will create at least two (2) one, landscape paintings of one, two or three-point perspective on 11x15 140lb watercolor paper. One completed painting must include two (2) correctly proportioned human forms and three or more of the following: architecture, geometric shapes, plants, trees, mountains/hills, lakes, rivers or unique imaginary objects.. This lesson-assignment serves as the formal assessment for the unit. Lesson ends with class discussion, constructive critique and a two-page written reflection.

- **CA VAPA State Standards Integration:** [Acc.VA:Cr2.1](#), [Prof.VA:Pr5](#), [Prof.VA:Re7.1](#), [Prof.VA:Re7.2](#), [Adv.VA:Re7.2](#), [Acc.VA:Cn10](#).
- **Common Core Standards Integration:** [CCSS.ELA-Literacy.L.11-12.2](#): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing; [CCSS.ELA-Literacy.RST.11-12.3](#): Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text; [CCSS.ELA-Literacy.RST.11-12.4](#): Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *grades 11-12 texts and topics*.

Vocabulary: Perspective, register, hierarchy of scale, vanishing point, horizon line, landscape, viewing point, single or 1-point perspective, 2-point perspective, 3-point perspective, watercolor paint, wash, graded wash, color wheel, primary-secondary-tertiary and analogous colors, ruler, t-square, pigment, fresco, and the canon of proportions.

Art History Connections: Early cave artwork, Mesopotamian hierarchy of scale, Roman villa frescoes, Chinese "atmospheric" perspective, Trecento perspective, Filippo Brunelleschi's "rediscovery" of linear perspective, Impressionism, Cubism, German Expressionism

Art Historical Context

- Art Movements: Renaissance linear perspective, Japonisme, Impressionism, Cubism, Pop Art, Abstract postmodernism
- Mentor Artists: Li Cheng, Perugino, MC Escher, Julie Mehretu
- Masaccio's Holy Trinity, *Keys to the Kingdom* by Perugino, Leonardo's *Last Supper*, Hokusai and woodblock printing and *the Pont de l'Europe* by Caillebotte and Julie Mehretu.

Sample Images:

Laas Geel, Hargeysa, Somaliland, ca 18,000 BCE.

Cave of the Bulls, Lascaux, 17,000 BCE.

Fresco from the Cubiculum of the Villa of P. Fannius Synistor at Boscoreale, ca. 50-40 BCE. The Met.

Shen Zhou (1427–1509). *Poet on a Mountaintop*, Ming Dynasty. Ink on paper.

Brunelleschi's view of the Florence Baptistry, superimposed over a diagram of 2-point perspective, horizon line and vanishing points.

Chris Lee, *Imagined 1-pt Perspective Home*, 2021. Pencil and ink on paper, 20x24.

Chris Lee, *Imagined 1-pt Perspective Landscape 1*, 2022. Pencil and ink on paper, 11x15.

Unit 2: Landscape Plein Air Painting with Watercolor and Acrylic

Unit Description: This unit teaches students the methods of *en plein air* ("out of doors") painting using watercolor and acrylic paint. From the skills acquired in Unit 1, students will create landscape paintings from imagination and life. First, the teacher will demonstrate viewfinder techniques for outdoor sketching based on linear perspective. Students will then paint their sketches using watercolors. Students will create a second painting using acrylics. Students will also add canonically-proportional human figures to at least one (1) study or final painting. During brief lectures and videos, students will learn the historical development of *plein air* from John Constable to the modern watercolor artists. As a final assessment, students shall photograph and print a favorite outdoor scene onto an 8x10 sheet of paper, transfer the image using the X-method onto watercolor paper, then paint their landscape using watercolor or acrylic paints.

Unit Routine(s): After the bell rings, students will doodle for five minutes, listen to a short *plein air* lecture or video, then take materials and supplies outdoors to sketch and paint their artworks. Every other day or based on student progress, there will be a student discussion/activity following the short lecture.

Rationale: *Plein air* painting gives students a fun and very popular means of creative expression that contributes to wellness and visual literacy. Students will learn first-hand the methods and aesthetics of landscape painting across several cultures. Such experience develops critical thinking and tactile skills. By incorporating canonically-proportioned human figures, students will be preparing themselves for later Units in the Course Curriculum (Units 3 and 4)

Objectives:

- Technical Target: Student will know the basics of *plein air* using watercolor or acrylic, and be able to produce paintings from 9x15 up to 16x20 in size.
- Content: History of *plein air* from John Constable to the Impressionists to today.

Essential Questions (based on Bloom's Taxonomy):

- Create: Create an original work of art using linear perspective, drawing materials and watercolor paints. This work may be supported by a photograph of a landscape scene you have taken
- Evaluate: Critique the use of linear perspective in your artwork and that of your peers
- Evaluate: How has our use of perspective in the visual arts changed human society and our relationship with the natural world? Consider the Caves of Lascaux, Roman bedroom frescoes, church and cathedral narrative artworks, Renaissance linear perspective and contemporary art.
- Analyze: Compare Renaissance studio painting with Impressionist *plein air* painting; how are they different? How are they similar? (written response/reflection/quiz)
- Apply: Demonstrate the application of linear perspective and watercolor paintings in creating a watercolor painting
- Understand: Describe how to draw a realistic landscape using linear perspective. Discuss how linear perspective creates an illusion of three-dimensional space on a two-dimensional surface.
- Understand: Discuss the relationship between *plein air* painting and Impressionism
- Remember: State some important facts, persons and art movements involved in the historical development of linear perspective

Timeframe: Four weeks

- Making a Viewfinder (1 day)
- History of Plein Air (ongoing, ten minute lecture-presentations using Powerpoint)
- Compare Renaissance and Plein Air painting (discussion, worksheet, 1 day)
- Using the Viewfinder (1 day)
- Sight and Measure (demonstration and activity, 3 days)
- Watercolor basics (1.5 weeks)
- Watercolor and Landscape (1 school week plus 3 days, or 2 weeks)
- (Ongoing): The Daily Doodle
- (Ongoing): Art History presentations on visual perspective

Descriptions of Lessons:

- (1) **Making a viewfinder:** Students will use cardboard, glue, popsicle sticks and watercolor paper to create a landscape viewfinder for *plein air* painting. Reason: Students shall use their viewfinders to organize a satisfactory visual composition of a landscape scene they would like to draw and paint.
- (2) **History of *plein air*:** A series of short lectures with visual presentation, vocabulary and video. Students will take notes for study, research and assessments (quiz). Students will be able to name and discuss persons, art movements and works of art involved with *plein air*.
- (3) **Using the Viewfinder:** Students shall use their viewfinders to find a satisfactory landscape scene they would like to draw and paint.
- (4) **Sight and Measure:** Teacher will show a short video and demonstrate how to Sight and Measure. Teacher and students will take drawing materials to the athletic field or other popular site on campus where students will use their viewfinders to sight, measure and transfer a view onto a 9x12 sheet of watercolor paper. After completing the rough sketch, the teacher will ask students to use their smartphone cameras to capture a snapshot of their real-time landscape view. Accommodations shall be made for students without camera smartphones.
- (5) **Watercolor basics 1:** Materials, brushes, paper, safety; assignment - Color Wheel (2 days)
- (6) **Watercolor basics 2:** Exercises - mixing, tint, hues, gradations (2 days)
- (7) **Watercolor basics 3:** Mountain landscape (3 days)
- (8) **Plein air 1A:** Class will go to campus athletic field/other location to paint their sketches from lesson 4 (3 days)
- (9) **Plein air 1B:** In class, students complete their Plein Air 1 sketch/painting using photograph of scene; this painting or the next shall contain at least two human figures of canonical proportions and size based on distance in the image
- (10) **Plein Air 2 (Unit assessment):** Students shall choose and photograph a landscape scene on or off-campus; images shall be printed in class on 8x10 paper; students shall upscale the image onto 11"x15" watercolor paper; students will choose watercolor or acrylic (for those already familiar with that medium); students shall visually document creative process; classtimes shall involve in-class painting, lecture presentations, class discussions and exercises on aesthetics.

Standards

- State Standards Integration: [Acc.VA:Cr2.1](#), [Prof.VA:Pr5](#), [Prof.VA:Re7.1](#), [Prof.VA:Re7.2](#), [Adv.VA:Re7.2](#), [Acc.VA:Cn10](#)

- Common Core Standards Integration: [CCSS.ELA-Literacy.W.11-12.7](#): Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation; [CCSS.ELA-Literacy.L.11-12.2](#): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing; [CCSS.ELA-Literacy.RST.11-12.3](#)
- Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.

Vocabulary: Naturalism, *en plein air* (Fr: "out of doors"), Impressionism, Post-Impressionism, sketch, linear perspective, wash, blocking in, color wheel, mixing, washes, graded wash

Art History Connections: *Keys to the Kingdom* by Perugino, Leonardo's *Last Supper*, Hokusai and woodblock printing, Impressionism and *the Pont de l'Europe* by Caillebotte, neo-Nihonga, Cubism, German Expressionism, Diego Rivera, M.C. Escher, Frank Lloyd Wright, David Hockney and Julie Mehretu.

Art Historical Context

- Art Movements: Renaissance, Japan woodblock, English Romanticism, Neo-Nihonga, Japonisme, Impressionism, post-Impressionism, German Expressionism, Mexican Realism, Prairie Architecture, Pop Art, Post-modernism
- Mentor Artists: Hokusai, Constable, Turner, Manet, Van Gogh, Lloyd Wright, Hockney, Mehretu

Images: Pietro Perugino. *Delivery of the Keys to St. Peter* (1481-1482, below), J.S. Sargent, *Claude Monet Painting by the Edge of a Wood* (1885), W. Homer, *Artists Sketching in the White Mountains*, 1868, Paul Cezanne, *La Montagne Sainte-Victoire vue de la carrière Bibémus* (ca 1897), JMW Turner, *St Peter's and the Vatican from the Gardens of the Villa Barberini, Rome* 1819, Amy Park, "Eames House 2", 2012.

Unit 3: Figure Drawing: Understanding Anatomy

Unit Description: Introduction to Figure Drawing. Students will learn how to draw the human figure through the use of scaffolded drawing exercises. Assignments include layered drawings on paper and vellum of the human skeleton and "the muscle man" (due at the end of the unit). Students will also learn about the history of figure drawing (continued in Unit 4), influential artists such as Leonardo de Vinci, Michelangelo and Edgar Degas and the impact of photography on human representation. Students will explore the practical concepts of symmetry, proportion, *contrapposto*, gesture drawing, form, foreshortening, proportion, contour, 2D, 3D, composition, foreground and middle ground. Through exploring a variety of techniques and materials students will gather a better understanding of the human figure from the inside out. Art projects shall be due every two weeks, and include:

Hands and Feet (5 charcoal drawings) Students will learn to draw hands and feet that incorporate the value scale.

The Skeleton (drawing on paper): Students shall learn about proportion and understanding the structure and representation of the skeleton.

Muscle Wo/Man (drawing on vellum, color or graphite pencil): Students will learn about the muscle groups and functions of the nervous system. The drawing of "muscle wo/man" on vellum will align with the previous skeleton drawing.

Rationale: This unit is designed to help students understand the use of human anatomy within visual representation.. Most days will start with drawing warm ups such as one line drawings, 2 min, 5min, 10 min figure drawings (using partners), contour line drawing etc. Students will receive various handouts on proportion and there will be a lengthy presentation on proportion and functions of the different body systems (interdisciplinary). The purpose is twofold: (1) to explore the body in organic ways through loose drawing studies and (2) understanding the body from the inside out. This knowledge will scaffold learning into Unit 4 where students create more accurate depictions of the figure. By comprehending the development of figure drawing since the Renaissance and through practical application, students may develop the visual literacy and tactile skills to more accurately draw the human figure, as will be explored in Unit 4.

Objectives:

- Technical Target: Students will be able to represent the human figure accurately using graphite and color pencil.
- Content: Students will be able to replicate how artists use line to depict volume.

Essential Questions:

- How can the proportion of the body be used to accurately depict a figure?
- Remember: List/state some of the different bone structures and muscle groups.
- Understand: Students will recognize different art styles.
- Apply: Students will demonstrate proper use of materials and figure drawing concepts.
- Analyze: Students will question how figure drawing has changed over time and why.
- Evaluate: Students will analyze and discuss how figure drawing has evolved over time.
- Create: Students will create a skeleton man with muscle man study.

Timeframe: 6 weeks

- **Hands and feet drawing (2 weeks)**
- **Skeleton drawing (2 weeks)**
- **The "muscle wo/man" (2 weeks)**

Descriptions of Lessons

Week 1-2:

Daily Drawing Warm Ups (ongoing): One-line, contour and 2/5/10 min. hand drawings. (2-15 min)

History of Figure Painting (ongoing): Visual presentations with an emphasis on gesture drawings and how artists used lines in creative and expressive ways. Handouts and activities will include graphic organizers and group discussions (10-15 min)

Hands and Feet Demonstration and Presentation: Teacher will give a visual presentation and model how to depict hands and feet on white paper, using a value scale and charcoal. Students will receive practice handouts for use in Unit 4. **Accommodations:** printed versions of the lecture are available per

IEP/504 plan for ELL, DHH and Special Needs students (10-15 min)

Charcoal Drawing, the Hand: Students will choose their left or right hand and draw the same using charcoal, an 8x10 sheet of white paper and lesson handouts. **Accommodations** will be made so that students can use their phone to take a picture of their own hand. Students will explore their creativity by using a variety of expressive hand angles. **Assignment due:** Three (3) unique charcoal drawings of the hand.

Charcoal Drawing, the Feet: Drawing the foot is one of the most challenging aspects of figure drawing. To give students great skills, they shall draw the foot, using their own as a model. Students shall take a selfie snapshot of their left or right foot and bring the image to class as a reference.

Due: Two (2) charcoal drawing studies of the feet with a reflection form

Accommodations: IEP/504 Students will have the option of verbally telling the teacher what they learned during the process, working with the charcoal medium, where and how the elements and principles of art were used by them.

Week 3-4: Skeleton

Lesson introduction: Students will use their previous knowledge on figure drawing and anatomy to draw their classmate as a skeleton in a fun and playful way.

Daily Drawing Warm Ups (ongoing): Using partners, students will take turns posing for each other to create one line drawings, 2/5/10 min. figure drawings, contour line drawing, gesture drawings, stick figures (studying posture) etc. (10-15 min)

History of Painting Presentation (ongoing): Painting before the invention of the camera, how the figure was depicted and for what purposes. Focus on looking at different figural postures; this may include graphic organizers, group discussions, etc. Adaptation: Students will receive a printout covering the presentation information with room for notes. (10-15 minute portions)

Proportion of the body Presentation (ongoing): Presentation on bodily proportions, focusing on posture and alignment. Will include handouts depicting the proportions of the body to be used as references later. **Adaptation:** Students will receive a printout covering the presentation information with room for notes.(10-15 min)

Skeleton Presentation/Activity: Focusing on skeleton structure and function. Students will work in groups with a graphic organizer and labeling the skeleton (cranium, ribs, etc.) Adapted graphic organizers partially filled out will also be available. Handout to be used later as references (10-15 min)

Skeleton Drawing: Students will start mapping out the proportion of the skeleton using a ruler and handouts. They will create a highly detailed drawing that incorporates the full range of the Value Scale. There will be individual "studio visits" to see how the project is going. At the end of these two weeks students will pin up their skeleton and we will look at each other's work.

Due: Skeleton drawing with submission form. Students will have the option of verbally telling me what they learned during this process, working with this medium, where and how Elements and Principles of art were used.

Week 5-6: Muscle Man

Lesson Introduction: Students will draw their classmate as a Muscle Wo/Man as a warm up by using any of their previous knowledge on figure drawing and anatomy..

Daily Drawing Warm Ups One line drawings, 2/5/10 min. hand drawings, contour line drawing etc. (10-15 min)

History of Painting Presentation Figure painting before and after the invention of the camera. Emphasis on how the invention of the camera liberates the artist into experimenting with figure drawing. This may include graphic organizers, group discussions, etc. Adaptation: Students will receive a printout of the presentation information with room for notes. (10-15 min portions)

Anatomy Presentation/Activity: Brief discussion on the nervous system and coping mechanisms to treat and prevent anxiety and stress. Then moving on to muscles and their structure and function. Students will work in groups to design a graphic organizer labeling the different muscles (biceps, triceps, gluteus, etc..). Adapted graphic organizers partially filled out will also be available. Handout to be used later as references (10-15 min)

Muscle Man Demo: Focusing on how to use colored pencil on vellum to build up the muscle man; how the vellum drawing should align onto the skeleton drawing.

Muscle Man: Students will place a piece of vellum on top of their skeleton drawing and use references given to them to accurately depict the muscle structure on top.

There will be individual "studio visits" to see how the project is going. At the end of this two weeks students will pin up their finished project and we will look at each other's work.

Due: Skeleton drawing with Muscle Man on top along with submission form. Students will have the option of verbally telling me what they learned during this process, working with this medium, where and how Elements and Principles of art were used.

Standards

- Prof.VA:Cr1.1
- Prof.VA:Re7.2
- [CCSS.ELA-Literacy.RL.11-12.5](#)
- [CCSS.ELA-Literacy.RL.11-12.9](#)

Vocabulary

Value Scale, Symmetry, Proportion, Contrapposto, Gesture drawing, form, Foreshortening, proportion, contour, 2D, 3D, composition, Foreground, and Middle ground.

Art History Connections

Leonardo de Vinci, Michelangelo, Edgar Degas, Renaissance

Art Historical Context

- Art Movements: Renaissance, Impressionism, Expressionism, Cubism and Japonese.

- Mentor Artist: Leonardo de Vinci, Michelangelo, Edgar Degas, Manet, Mary Cassatt,
- Images: Leonardo de Vinci various drawings on anatomy, Michelangelo various drawings and sculptures, Edgar Degas charcoal and pastel drawings, Degas, *Olympia* by Manet, *Le Printemps*, Mary Cassatt, *Young Mother Sewing*, *Letter*, *Woman Bathing*.
- Leonardo da Vinci, Anatomical Studies, ca. 1510-1511
- Édouard Manet, *Olympia* (1863)

Unit 4: Figure Drawing in Three Mediums

Unit Description: Introduction to Figure Drawing in this unit students will use various exercises and mediums to explore the figure. They will gradually be working towards an end product which is three figure drawing artworks using three different mediums in three different styles (movements). Conjointly they will be learning about the history of figure drawing which was started in the previous unit and will continue in this one. Focusing on figure drawing after the invention of the camera, starting with Post-Impressionism and Modern Art. In this unit students will learn about artists such as. The vocabulary they will be exploring includes symmetry, proportion, contrapposto, gesture drawing, form, foreshortening, proportion, contour, 2D, 3D, composition, Foreground, and Middle ground. Through exploring a variety of techniques and mediums, students will gather a better understanding.

Two weeks will be dedicated to figure drawing done in graphite, pastel, and acrylic paint on paper.
(6 weeks total)

Projects due at the end of each two weeks include:

Figure drawing done in graphite, done in a particular style.

Figure drawing done in pastel, done in a particular style.

Figure drawing done in acrylic, done in a particular style.

Note: Students can create their pieces in any style, only one of the three must be realistic.

Rationale: This unit is designed to help students practice their figure drawing skills using various mediums and styles. Allowing them to better understand different art movements while continuing to practice figure drawing. Using various mediums will challenge them to understand the figure using different materials. Most days will start with drawing warm ups such as one line drawings, 2 min, 5min, 10 min figure drawings (using partners), contour line drawing etc.

This unit contains demos on how to use the various mediums to depict the figure. As they work towards creating their final project they will also be learning about figure drawing throughout history and the various ways the figure has been depicted. With more of an emphasis on figure drawing in modern times, looking at various ways artists depict the figure and learning about deciphering artist's intentions.

Objectives:

- Technical Target: Students will be able represent the human figure accurately using graphite, pastel, and acrylics.

- Content: Students will be able to apply a variety of art styles to human figure drawing.

Essential Questions:

- What is the proper way to dispose of pastel debris?
- What are the different techniques used in particular art styles/movements?
- How did the invention of the camera affect human representation?
- State: What distinguishes one art style from another?
- Understand: Discuss how figure drawing has evolved over time?
- Apply: Sketch concepts in different art styles.
- Analyze: Differentiate between art styles
- Evaluate: Artists intent using inferences from their painting.
- Create: Three different figure drawings using three different mediums.

Timeframe: 6 weeks

- (1) Two weeks dedicated to drawing the figure in Charcoal.
- (2) Two weeks dedicated to drawing the figure in Pastel.
- (3) Two weeks dedicated to painting the figure on Paper.

Descriptions of Lessons:

Week 1-2: Figure drawing: Charcoal

Daily Drawing Warm Ups One line drawings, 2/5/10 min. hand drawings, contour line drawing etc. (10-15 min)

History of Painting Presentation (ongoing) How art was affected by the invention of the camera and the styles that followed it. Emphasis on charcoal figure drawing, comparing traditional styles to modern styles. Will include class discussions on particular artworks. Adaptation: Students will receive a printout of the presentation with room for notes. (10-15 min portions)

Exploring Artist Intentions (Handout and Activity): Students will work in pairs to analyze a particular work of art and fill out a graphic organizer on the intention of the artist and creating inferences.

Charcoal Demo: Focusing on value scale and how to use charcoal to depict a figure. Exploring different charcoal related materials (vine, bar, pencil, blending tools etc.)

Sketching Concepts: A day will be dedicated to exploring sketches, students will come up with a concept for their first drawing (1 day).

Studio Visit: Students must get their concept approved by the teacher to begin their work. Feedback will be given on any foreseen issues associated with their design.

Charcoal Drawing Students will work on detailed charcoal drawing using a fellow classmate or photo reference and pre-approved concept . Using handouts on proportions previously given by the teacher.

There will be individual "studio visits" to see how the project is going. Supplemental demos/presentations as needed for any foreseen technical issues.

Due: Charcoal drawing with reflection. Students with **accommodations** will have the option of verbally telling me what they learned during this process, working with this medium, where and how Elements and Principles of art were used in their artwork.

Week 3-4: Figure drawing- Pastel

Daily Drawing Warm Ups: One line drawings, 2/5/10 min. hand drawings, contour line drawing etc. (10-15 min)

History of Painting Presentation (ongoing): How art (and figure representation in particular) was affected by the invention of photography and the styles that followed it. Emphasis on charcoal figure drawing, comparing traditional styles to modern styles. Will include class discussions on particular artworks. Adaptation: Students will receive a printout of the presentation information with room for notes. (10-15 min portions)

Exploring Artist Intentions (Handout and Activity): Students will work in pairs to analyze *Nude Descending a Staircase, No. 2* (1912) by Marcel Duchamp. Students will fill out a graphic organizer on the intention of the artist by creating inferences and supporting their ideas using textual evidence.

Pastel Demo: Focusing on how to use pastels to depict a figure. Covering the hazards of using this material and proper ways to use this medium.

Sketching Concepts: A day will be dedicated to exploring sketches, students will come up with a concept for their first drawing. Students must get their concept approved by the teacher to begin their work. Feedback will be given on any foreseen issues associated with their design.

Pastel Drawing Students will work on detailed pastel drawing using a fellow classmate or photo reference and pre-approved concept. Using handouts on proportions previously given by the teacher.

Due: Pastel drawing with reflection. Students will have the option of verbally telling me what they learned during this process, working with this medium, where and how Elements and Principles of art were used.

Week 5-6: Figure Drawing and Painting

Daily Drawing Warm Ups: Students will partner together for warm-ups of two, five and ten-minute sessions that include contour line drawing (10-15 min).. All of these sketches will be connected together to form a complete diagram of the upper body and head. Every three weeks a final project will be due, this will be a finalized 11 x14 acrylic painting.]

History of Painting Presentation (ongoing) How art was affected by the invention of the camera and the styles that followed it. Emphasis on the creative ways the figure is depicted now.. (10-15 min portions)

Exploring Artist Intentions (Handout and Activity): Students will work in pairs to analyze the artwork *Napoleon Leading the Army over the Alps* (2005) by Kehinde Wiley. Students will fill out a graphic organizer on the intention of the artist by creating inferences and discussing how the artist is combining

styles and the outcome of the artist's choices..

Painting Demo: Focusing on how to map out the figure on a large drawing paper and tips on painting and proper use of material.

Sketching Concepts: A day will be dedicated to exploring sketches, students will come up with a concept for their first drawing. (1 day)

Studio Visit: Students must get their concept approved by the teacher to begin their work. Feedback will be given on any foreseen issues associated with their design.

Painting: Students will work on a detailed acrylic painting on large paper using a fellow classmate or photo reference and pre-approved concept. Using handouts on proportions previously given by the teacher.

There will be individual "studio visits" to see how the project is going. Supplemental demos/presentations as needed for any foreseen technical issues.

Due: Painting with submission form. Students will have the option of verbally telling me what they learned during this process, working with this medium, where and how Elements and Principles of art were used.

Standards

- Prof.VA:Cr1.1
- Prof.VA:Cr2.2
- Prof.CA:Re7.1
- Prof.VA.Reg
- [CCSS.ELA-Literacy.RL.11-12.5](#)
- [CCSS.ELA-Literacy.RL.11-12.9](#)

Vocabulary Symmetry, proportion, *contrapposto*, gesture drawing, form, foreshortening, contour, 2D, 3D, composition, foreground, and middle ground.

Art History Connections

Post-Impressionism, Cubism, reexamining "high art", expressionism, surrealism, contemporary art

Art Historical Context

- Art Movements: Modern art, Cubism,
- Mentor Artist: Picasso, Marcel Duchamp, Diego Rivera and Kehinde Wiley.
- Images: *Les Demoiselles d'Avignon*, *The Old Guitarist*, *Girl with a Mandolin*, *The Weeping Woman*, *Girl Before a Mirror*, *Seated Woman*, *Nude Descending Staircase*, *The flower vendor girl with lilies*, *La Molendera*, *Portrait of Natasha Zakolkowa Gelman*, *Barack Obama*, *Napoleon Leading the Army over the Alps*.

Unit 5: Portraiture of the Head

Unit Description: Students will use various technical anatomy exercises and mediums to explore the skull, facial plane, neck, shoulders and how the head is turned mechanically in a drawing context. The lesson begins with the bones and skull then leads into muscle groups and the skin. We will look at basic skull anatomy and examples of cross-cultural iconography and representation. Furthermore, students will draw from historical connections between historical events and larger, social, economic and political trends and developments. Three weeks of learning will be dedicated to mapping the planes of the upper body, and three weeks for the Skull and Head. Students will use the mediums of graphite, charcoal and acrylic paint.

Projects due at the end of each three weeks include:

- **Upper Body Bones and Skull (charcoal, graphite and acrylic)**
- **Skull and Head Drawing (charcoal, graphite and acrylic)**

Rationale: Accurate portrait representation can be refined through the knowledge of anatomical study. Students can benefit on an aesthetic and scientific level through learning how to draw the human skull and surrounding musculature. This biological and artistic knowledge greatly expands student visual literacy and awareness of human biology. Additionally, the knowledge of skull iconography and its use in the arts, religion and ritual connects our students with their global human heritage.

Objectives:

- Students will be able to draw a reasonable facsimile of the upper body (shoulders, neck and head) and skull using charcoal, graphite and acrylic.
- Students will learn anatomy of the skull, neck and shoulder structure along with understanding the muscle groups attached.
- Students will discuss cross-cultural meanings and iconography of the skull through human history.
- Students will be able to apply these drawing and painting techniques for personal enjoyment and/or professional arts applications.

Essential Questions:

- Where does the head start?
- What is the historical significance of the skull in art?
- What can skull artforms tell us about the culture and values of a particular society?
- Why are the skull and head revered as valuable and important to many cultures and historical movements?
- Why did some ancient peoples elongate skulls?
- How to provide dimension and volume to the skull and upper body
- Understand: Discuss how figure drawing has evolved over time
- Apply: Sketch concepts of how to turn the head, overview, side and below portraits [Solve visual problems of drawing the head from different views and profiles]

- Analyze: how the shape and figure changes by using different materials such as charcoal, graphite and acrylic mediums. [Compare and contrast skull representation based on the chosen medium (such as charcoal, graphite or acrylic)]
- Evaluate: [Apply]: Artists intent using inferences from their painting. [Interpret an artist's intent through observation and inference.
- Create: Construct three different figure drawings using three different mediums.

Timeframe: 6 weeks**Upper Body Bones and Skull (charcoal, graphite, paint sticks and acrylic, any style) (3 weeks)****Skull and Head Drawing (charcoal, graphite and acrylic, any style) (3 weeks)**

Descriptions of Lessons:

This unit contains teaching examples on how to see the upper body and skull without muscle and with muscle as a multi-dimensional plane expressing various mediums to depict the head. As they work towards creating their final project they will also be learning about figure drawing throughout history and the various ways the figure has been depicted. With more of an emphasis on figure drawing in modern times, looking at various ways artists depict the skull and face and what it says about the artist's purpose of creating the craft.

Students will learn how to sketch the skull and head from various angles, including profile, below, above and frontal. Students will draw a plastic skull model in various lighting situations in order to learn volume, texture, detail, shadows and highlights. Foreshortening will occur and this will also be discussed.

Daily Warm-Ups (ongoing): Every day, students will have five minutes at the start of class to complete a warm-up sketch of gestures in their journals (journals shall be turned in before the end of the semester for grading).

Weekly Quizzes: Students will be quizzed weekly with <https://kahoot.it/> to test their knowledge.

Week 1: Skull Lectures and Class Discussion - The teacher will give a series of visual presentations on historical and cultural skull representations. Teacher will project one image on the whiteboard; students will form teams and record their observations of the image into graphic organizers. Students will learn how to do a formal analysis by saying what they see, followed by sharing the inferences on the artist's intent. Students will also perform a QR Code drawing and quiz of the human skull.

At the end of the week students will learn how to draw the skull from a technical standpoint. Teacher will demonstrate and then students will begin to sketch from a plastic skull model on their team tables.

Week 2: Techniques ~ Gesture and Contour Line Drawing. Students will work in 2-person teams and learn gestural drawing (defining negative space versus objective positive space) and contour line drawing (drawing "blind" where students keep their eyes on the subject and

do not look at their paper). Students shall begin with graphite and charcoal. By the end of the week, students shall submit three (3) images.

Week 3: Techniques ~ Draw and Paint the Plains of the Face: Students will learn how to draw a progressive, symmetrical mapping of the sections of the face. Students will learn to draw a frontal, profile, three-quarter and frontal view of the human face.

Week 4: Partner Sketching - Students will draw several classroom partners, practice gestural drawing and then paint the portrait of one chosen partner.

Week 5: Self-Portrait - Students will draw head-and-shoulder self portraits using both a mirror reflection and selfie-photograph. Students will submit one image of each using paint sticks.

Week 6: The Acrylic Portrait - Students will start painting in acrylic of portraits of themselves taken from a picture of their choice.

Standards

- [CCSS.ELA-LITERACY.RI.9-10.4](#) - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- [CCSS.ELA-Literacy.RL.11-12.5](#) - Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- Prof.VA:Cr1.1
- Prof.VA:Cr2.2
- Prof.CA:Re7.1
- Prof.VA.Reg

Vocabulary

Graphite, pencil, acrylic, linear perspective, vanishing point, facial features, details, plane, eye socket, skull, cranium, cross hatch, mouth, oral cavity, nasal cavity, eye brow, placement, proportions, chin, cheek bone, portrait, eye line, nose line, chin line, upper torso, upper body, clavicle, scapula, humerus, radius, vertebral column, skull joining, axial skeleton, skull, hyoid bone, jaw, teeth, tongue, cheek bone, cranial sacral, auditory ossicles, and cervical spine.

Art History Connections: Egyptian sculptural and hieroglyphic motifs, human dissection illustrations (drawing from cadavers) in the Middle Ages and Renaissance, Nazca Culture and Mayan skull deformation.

Art Historical Context

- Students will learn about beautification and elongation practices of the skull cross culturally. How skulls reflect the elite class and how destroying the face and skull can also eliminate a person or a people.
- What do Mayans, Incas, Peruvians, Roman Catholics and Egyptians all have in common?
- Kali-Ma and the Necklace of Skulls
- Mexican Culture - Festival of Dios Los Muertos (Day of the Dead), Iconography of the Sugar Skull.
- Egyptian Sphinx (Nose of Controversy). Erasing his existence - removing nose. Akhnaten and Nefertiti erase their existence, vandalism or censorship, desecration of face and head preventing them from living in the afterlife.
- Students will learn about the skull from a scientific standpoint and how that started in the Renaissance when doctors started studying the anatomy with human cadavers.
- Students will be briefed on how the skull and head have been viewed in the last 100 years, pop artists like Damian Herst who adorned a skull with diamonds.
- How our obsession with skulls and faces reflects how we value ourselves as a collective and as a whole, referencing the art of selfies and social media. (Instagram/Facebook/Tik-Tok).

Images:

- Painting of a Skull, date unknown
- Proto-Nazca-Inca deformed skull, c 200–100 BCE
- Illustration of Shoulders, Neck, and Head
- Kali Ma - Hindu and Vedic Goddess of Death, Change and Time. (Artist Unknown)
- Image of Sphinx in 1878, without a nose.
- "A Catholic bishop carries a relic of the Roman Catholic Church. Before the mass, the skull is taken through the streets and the public is allowed to worship the " sacred skull ". 2020"
- Sugar Skull & Dios Los Muertos
- Nefertiti (c. 1370 – c. 1330 BC) was a queen of the 18th Dynasty of Ancient Egypt, the Great Royal Wife of Pharaoh Akhenaten.
- Image of Damien Hirst - 'For the Love of God 'Laugh.' 2007
- What does the skull signify to you?

Unit 6: Introduction to Portraiture

Unit Description:

Students will be introduced to a variety of portraiture styles that have developed over time since the Renaissance. Movements include Impressionism, Cubism, Realism, German Expressionism, graphic novels and comics, postmodernism, game art/avatars, Students will develop experience in experimentation and personal style of expression, resulting in original portraits of personal meaning and importance.

Projects due at the end of each two weeks include:

- Self-portraiture, group portraiture
- Portrait of your choice

Rationale: This unit is designed to give students a means for implementing the skills learned in units 1-5. The opportunity to learn and practice a variety of styles exposes students to a wide range of skillful abilities. With learned skills, students can explore their own personal expression and have works ready

for gallery exhibitions, and a portfolio for admittance to higher education university or commercial employment.

Objectives:

- Students will create original portrait paintings of self and others.
- Students will have practical knowledge of various styles from different aesthetic movements throughout time.
- Technical Target: Students will be able to paint naturalistic or expressionistic portraits using acrylic, watercolor, graphite and charcoal.
- A set of final portraits will be due at the end of the unit; they can use images from social media to complete the task.
- Students will show their artwork in one or more galleries on campus and in the local community

Essential Questions:

- Remember: How will students demonstrate their knowledge of human anatomy and the planes of the face?
 - Understand: How will students be able to identify and represent family cultural motifs in one or more paintings?
 - Apply: How will students demonstrate knowledge of linear perspective, painting, drawing and portraiture based on learned skills?
 - Analyze: How will students transcend their lessons, take risks and experiment creatively?
 - Evaluate: How will students learn to fairly critique and appraise their work?
 - Create: how will students use their background knowledge to create original artwork?
-

Timeframe: 4 weeks

Partner Portraits, Charcoal and Graphite, watercolor, paint sticks and Acrylic, done in any style (3 weeks)
Self-Portrait Drawing in Charcoal and Graphite, and Painting in Acrylic done in any style (3 weeks)

Descriptions of Lessons:

Daily Warm-Ups (ongoing): Every day, students will have five minutes at the start of class to complete a warm-up sketch of gestures in their journals (journals shall be turned in before the end of the semester for grading).

Ongoing Lectures: Contemporary Portraiture. Teacher will give a series of lecture-slideshows on modern artists centered on portraiture. Students will be able to identify the works of at least four (4) artist during quiz assessments (Kahoot! See below).

Weekly Quizzes: Students will be quizzed weekly with <https://kahoot.it/> to test their knowledge.

Week 1: Students are given handouts, graphic organizers and worksheets to help describe what they see in the picture of the historical figures. Students will create two (2) mini-portraits based on Pointillism, Cubism, post-Impressionism or photo-Realistic portraiture of any person they choose.

Week 2: Students will have to paint a couple of frames of a comic book they narrate that describes a daily activity they enjoy, such as ordering boba or skating, all frames are cohesive to the same story. (4 paintings).

Week 3: Understand, Identify cultural and family cultural motifs that describe who they are within their identity. Appropriating and Juxtaposition. Paint a cultural icon in their lives. Can be a family, friend or someone they admire. Any style.

Week 4: Students will select their favorite art pieces to go in a gro/class exhibit that will be shown to the school and/or in local public galleries. Students will create QR Code that will link their work to a website which has their name, bio and list of art work.

Standards:

- CCSS.ELA-LITERACY.RI.9-10.4 - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- [CCSS.ELA-Literacy.RL.11-12.5](#) - Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- Prof.VA:Cr1.1
- Prof.VA:Cr2.2
- Prof.CA:Re7.1
- Prof.VA.Reg

Vocabulary: Impressionism, post-Impressionism, Pointillism, Realism, postmodernism, Identity Politics

Art History Connections: Renaissance portraiture (Leonardo de Vinci and Vermeer), Post-Impressionism (Vincent Van Gogh), Mexican Realism (Frida Khalo), postmodernist photography (Cindy Sherman) and self portraiture (Shannon Vaught) and Identity Politics (Kehinde Wiley)

Art Historical Context

- Students will understand the historical context of portraiture from the Renaissance to present day.
- Students will study portraits from a present day standpoint such as instagram and selfies and what that may mean moving forward.
- How does the modern influence of photography, film and media effect portraiture?
- What's next for Portraiture? What will your narrative say about you?

Images:

Leonardo De Vinci. *Mona Lisa* 1503-1506.

Johannes Vermeer, *Girl with a Pearl Earring* (1665)

Vincent van Gogh, *Self-Portrait with Grey Felt Hat* (1887)

Pablo Picasso *Autoportrait* (1907)

Frida Kahlo, *Self Portrait, Thorn Necklace and Hummingbird* (1940)

Cindy Sherman, #224, (1990).. referencing *Young Sick Bacchus* (1593), an early self-portrait by Baroque artist Michelangelo

Merisi da Caravaggio

Shannon Vaught, *Self Portrait with Green Hair* (2022)

Jacques-Louis David, *Napoleon Bonaparte Crossing the Alps at Great St. Bernard Pass* (1801) and Kehinde Wiley, *Napoleon Leading the Army over the Alps* (2005).

