

# ART II Unit 1: The Color Wheel

Content Area: **Fine Arts**  
Course(s): **Art II**  
Time Period: **Generic Time Period**  
Length: **1 Semester**  
Status: **Published**

## Learning Plan / Pacing Guide

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# Unit 1: The Color Wheel

## Lesson Plan Title : Color Mixing and Color Wheels

Overview and Purpose: Colors and their interaction with one another. Learning the parts of a color wheel

This lesson will introduce students to the different colors and how they interact with one another.

Vocabulary:

- Achromatic - free of color
- Analogous - hues that are next to one another on the color wheel
- Chromatic - having color
- Complementary - the colors opposite to each other on the color wheel
- Cool - the colors on the green-blue side of the color wheel
- Hue - another word for color
- Monochromatic - having one color
- Polychromatic - having many colors
- Primary Colors - red, blue and yellow
- Secondary Colors - orange, green and purple.
- Symmetry - similarity on both sides of a dividing line.
- Tertiary Colors - are created by mixing primary colors with secondary colors.
- Warm - the colors on the yellow-orange-red side of the color wheel

Goals:

This project will introduce students to the theory of color with hands-on experience.

1. Understand Color Mixing
2. Understand the layout of the Color Wheel

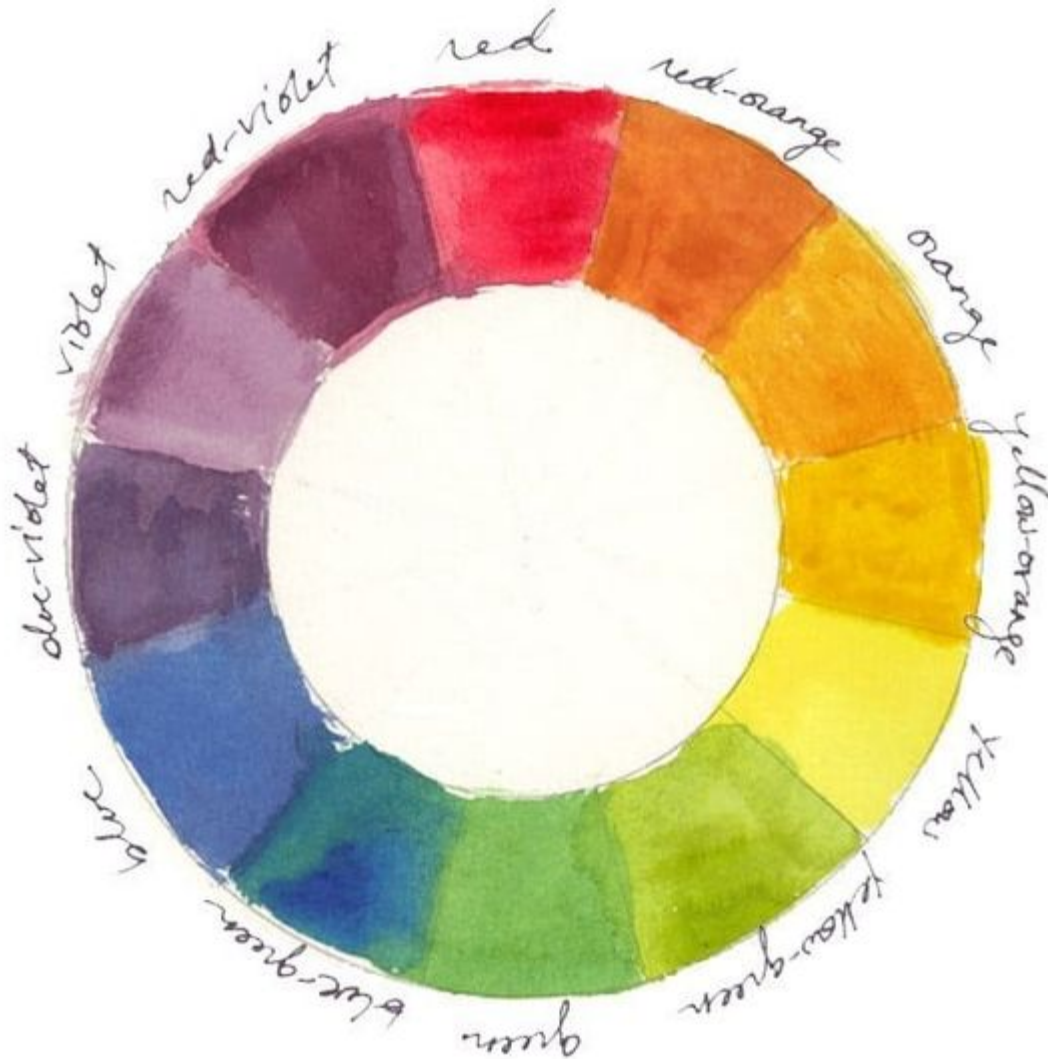
### 3. Understand the order of colors on the color wheel

#### Objectives:

- Students will learn the primary colors
- Students will mix secondary and tertiary colors from primary colors
- Students will learn about complementary and analogous colors
- Students will draw and paint their own color wheel
- Students will discuss the successful use of color in selected artworks
- Students will learn about the expressive qualities of color
- Students will continue to explore the primary colors
- Students will mix secondary and tertiary colors from primary colors
- Students will show understanding by filling in their own color boxes
- Create a Color Wheel with only the Primary Colors: Red, Blue and Yellow (Each a warm and cool)

#### Assessments:

1. Class Pre-assessment, Test and Narwhal Painting
2. Color Wheel Creation
3. Color Wheel Post Assessment, TEST



## Visual and Performing Arts Standards

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### Creating

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VA.9-12.1.5.12prof.Cr3

Refining and completing products.

VA.9-12.1.5.12prof.Cr2a

Engage in making a work of art or design without having a preconceived plan.

### Presenting

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VA.9-12.1.5.12prof.Pr5

Developing and refining techniques and models or steps needed to create products.

## **Responding**

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VA.9-12.1.5.12prof.Re7b

Analyze how one's understanding of the world is affected by experiencing visual arts.

## **Connecting**

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VA.9-12.1.5.12prof.Cn10a

Document the process of developing ideas from early stages to fully elaborated ideas.

## **Transfer Goals and Career Ready Practices**

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### **Transfer Goals**

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This project will introduce students to the theory of color with hands-on experience.

1. Understand Color Mixing
2. Understand the layout of the Color Wheel
3. Understand the order of colors on the color wheel

## **Concepts**

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### **Essential Questions**

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1. What is the purpose of the Color Wheel?
2. Why is a color wheel organized in a specific way?

## **Section Title**

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## **Understandings**

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Students will understand that Color is a fundamental element of art .

## **Critical Knowledge and Skills**

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### **Knowledge**

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Knowledge - "Students will know"

- Students will know which colors are Primary
- Students will know which colors are Secondary and how they are created
- Students will know which colors are Tertiary and how they are created (Ratio)
- Students will know complementary and analogous colors
- Students will know the difference between Warm Primaries vs Cool Primaries
- Students will know the purpose of the color wheel

### **Skills**

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Skills - "Students will be able to"

- Students will be able to mix secondary and tertiary colors from primary colors
- Students will be able to draw and paint their own color wheel
- Students will discuss the successful use of color in selected artworks
- Students will be able to mix secondary and tertiary colors from primary colors
- Create a Color Wheel with only the Primary Colors: Red, Blue and Yellow (Each a warm and cool)

## **Assessment and Resources**

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## School Formative Assessment Plan (Other Evidence)

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1. Color Theory Notes Check
2. Color Theory Game
  - a. <https://color.method.ac/>
3. Checklist
4. Kahoot/Quizizz
5. In progress-critique
6. Discussion
7. Artist Statement
8. Exit Slip/Question
9. Teacher Observation
10. Think-pair-share

## School Summative Assessment Plan

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1. Final Color Wheel Project
2. Color Theory, TEST

### Rubric – Acrylic Value Scales

Name \_\_\_\_\_  
Class/Period \_\_\_\_\_

|                                                                      | Excellent | Very Good | Good | Average | Poor |
|----------------------------------------------------------------------|-----------|-----------|------|---------|------|
| Smooth <b>Application</b> of Acrylic Paint (lumpy or “gloppy” areas) | 5         | 4         | 3    | 2       | 1    |
| <b>Crisp edges</b> between values                                    | 5         | 4         | 3    | 2       | 1    |
| <b>Accurate Mix of Hues</b>                                          | 5         | 4         | 3    | 2       | 1    |
| <b>Accurate Mix of Tints</b>                                         | 5         | 4         | 3    | 2       | 1    |
| <b>Accurate Mix of Tones/Shades</b>                                  | 5         | 4         | 3    | 2       | 1    |

## **Primary Resources**

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**MrsTFox Resources**

## **Supplementary Resources**

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### **Vocabulary:**

- Achromatic - free of color
- Analogous - hues that are next to one another on the color wheel
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- Symmetry - similarity on both sides of a dividing line.
- Tertiary Colors - are created by mixing primary colors with secondary colors.
- Warm - the colors on the yellow-orange-red side of the color wheel

### **Paint Supplies:**

Warm Red – Cadmium Red Deep

Cool Red – Alizarin Crimson

Warm Yellow – Primary Yellow

Cool Yellow – Cadmium Yellow Light

Warm Blue - Cerulean Blue

Cool Blue - Ultramarine Blue

## **Technology Integration and Differentiated Instruction**

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### **Technology Integration**

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- **Google Products**

- Google Classroom - Used for daily interactions with the students covering a vast majority of different educational resources (Daily Notes, Exit Tickets, Classroom Polls, Quick Checks, Additional Resources/ Support, Homework, etc.)
- GAFE (Google Apps For Education) - Using various programs connected with Google to collaborate within the district, co-teachers, grade level partner teacher, and with students to stay connected with the content that is covered within the topic. Used to collect data in real time and see results upon completion of the assignments to allow for 21st century learning.

- **One to One Student's Chromebook**

- All students within the West Deptford School District are given a computer, allowing for 21st century learning to occur within every lesson/topic.

- **Additional Support Videos**

The videos below are just examples of videos that can be used to support each of the Lessons within this Topic.

### **Differentiated Instruction**

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#### **Gifted Students (N.J.A.C.6A:8-3.1)**

- ☐ Within each lesson, the Gifted Students are given choice on topic and subject matter allowing them to explore interests appropriate to their abilities, areas of interest and other courses.

#### **English Language Learners (N.J.A.C.6A:15)**

- ☐ Within each lesson, the English Language Learners are given choice of topic and resources so that their



materials are within their ability to grasp the language.

- ☐ All assignments have been created in the student's native language.
- ☐ Work with ELL Teacher to allow for all assignments to be completed with extra time.

#### **At-Risk Students (N.J.A.C.6A:8-4.3c)**

- ☐ Within each lesson, the at-risk students are given choice of topic and resources so that their materials are within their ability level and high-interest.

#### **Special Education Students (N.J.A.C.6A:8-3.1)**

- ☐ Within each lesson, special education students are given choice of topic and resources so that their materials are within their ability level and high-interest.
- ☐ All content will be modeled with examples and all essays are built on a step-by-step basis so modifications for assignments in small chunks are met.

All other IEP modifications will be honored (ie. hard copies of notes, directions restated, etc.)

### **Interdisciplinary Connections**

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**ELA -**

**MATH -**

**SCIENCE -** The theory behind color

**SOCIAL STUDIES -**

**WORLD LANGUAGES -**

**VISUAL/PERFORMING ARTS -**

**APPLIED TECHNOLOGY -**

**BUSINESS EDUCATION -**

**GLOBAL AWARENESS -** Art History



# ART II Unit 2: Acrylic Paint and the Qualities of Color

Content Area: **Fine Arts**  
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Length: **1 Semester**  
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## Learning Plan / Pacing Guide

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## Unit 2: Acrylic Paint and the Qualities of Color

Lesson Plan Titles : *Abstract Painting, Monochromatic Portrait, Impossible Shape, Vector*



Overview and Purpose: Identify and define the 3-dimensional structure of color (hue, value, and chroma)

This lesson will introduce students to the specific properties of color and painting and how to create a dynamic, full value, finished work of art.

Vocabulary:

- Hue- color in the spectrum. Hues describe a pure color that is found on the color wheel and has had nothing added to it to change its properties.
- Value- The lightness or darkness of a color
- Chroma- bold to dull/muted (also referred to as intensity)
- Tint - Tints are created when white is added to any hue on the color wheel. This process lightens and desaturates the hue.
- Shade - Shades are created when black is added to any hue found on the color wheel. This process darkens the hue and creates a more intense color.
- Tone - Tones are created when grey is added to a color. The final tone depends on the amount of black

and white used, and tones may be lighter or darker than the original hue.

- Monochromatic - One hue plus black and white
- Warm Colors - Colors on the color wheel that consist of orange, red, yellow, and combinations of these and similar colors. As the name indicates, they tend to make you think of warm things, such as sunlight and heat.
- Cool Colors - Colors on the color wheel that are typified by blue, green, and light purple. They can calm and soothe. Where warm colors remind you of heat and sunshine, cool colors remind you of water and sky, even ice and snow.

#### Color Schemes:

- Complementary Colors
- Analogous Colors
- Triadic Colors
- Color Palette

Goal: This unit will introduce students to the specific properties of color with hands-on experimental projects to strengthen their understanding.

#### Objectives:

Students will learn that:

- The color wheel helps to show the relationship between colors
- They can carefully clean, dry, and use a single brush to apply and spread different colors of paint evenly onto paper
- When they mix different colors of paint, it helps to start with the lightest color and slowly mix in darker colors (in small amounts) until they reach a desired hue, tone, or shade
- They can look closely, make comparisons, and use color theory to mix paint that matches any hue they observe
- They can paint values to show how light hits an object, and to create the illusion of three--dimensional space on a two--dimensional surface
- The refraction of white light causes wavelengths to bend and show different hues of color to the human eye
- Today, manufactures make synthetic pigments for paint, using chemistry and models such as the Munsell Color System for identifying colors

- A scientific model is a system used for analysis; the color wheel is an example of a model that shows relationships in color theory
- They can paint values to show how light hits an object, and to create the illusion of three--dimensional space on a two--dimensional surface

Students will be able to:

- Explain the many ways that the color wheel allows artists to see the relationship between different colors
- Define vocabulary that is relevant to color theory
- Use primary colors to create secondary and tertiary colors, and paint all colors onto a color wheel in an even (no streaks, no muddy marks on canvas paper) and efficient manner (without wasting primary colors or space on palette)
- Mix paint to match any color swatch of choice, using their palette and painting onto watercolor paper to test hues/tones
- Explain the relationship between pure “hues” of color and the refraction of light
- Describe the Pantone and Munsell color systems and how artists or scientists have used them to analyze color relationships
- Create a painting of a monochromatic “Portrait” by identify the values on their source image, and mixing paint to match those values
- Use value and contrast to create edges, lending to an optical illusion
- Create an Abstract Expressionist inspired work of art while learning about the different types of mark making in painting.

Assessments:

1. Acrylic Paint and the Qualities of Color, Vocabulary Quiz
2. Unit Projects
3. Acrylic Paint and the Qualities of Color, TEST

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## Creating

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| VA.9-12.1.5.12prof.Cr1a | Use multiple approaches to begin creative endeavors.                                                                                                                |
| VA.9-12.1.5.12prof.Cr1b | Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.                                                   |
| VA.9-12.1.5.12prof.Cr2a | Engage in making a work of art or design without having a preconceived plan.                                                                                        |
| VA.9-12.1.5.12prof.Cr2b | Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment. |
| VA.9-12.1.5.12prof.Cr3a | Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.      |

## Presenting

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|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12prof.Pr4  | Selecting, analyzing, and interpreting work.                                                                                                            |
| VA.9-12.1.5.12prof.Pr5  | Developing and refining techniques and models or steps needed to create products.                                                                       |
| VA.9-12.1.5.12prof.Pr6a | Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings. |

## Responding

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|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12prof.Re7a | Hypothesize ways in which art influences perception and understanding of human experiences.                                            |
| VA.9-12.1.5.12prof.Re8a | Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. |

## Connecting

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|--------------------------|--------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12prof.Cn10  | Synthesizing and relating knowledge and personal experiences to create products.                             |
| VA.9-12.1.5.12prof.Cn11  | Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. |
| VA.9-12.1.5.12prof.Cn10a | Document the process of developing ideas from early stages to fully elaborated ideas.                        |

## Unit at a Glance

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| <b>3.1</b><br><br><b>Unit 3, Section 1</b><br><br><b>Original Portfolio Piece:</b> <i>Monochromatic Painting</i> | <b>ACRYLIC OVERVIEW:</b> <ol style="list-style-type: none"><li>1. blending techniques</li><li>2. Paint techniques</li><li>3. Creating form using light and shadow (Hue, tone, Tints and shades)</li></ol> |
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| <b>3.2</b><br><br><b>Unit 3, Section 2</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Larger Than Life: Everyday Object</i> | <b>COLOR SCHEMES:</b><br>A look at implementing color theory in an acrylic painting. Monochromatic, analogous, split complementary, and complementary schemes are explored.                                                                                                                                                                             |
| <b>3.3</b><br><br><b>Unit 3, Section 3</b><br><br><b>Original Portfolio Piece:</b><br><br>Hyperrealistic Food                      | <b>Direct Painting:</b> <ol style="list-style-type: none"> <li>1. Painting with the contour</li> <li>2. Local color</li> <li>3. Implied texture practice</li> <li>4. Art history connection: hyper realism</li> </ol>                                                                                                                                   |
| <b>3.4</b><br><br><b>Unit 3, Section 4</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 1)</i>        | <b>PART 1: Indirect Painting</b><br><br>With indirect painting, the process of applying colors and values are separated into two distinct applications. Values are developed first without consideration to color. Colors are then glazed over the monochromatic underpainting to finish the painting.<br><br><b>PART 2: Indirect Painting (Detail)</b> |
| <b>3.5</b><br><br><b>Unit 3, Section 5</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 2)</i>        | <b>Part 1: Glazing</b><br><br>The process of glazing gives the artist the ability to slowly build up color by layering multiple applications of glaze. Each application of glaze produces a slightly more intense perception of the color.<br><br><b>Part 2: Glazing (Detail)</b>                                                                       |

## Transfer Goals and Career Ready Practices

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### Transfer Goals

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Students will be able to independently use their learning to:

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| <b>3.1</b><br><br><b>Unit 3, Section 1</b><br><br><b>Original Portfolio Piece:</b> <i>Monochromatic Painting</i> | <b>ACRYLIC OVERVIEW:</b> <ul style="list-style-type: none"> <li>● Successfully create a painting with acrylic paints while creating an illusion of light and shadow on a given subject matter.</li> </ul> |
| <b>3.2</b><br><br><b>Unit 3, Section 2</b><br><br><b>Original Portfolio Piece:</b>                               | <b>COLOR SCHEMES:</b> <ul style="list-style-type: none"> <li>● Create a painting, or any other artist practice, using color schemes to add visual interest and emotion.</li> </ul>                        |

|                                                                                                                             |                                                                                                                                                                                                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Larger Than Life: Everyday Object</i>                                                                                    | <ul style="list-style-type: none"> <li>● Understand how and why artist choose certain color pallets.</li> </ul>                                                                                                                                                                                                          |
| <b>3.3</b><br><br><b>Unit 3, Section 3</b><br><br><b>Original Portfolio Piece:</b><br><br>Hyperrealistic Food               | <b>Direct Painting:</b> <ul style="list-style-type: none"> <li>● Mix acrylic paint using a strong understanding of color and how it relates to their subject.</li> <li>● Create implied texture with a paintbrush or found object.</li> <li>● Value the detail and effort put into a hyperrealistic painting.</li> </ul> |
| <b>3.4</b><br><br><b>Unit 3, Section</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 1)</i>   | <b>Indirect Painting</b> <ul style="list-style-type: none"> <li>● Understand the importance of the element of art, value, in any work of art.</li> <li>● See light and shadow as the foundation to every painting.</li> </ul>                                                                                            |
| <b>3.5</b><br><br><b>Unit 3, Section 5</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 2)</i> | <b>Glazing</b> <ul style="list-style-type: none"> <li>● Slowly build their acrylic paintings with glazes of color, to achieve the most accurate color.</li> </ul>                                                                                                                                                        |

## Concepts

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## Essential Questions

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| <b>3.1</b><br><br><b>Unit 3, Section 1</b><br><br><b>Original Portfolio Piece:</b> <i>Monochromatic Painting</i>                   | <b>ACRYLIC :</b> <ul style="list-style-type: none"> <li>● What makes acrylic paint different than watercolor?</li> <li>● What characteristics does acrylic paint have?</li> <li>● How can an artist make colors blend when the paint dries so quick?</li> <li>● Why would an artist choose acrylic paint over another material?</li> </ul>                      |
| <b>3.2</b><br><br><b>Unit 3, Section 2</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Larger Than Life: Everyday Object</i> | <b>COLOR SCHEMES:</b> <ul style="list-style-type: none"> <li>● Why do color schemes exist?</li> <li>● What areas of my life, other than fine art, can I apply color schemes?</li> <li>● How do graphic designers choose color schemes that fit a specific product?</li> </ul>                                                                                   |
| <b>3.3</b><br><br><b>Unit 3, Section 3</b><br><br><b>Original Portfolio Piece:</b><br><br>Hyperrealistic Food                      | <b>Direct Painting:</b> <ul style="list-style-type: none"> <li>● What is the local color of ojects around me?</li> <li>● How does the light and objects around me affect what I see?</li> <li>● How can I create create texture on a flat, two-dimensional suface?</li> <li>● What advantages does direct painting have vs. premixing all my colors?</li> </ul> |
| <b>3.4</b>                                                                                                                         | <b>Indirect Painting:</b>                                                                                                                                                                                                                                                                                                                                       |



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| <b>Unit 3, Section</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 1)</i>                     | <ul style="list-style-type: none"> <li>● How can a black and white value painting be valuable to a highly rendered landscape painting?</li> <li>● How is color affected by light and shadow?</li> <li>● How do I imply light and shadow with color?</li> </ul> |
| <b>3.5</b><br><br><b>Unit 3, Section 5</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 2)</i> | <b>Glazing</b> <ul style="list-style-type: none"> <li>● How does acrylic paint behave different when a medium is added to it?</li> <li>● How does glazing improve my final paintings?</li> </ul>                                                               |

## Understandings

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| <b>3.1</b><br><br><b>Unit 3, Section 1</b><br><br><b>Original Portfolio Piece:</b> <i>Monochromatic Painting</i>                   | <b>ACRYLIC :</b> <ul style="list-style-type: none"> <li>● Acrylic paints can be mixed with black and white paint to create tints, shades and tones.</li> <li>● Tints, shades and tones are needed, when painting, to create the illusion of light and shadow.</li> </ul>                             |
| <b>3.2</b><br><br><b>Unit 3, Section 2</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Larger Than Life: Everyday Object</i> | <b>COLOR SCHEMES:</b> <ul style="list-style-type: none"> <li>● Color schemes have a direct relation to the color wheel and can create a sense of feeling or mood in a work of art.</li> </ul>                                                                                                        |
| <b>3.3</b><br><br><b>Unit 3, Section 3</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Hyperrealistic Food</i>               | <b>Direct Painting:</b> <ul style="list-style-type: none"> <li>● Direct painting (or mixing) on the canvas is an important technique to help capture the local color of an object.</li> <li>● Direct painting allows an artist to work quickly, capturing the object through observation.</li> </ul> |
| <b>3.4</b><br><br><b>Unit 3, Section</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 1)</i>          | <b>Indirect Painting:</b> <ul style="list-style-type: none"> <li>● Indirect painting, or an under painting, is the foundation to successful artwork.</li> <li>● Blocking out light and shadow allows an artist to build color gradually and accurately</li> </ul>                                    |
| <b>3.5</b><br><br><b>Unit 3, Section 5</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Acrylic Landscape, (Pt. 2)</i>        | <b>Glazing:</b> <ul style="list-style-type: none"> <li>● Glazing develops the colors within a painting by applying transparent layers of paint over an underpainting.</li> </ul>                                                                                                                     |

## Critical Knowledge and Skills

## Knowledge

Students will know:

|                                                                                                               |                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3.1<br><br>Unit 3, Section 1<br><br>Original Portfolio Piece: <i>Monochromatic Painting</i>                   | ACRYLIC : <ul style="list-style-type: none"><li>● All acrylic painting techniques.</li><li>● Different ways to blend acrylic paint.</li><li>● How to create a value scale with acrylic paint.</li></ul>                                                 |
| 3.2<br><br>Unit 3, Section 2<br><br>Original Portfolio Piece:<br><br><i>Larger Than Life: Everyday Object</i> | COLOR SCHEMES: <ul style="list-style-type: none"><li>● The following color schemes; Monochromatic, analogous, split complementary, and complementary.</li></ul>                                                                                         |
| 3.3<br><br>Unit 3, Section 3<br><br>Original Portfolio Piece:<br><br>Hyperrealistic Food                      | Direct Painting: <ul style="list-style-type: none"><li>● How to create the local color of an object.</li><li>● That mixing color quickly, right on the surface of your painting, is a useful way of creating a full range of local color.</li></ul>     |
| 3.4<br><br>Unit 3, Section<br><br>Original Portfolio Piece:<br><br><i>Acrylic Landscape, (Pt. 1)</i>          | Indirect Painting: <ul style="list-style-type: none"><li>● Indirect painting, or an under painting, is the foundation to successful artwork.</li><li>● Blocking out light and shadow allows an artist to build color gradually and accurately</li></ul> |
| 3.5<br><br>Unit 3, Section 5<br><br>Original Portfolio Piece:<br><br><i>Acrylic Landscape, (Pt. 2)</i>        | Glazing: <ul style="list-style-type: none"><li>● Glazing develops the colors within a painting by applying transparent layers of paint over an underpainting.</li></ul>                                                                                 |

## Skills

Students will be able to:

|                                                                                             |                                                                                                                                                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3.1<br><br>Unit 3, Section 1<br><br>Original Portfolio Piece: <i>Monochromatic Painting</i> | ACRYLIC : <ul style="list-style-type: none"><li>● experiment with acrylic paint by producing a full value scale with one hue, three shades and three tints.</li><li>● create form in geometric and organic shapes creating the illusion of light and shadow.</li><li>● Produce a unique monochromatic painting, utilizing the entire value scale.</li></ul> |
| 3.2                                                                                         | COLOR SCHEMES:                                                                                                                                                                                                                                                                                                                                              |

|                                                                                                        |                                                                                                                                                                                                                                                                                                                                          |
|--------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Unit 3, Section 2<br><br>Original Portfolio Piece:<br><br><i>Larger Than Life: Everyday Object</i>     | <ul style="list-style-type: none"> <li>● Paint four small paintings, each showing one of the different color schemes.</li> <li>● Explain how color schemes affect the overall feeling or mood in a painting or design.</li> </ul>                                                                                                        |
| 3.3<br><br>Unit 3, Section 3<br><br>Original Portfolio Piece:<br><br>Hyperrealistic Food               | Direct Painting: <ul style="list-style-type: none"> <li>● Mix color directly onto the canvas to create a full range of color and soft blended values.</li> <li>● Imply texture within a painting.</li> </ul>                                                                                                                             |
| 3.4<br><br>Unit 3, Section<br><br>Original Portfolio Piece:<br><br><i>Acrylic Landscape, (Pt. 1)</i>   | Indirect Painting: <ul style="list-style-type: none"> <li>● Block out light and shadow in a landscape.</li> <li>● Create a sense of space using foreground, middle ground and background.</li> <li>● Match the values according to their photo reference, using on black and white paint.</li> <li>● Create an underpainting.</li> </ul> |
| 3.5<br><br>Unit 3, Section 5<br><br>Original Portfolio Piece:<br><br><i>Acrylic Landscape, (Pt. 2)</i> | Glazing: <ul style="list-style-type: none"> <li>● Build color over an underpainting, using color theory to color match.</li> </ul>                                                                                                                                                                                                       |

## Assessment and Resources

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### School Formative Assessment Plan (Other Evidence)

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|                                                                                                               |                                                                                                                                                                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3.1<br><br>Unit 3, Section 1<br><br>Original Portfolio Piece: <i>Monochromatic Painting</i>                   | ACRYLIC: <ul style="list-style-type: none"> <li><input type="checkbox"/> Blending Techniques Poster</li> <li><input type="checkbox"/> Painting Techniques Practice</li> <li><input type="checkbox"/> Value Scale</li> <li><input type="checkbox"/> Creating Geometric and Organic Forms with Paint</li> </ul> |
| 3.2<br><br>Unit 3, Section 2<br><br>Original Portfolio Piece:<br><br><i>Larger Than Life: Everyday Object</i> | COLOR SCHEMES: <ul style="list-style-type: none"> <li><input type="checkbox"/> Four Pears: (Analogous, Complementary, Monochromatic and Split Complementary)</li> </ul>                                                                                                                                       |
| 3.3<br><br>Unit 3, Section 3<br><br>Original Portfolio Piece:                                                 | Direct Painting: <ul style="list-style-type: none"> <li><input type="checkbox"/> Avocado Guided Practice Painting</li> </ul>                                                                                                                                                                                  |

|                                   |                                                                                   |
|-----------------------------------|-----------------------------------------------------------------------------------|
| Hyper-realistic Food              |                                                                                   |
| 3.4                               | Indirect Painting:                                                                |
| Unit 3, Section                   | <input type="checkbox"/> Preliminary Landscape Sketch (Value Blocking)            |
| Original Portfolio Piece:         | <input type="checkbox"/> Foreground, middleground and background image selection. |
| <i>Acrylic Landscape, (Pt. 1)</i> | <input type="checkbox"/> Underpainting (Black and white)                          |
| 3.5                               | Glazing:                                                                          |
| Unit 3, Section 5                 | <input type="checkbox"/> Glazing Worksheet                                        |
| Original Portfolio Piece:         | <input type="checkbox"/> Final Landscape Painting                                 |
| <i>Acrylic Landscape, (Pt. 2)</i> |                                                                                   |

## School Summative Assessment Plan

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|                                                         |                                                                                   |
|---------------------------------------------------------|-----------------------------------------------------------------------------------|
| 3.1                                                     | ACRYLIC:                                                                          |
| Unit 3, Section 1                                       | <input type="checkbox"/> Original Portfolio Piece:                                |
| Original Portfolio Piece: <i>Monochromatic Painting</i> | <i>Monochromatic Painting</i>                                                     |
| 3.2                                                     | COLOR SCHEMES:                                                                    |
| Unit 3, Section 2                                       | <input type="checkbox"/> Original Portfolio Piece:                                |
| Original Portfolio Piece:                               | <i>Larger Than Life: Everyday Object</i>                                          |
| <i>Larger Than Life: Everyday Object</i>                |                                                                                   |
| 3.3                                                     | Direct Painting:                                                                  |
| Unit 3, Section 3                                       | <input type="checkbox"/> Original Portfolio Piece:                                |
| Original Portfolio Piece:                               | Hyper-Realistic "Take Out"                                                        |
| Hyper-realistic Food                                    |                                                                                   |
| 3.4                                                     | Indirect Painting:                                                                |
| Unit 3, Section                                         | <input type="checkbox"/> Preliminary Landscape Sketch (Value Blocking)            |
| Original Portfolio Piece:                               | <input type="checkbox"/> Foreground, middleground and background image selection. |
| <i>Acrylic Landscape, (Pt. 1)</i>                       | <input type="checkbox"/> Underpainting (Black and white)                          |
| 3.5                                                     | Glazing:                                                                          |
| Unit 3, Section 5                                       | <input type="checkbox"/> Glazing Worksheet                                        |
| Original Portfolio Piece:                               | <input type="checkbox"/> Final Landscape Painting                                 |
| <i>Acrylic Landscape, (Pt. 2)</i>                       |                                                                                   |

## Primary Resources

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## *The Virtual Instructor:*

<https://thevirtualinstructor.com/>

- The Acrylic Painting Academy

## **Supplementary Resources**

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### *Scholastic Art:*

Edward Hopper, *Working with Light*

Greek and Roman Art, *Working with the Figure*

Henri de Toulouse-Lautrec, *Working with Color*

Vincent Van Gogh, *Working with Color*

## **Technology Integration and Differentiated Instruction**

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### **Technology Integration**

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#### ● Google Products

- Google Classroom - Used for daily interactions with the students covering a vast majority of different educational resources (Daily Notes, Exit Tickets, Classroom Polls, Quick Checks, Additional Resources/ Support, Homework, etc.)
- GAFE (Google Apps For Education) - Using various programs connected with Google to collaborate within the district, co-teachers, grade level partner teacher, and with students to stay connected with the content that is covered within the topic. Used to collect data in real time and see results upon completion of the assignments to allow for 21st century learning.

#### ● One to One Student's Chromebook

- All students within the West Deptford School District are given a computer, allowing for 21st century learning to occur within every lesson/topic.

#### ● Additional Support Videos

The videos below are just examples of videos that can be used to support each of the Lessons within this Topic.

nal, career, personal and or social needs.

## **Differentiated Instruction**

---

**Gifted Students (N.J.A.C.6A:8-3.1)**

- ☐ Within each lesson, the Gifted Students are given choice on topic and subject matter allowing them to explore interests appropriate to their abilities, areas of interest and other courses.

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- ☐ Within each lesson, the English Language Learners are given choice of topic and resources so that their materials are within their ability to grasp the language.
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- ☐ Work with ELL Teacher to allow for all assignments to be completed with extra time.

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All other IEP modifications will be honored (ie. hard copies of notes, directions restated, etc.)

## **Interdisciplinary Connections**

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**ELA -**

**MATH -** Geometry: Geometric shapes into forms.

**SCIENCE -** How light affects shape.

**SOCIAL STUDIES -**

**WORLD LANGUAGES -**

**VISUAL/PERFORMING ARTS -**

**APPLIED TECHNOLOGY -**

**BUSINESS EDUCATION -**

**GLOBAL AWARENESS -** Art History

# ART II Unit 3: Watercolor and its Properties

Content Area: **Fine Arts**  
Course(s): **Art II**  
Time Period: **Generic Time Period**  
Length: **1 Semester**  
Status: **Published**

## Learning Plan / Pacing Guide

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### Unit 3: Watercolor and its Properties

**Lesson Plan Titles:** *Watercolor Architecture, Fauvism Animal Portraits (Mixed Media), Galaxy Painting (Mixed Media) and Watercolor Patterns for Design and Print.*

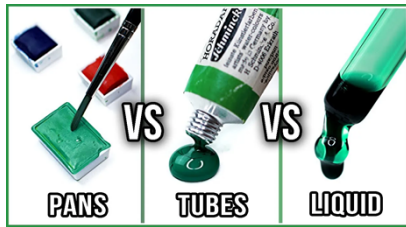


**Overview and Purpose:** Students will transfer their knowledge of color theory and the specific qualities of color to then explore a more controlled medium - Watercolor.

This lesson will introduce students to watercolor and its many properties which will allow them to create their own work of art.

#### Vocabulary/Techniques:

- Watercolor - paint is made from a color pigment dispersed in a suspension that binds the pigment and allows it to adhere to a surface when dry.
  - Liquid
  - Pan
  - Tube



- Variegated Wash – a wet wash created by blending a variety of discrete colors so that each color retains its character while also blending uniquely with the other colors in the wash.
- Wash – a thin, translucent layer of pigment.
- Graded Wash - a wash that smoothly changes in value from dark to light. Most noted in landscape painting for open sky work.
- Flat Wash - a wash of single color and value is painted in a series of multiple, overlapping strokes following the flow of the paint. A slightly tilted surface aids the flow of your washes. Paper can be dry or damp.
- Cold Press - mildly rough texture. It takes color smoothly but the tooth allows for slight irregularities and graining in washes.
- Rough Pressed Paper - a coarse, rough texture, allowing for maximum graining of washes and texture.
- hot-pressed paper: smooth, slick paper that doesn't easily absorb paint and water
- Block – a pad with a number of sheets of watercolor paper which has been glued on all four sides and attached to a stiff backing board. These pads do not need to be taped down. Sheets tend to flatten when dry, eliminating any need for stretching.
- Resist - Tape or Wax Crayon
- masking fluid (Frisket): liquid latex used to preserve the white of the paper and to create textures
- Wet on Wet - painting on a wet surface and letting colors blend as they may; looks strong and vibrant while wet but loses intensity when the colors dry
- Wet on Dry - painting technique tends to give you more control over your brush strokes and the applied paint. You apply paint to a completely dry surface.
- Drop in Color - Adding color to a preexisting wet area of your painting. The effects will be a soft bleed from one color to the next.
- Dry Brush - a textured application of paint where the brush is fairly dry (thin or thick paint) and the hairs of a brush, angle of stroke, and the paper's surface texture combine to create broken areas of paint. The paint remains almost exclusively on the high points of a textured paper, creating a broken, mottled effect.
- Lifting - removing paint from a surface with a brush, paper towel or tissue in order to correct mistakes, develop textures, create highlights or change values.
- Glazing - applying premixed colors over another wash to change its value or intensity



- Scumbling – dragging or “dancing” a brush with a dense or opaque color across another color, creating a rough texture.
- Splatter – flicking drops of paint or water
- hard edge: the outer perimeter of a shape or series of shapes, sharply defined
- soft edge: fading or disappearing edge

**Goal:** This unit will introduce students to watercolor painting and its many techniques.

### **Objectives:**

Students will learn that:

- Watercolor has many properties
- Having a strong understanding of the properties of watercolor will help them to create an individual work of art.
- Artwork can be transferred to products leading to many careers in fine art.

Students will be able to:

- become familiar with watercolor media, techniques and processes
- use this knowledge to plan artworks using watercolor media

Assessments:

1. Watercolor, Vocabulary Quiz
2. Unit Projects
3. Watercolor, TEST

-

## Creating

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|                        |                                                                                                                                  |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12acc.Cr1  | Generating and conceptualizing ideas.                                                                                            |
| VA.9-12.1.5.12acc.Cr1b | Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. |
| VA.9-12.1.5.12acc.Cr2a | Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.         |
| VA.9-12.1.5.12acc.Cr2c | Redesign an object, system, place, or design in response to contemporary issues.                                                 |

## Presenting

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|                        |                                                                                           |
|------------------------|-------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12acc.Pr5  | Developing and refining techniques and models or steps needed to create products.         |
| VA.9-12.1.5.12acc.Pr4a | Analyze, select and critique personal artwork for a collection or portfolio presentation. |

## Responding

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|                        |                                                                                                                  |
|------------------------|------------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12acc.Re7b | Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences. |
|------------------------|------------------------------------------------------------------------------------------------------------------|

## Connecting

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|                         |                                                                                                                   |
|-------------------------|-------------------------------------------------------------------------------------------------------------------|
| VA.9-12.1.5.12acc.Cn10  | Synthesizing and relating knowledge and personal experiences to create products.                                  |
| VA.9-12.1.5.12acc.Cn10a | Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking. |

## Unit at a Glance

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|                                                                                                                   |                                                    |
|-------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>2.1</b><br><br>Unit 2, Section 1<br><br>Original Portfolio Piece: Color Wheel                                  | <b>Color Theory with Watercolor</b>                |
| <b>2.2</b><br><br>Unit 2, Section 2<br><br>Original Portfolio Piece: <i>Human Eye</i>                             | <b>Watercolor Techniques and Mixing Skin Tones</b> |
| <b>2.3</b><br><br>Unit 2, Section 3<br><br>Original Portfolio Piece:<br><br><i>David Hockey Inspired Panorama</i> | <b>Color Schemes in Nature</b>                     |
| <b>2.4</b>                                                                                                        | <b>Pen and Ink Techniques:</b>                     |

|                                                                                                            |  |
|------------------------------------------------------------------------------------------------------------|--|
| <b>Unit 2, Section 4</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Pen and Watercolor Painting</i> |  |
|------------------------------------------------------------------------------------------------------------|--|

## Transfer Goals and Career Ready Practices

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### Transfer Goals

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Students will be able to independently use their learning to:

|                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
|---------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2.1</b><br><br><b>Unit 2, Section 1</b><br><br><b>Original Portfolio Piece:</b> Color Wheel                                  | <b>Color Theory with Watercolor</b><br><br><ul style="list-style-type: none"> <li>● Understand color theory and how it applies to the creation of artwork (ie. Watercolor)</li> </ul>                                                                                            |
| <b>2.2</b><br><br><b>Unit 2, Section 2</b><br><br><b>Original Portfolio Piece:</b> <i>Human Eye</i>                             | <b>Watercolor Techniques and Mixing Skin Tones</b><br><br><ul style="list-style-type: none"> <li>● Identify the difference in color when light and shadow affects the surface of an object or form.</li> <li>● Relate local color to the colors provided on a palate.</li> </ul> |
| <b>2.3</b><br><br><b>Unit 2, Section 3</b><br><br><b>Original Portfolio Piece:</b><br><br><i>David Hockey Inspired Panorama</i> | <b>Color Schemes in Nature</b>                                                                                                                                                                                                                                                   |
| <b>2.4</b><br><br><b>Unit 2, Section 4</b><br><br><b>Original Portfolio Piece:</b><br><br><i>Pen and Watercolor Painting</i>    | <b>Pen and Ink Techniques:</b><br><br><ul style="list-style-type: none"> <li>● Create values without blending tools.</li> <li>● Connect implied texture to different patters.</li> </ul>                                                                                         |

### Concepts

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## Essential Questions

|                                                                                                                   |                                                                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2.1</p> <p>Unit 2, Section 1</p> <p>Original Portfolio Piece: Color Wheel</p>                                  | <p><b>Color Theory with Watercolor</b></p> <ul style="list-style-type: none"> <li>● How does the color wheel relate to the science of color?</li> <li>● How does color theory aid in creating artwork?</li> </ul>                                                                                                                      |
| <p>2.2</p> <p>Unit 2, Section 2</p> <p>Original Portfolio Piece: <i>Human Eye</i></p>                             | <p><b>Watercolor Techniques and Mixing Skin Tones</b></p> <ul style="list-style-type: none"> <li>● What colors would you use to create a skin tone?</li> <li>● How are shadow colors created?</li> <li>● Does the objects surface affect the shadow color?</li> <li>● Does the object's surface affect the highlight color?</li> </ul> |
| <p>2.3</p> <p>Unit 2, Section 3</p> <p>Original Portfolio Piece:</p> <p><i>David Hockey Inspired Panorama</i></p> | <p><b>Color Schemes in Nature</b></p>                                                                                                                                                                                                                                                                                                  |
| <p>2.4</p> <p>Unit 2, Section 4</p> <p>Original Portfolio Piece:</p> <p><i>Pen and Watercolor Painting</i></p>    | <p><b>Pen and Ink Techniques:</b></p> <ul style="list-style-type: none"> <li>● How can I create a gradation with patterns?</li> <li>● How does an artist imply texture when the surface of a paper is smooth?</li> </ul>                                                                                                               |

## Understandings

|                                                                                                                   |                                                                                                                                                                                                                                                                                                                                            |
|-------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2.1</p> <p>Unit 2, Section 1</p> <p>Original Portfolio Piece: Color Wheel</p>                                  | <p><b>Color Theory with Watercolor</b></p> <ul style="list-style-type: none"> <li>● The basic concepts of the color wheel will assist in accurate color mixing.</li> </ul>                                                                                                                                                                 |
| <p>2.2</p> <p>Unit 2, Section 2</p> <p>Original Portfolio Piece: <i>Human Eye</i></p>                             | <p><b>Watercolor Techniques and Mixing Skin Tones</b></p> <ul style="list-style-type: none"> <li>● Neutrals are created by mixing complementary colors.</li> <li>● Skin tones are created by combining all three primary colors, in varying ratios.</li> <li>● Texture is implied by different brushstrokes and actual brushes.</li> </ul> |
| <p>2.3</p> <p>Unit 2, Section 3</p> <p>Original Portfolio Piece:</p> <p><i>David Hockey Inspired Panorama</i></p> | <p><b>Color Schemes in Nature</b></p>                                                                                                                                                                                                                                                                                                      |
| <p>2.4</p> <p>Unit 2, Section 4</p>                                                                               | <p><b>Pen and Ink Techniques:</b></p> <ul style="list-style-type: none"> <li>● Line can define the edges of objects, communicate the form of the object, and how it can be used to describe</li> </ul>                                                                                                                                     |

|                                                                 |                                                                                                                                                                                        |
|-----------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Original Portfolio Piece:<br><i>Pen and Watercolor Painting</i> | <p>within the scene.</p> <ul style="list-style-type: none"> <li>● Creating value with ink is done so with contour lines, hatching, cross hatching, stippling, or scumbling,</li> </ul> |
|-----------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Critical Knowledge and Skills

### Knowledge

Students will know:

|                                                                                                |                                             |
|------------------------------------------------------------------------------------------------|---------------------------------------------|
| 2.1<br>Unit 2, Section 1<br>Original Portfolio Piece: Color Wheel                              | Color Theory with Watercolor                |
| 2.2<br>Unit 2, Section 2<br>Original Portfolio Piece: <i>Human Eye</i>                         | Watercolor Techniques and Mixing Skin Tones |
| 2.3<br>Unit 2, Section 3<br>Original Portfolio Piece:<br><i>David Hockey Inspired Panorama</i> | Color Schemes in Nature                     |
| 2.4<br>Unit 2, Section 4<br>Original Portfolio Piece:<br><i>Pen and Watercolor Painting</i>    | Pen and Ink Techniques:                     |

### Skills

Students will be able to:

|                                                                   |                                             |
|-------------------------------------------------------------------|---------------------------------------------|
| 2.1<br>Unit 2, Section 1<br>Original Portfolio Piece: Color Wheel | Color Theory with Watercolor                |
| 2.2<br>Unit 2, Section 2                                          | Watercolor Techniques and Mixing Skin Tones |

|                                            |                         |
|--------------------------------------------|-------------------------|
| Original Portfolio Piece: <i>Human Eye</i> |                         |
| 2.3                                        |                         |
| Unit 2, Section 3                          |                         |
| Original Portfolio Piece:                  | Color Schemes in Nature |
| <i>David Hockey Inspired Panorama</i>      |                         |
| 2.4                                        |                         |
| Unit 2, Section 4                          |                         |
| Original Portfolio Piece:                  | Pen and Ink Techniques: |
| <i>Pen and Watercolor Painting</i>         |                         |

## Assessment and Resources

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### School Formative Assessment Plan (Other Evidence)

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|                                            |                                                                                 |
|--------------------------------------------|---------------------------------------------------------------------------------|
| 2.1                                        | Color Theory with Watercolor                                                    |
| Unit 2, Section 1                          | <input type="checkbox"/> Color Wheel Creation                                   |
| Original Portfolio Piece: Color Wheel      | <input type="checkbox"/> Value Scale                                            |
| 2.2                                        | Watercolor Techniques and Mixing Skin Tones                                     |
| Unit 2, Section 2                          | <input type="checkbox"/> Watercolor Technique Worksheet through guided practice |
| Original Portfolio Piece: <i>Human Eye</i> | <input type="checkbox"/> Mixing Nuetrals                                        |
|                                            | <input type="checkbox"/> Painting a human eye (Guided Practice)                 |
| 2.3                                        |                                                                                 |
| Unit 2, Section 3                          | Color Schemes in Nature                                                         |
| Original Portfolio Piece:                  |                                                                                 |
| <i>David Hockey Inspired Panorama</i>      |                                                                                 |
| 2.4                                        |                                                                                 |
| Unit 2, Section 4                          | Pen and Ink Techniques:                                                         |
| Original Portfolio Piece:                  | <input type="checkbox"/> Pen and Ink Technques                                  |
| <i>Pen and Watercolor Painting</i>         | Hatching, Cross Hatching, Stippling, Scumbling, Cross Contour                   |

## School Summative Assessment Plan

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|                                                                                                |                                                                                                                        |
|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| 2.1<br>Unit 2, Section 1<br>Original Portfolio Piece: Color Wheel                              | Color Theory with Watercolor<br><input type="checkbox"/> Original Portfolio Piece: Color Wheel                         |
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**VISUAL/PERFORMING ARTS -**

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**GLOBAL AWARENESS -** Art History