PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

<table>
<thead>
<tr>
<th>KEY CONCEPT</th>
<th>RELATED CONCEPT</th>
<th>GLOBAL CONTEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetics</td>
<td>Style, Presentation</td>
<td>Personal and Cultural Expression</td>
</tr>
</tbody>
</table>

**STATEMENT OF INQUIRY**

Perceptions of beauty vary.

**INQUIRY QUESTIONS**

**FACTUAL:** What is the difference between organic and geometric?

**FACTUAL:** What is the difference between realism and abstraction?

**CONCEPTUAL:** What defines beauty?

**DEBATABLE:** Who decides what is beautiful?

**OBJECTIVES**

**Criterion A: Knowing and Understanding**

i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of appropriate language

ii. demonstrate understanding of the role of the art form in original or displaced contexts

iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

**Criterion B: Developing Skills**

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

**Criterion C: Thinking Creatively**

i. develop a feasible, clear, imaginative, and coherent artistic intention

ii. demonstrate a range of creative thinking behaviors.

iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization

**Criterion D: Responding**

i. construct meaning and transfer learning to new settings

ii. create an artistic response that intended to reflect or impact the world around them.

iii. critique the artwork of self and others.

**SUMMATIVE ASSESSMENTS**

**Contrast Drawing (Bi)** — final drawing where students contrast organic and geometric shapes using mixed media materials.

**Still Life Drawings (Bi)** — final observational drawings of a class still life in watercolor, sharpie, conte, and pastel pencil.

**Portrait Response (Aii)** — process journal exercise where students compare two portraits of their choosing.

**Beauty Portrait Planning (Ai, Cii)** — planning of the materials, composition, and meaning of their intended Beauty Portrait.

**Beauty Portrait (Bii, Ciii, Dii)** — final artwork where students independently create a portrait in the materials of their choosing.

**Self Assessment Reflection (Ai, Di, Diii)** — written reflection on student experiences during the creation of their Beauty Portrait.

**Process Journal (Cii)** — documentation of process throughout the unit.
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APPROACHES TO LEARNING

COMMUNICATION (I. Communication Skills) Use a variety of media to communicate with a range of audiences.

SELF-MANAGEMENT (III. Organization Skills) Set goals that are challenging and realistic.

SELF-MANAGEMENT (V. Reflection Skills) Identify strengths and weaknesses of personal learning strategies.

THINKING (VIII. Creative-thinking skills) Practice visible thinking strategies and techniques.

THINKING (X. Transfer Skills) Combine knowledge, understanding, and skills to create products or solutions.

CONTENT

KNOWLEDGE:
- Students will know perceptions of beauty vary.
- Students will know the Elements of line, form, texture, shape, and space.
- Students will know the Principles of pattern, proportion, and contrast.
- Students will know the history of beauty throughout portraiture in art.
- Students will know how to connect process, planning, and ideas to skills and media.

SKILLS:
- Students will explore, investigate, and experiment with a variety of media, techniques, and processes.
- Students will research and analyze the history of beauty in art through portraiture.
- Students will write an artist statement for their Beauty Portrait piece.
- Students will self-assess.
- Students will present their work to the group.
- Students will document their ideas, experimentation, research, reflections, technical skills, and connections in their process journal.
- Students will write a reflection of their experiences.

UNDERSTANDING:
- Students will understand the concepts of perception, aesthetics, style, and beauty.

STANDARDS

Content Standard #1: Understanding and applying media, techniques, and processes.
Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks. Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.

Content Standard #2: Using knowledge of structures and functions.
Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art. Students evaluate the effectiveness of artworks in terms of organizational structures and functions. Students create artworks that use organizational principles and functions to solve specific visual arts problems.

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.
Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture. Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Content Standard #4: Understanding the visual arts in relation to history and cultures.
Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art. Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places. Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.
Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works. Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts. Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Content Standard #6: Making connections between visual arts and other disciplines.
Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis. Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.
## LEARNING EXPERIENCES & TEACHING STRATEGIES

<table>
<thead>
<tr>
<th>TIME</th>
<th>LEARNING EXPERIENCES &amp; TEACHING STRATEGIES</th>
<th>VOCAB</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class #1</td>
<td><strong>Course Intro &amp; Nature Patterns</strong> The students … ideal proportions and the beauty of patterns in nature.</td>
<td>perception beauty</td>
<td>Unit Presentation</td>
</tr>
<tr>
<td>45 min</td>
<td>Homework: Take photographs of patterns found in nature.</td>
<td>pattern</td>
<td>large paper</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>pencil</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>markers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>oil pastel</td>
</tr>
<tr>
<td>Class #2</td>
<td><strong>Patterns in Nature.</strong> The students put their photographs in the “G9 Patterns in Nature” GoogleDoc. Students then choose 3 patterns from their own photographs, 3 patterns from other's photographs, 3 patterns from the internet, and 1 free choice. They then create 10 mini-drawings exploring materials of these different patterns found in nature. The students then put all mini-drawings, print outs of their photographs of patterns, and written opinions of the materials in their process journal. Homework: Finish Process Journal explorations, if necessary.</td>
<td></td>
<td>Unit Presentation Process Journal Computers</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class #3</td>
<td><strong>Experimentation.</strong> Explanation of the Contrast Drawing Project – to create a nonrepresentational drawing where you contrast organic and geometric shapes. Students will use the pattern explorations they did last class as their sources of inspiration. The choice of materials includes any of the materials from the material exploration (graphite colored pencil, sharpie, pen, oil pastel, chalk pastel, marker, charcoal, white out), in any combination. They should use a neutral color palette and have the ability to use a variety of paper options of their choosing. The students work in their process journals exploring …... and the teacher answers questions and provides support. Homework: None.</td>
<td></td>
<td>Unit Presentation Google Doc Computers</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Class #4</td>
<td><strong>Composition Ideas.</strong> Students begin working on composition ideas in their process journals, and the teacher provides support. Homework: None.</td>
<td></td>
<td>Unit PresentationContrast Drawing Rubric</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
<td>Process Journal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>drawing materials</td>
</tr>
<tr>
<td>Class #5</td>
<td><strong>Contrast Drawing Planning.</strong> The teacher reminds the students of the highest band requirements. “You independently developed an engaging composition after multiple thoughtful composition explorations. You creatively combined a variety of materials in interesting and detailed ways. The drawing strongly contrasts organic and geometric shapes and patterns. The drawing uses other composition elements (color, texture, line, etc.) to enhance the contrast of the drawing. You were attentive to craftsmanship.” Students fill out the planning sheet and decide on final paper qualities. Then they begin working on final drawing. Homework: None.</td>
<td></td>
<td>Unit PresentationProcess Journals</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
<td>drawing materials</td>
</tr>
<tr>
<td>Class #6</td>
<td><strong>Contrast Drawing Work.</strong> Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.</td>
<td></td>
<td>Powerpoint</td>
</tr>
<tr>
<td>45 min</td>
<td></td>
<td></td>
<td>Contrast Drawing Planning Sheet</td>
</tr>
<tr>
<td>Class #7</td>
<td><strong>Contrast Drawing Work.</strong> Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.</td>
<td></td>
<td>drawing materials</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class #8</td>
<td><strong>Contrast Drawing Work.</strong> Students continue working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.</td>
<td></td>
<td>drawing materials</td>
</tr>
<tr>
<td>90 min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class #9</td>
<td><strong>Contrast Drawing Work.</strong> Students continue working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.</td>
<td></td>
<td>drawing materials</td>
</tr>
<tr>
<td>45 min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class #10</td>
<td><strong>Contrast Drawing Work.</strong> Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: Work on Contrast Drawing, if necessary.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### LEARNING EXPERIENCES & TEACHING STRATEGIES

<table>
<thead>
<tr>
<th>Class</th>
<th>Duration</th>
<th>Activity</th>
<th>Materials/Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>#11</td>
<td>90 min</td>
<td><strong>SUMMATIVE DUE – Contrast Drawing</strong> Students finish working on final contrast drawing, as the teacher answers questions and provides support. The drawing is due at the end of class.</td>
<td>drawing materials</td>
</tr>
<tr>
<td>#11</td>
<td>45 min</td>
<td><strong>Post It Critique &amp; Reflection</strong> Students will present their work to the class and answer the following questions: How did you contrast shape in your drawing? How did you add contrast to other elements in your drawing? What materials did you use? What did you learn about these materials? What do you feel are the strengths of your drawing? What do you feel are the weaknesses of your drawing? The students then complete a post it critique where they give comments for their peers.</td>
<td>critique, Unit Presentation Final Drawings</td>
</tr>
<tr>
<td>#12</td>
<td>90 min</td>
<td><strong>Beauty in Representation.</strong> The teacher introduces still life drawing. The students first draw the still life for five minutes with little instruction. The teacher then gives an explanation of the history of still lives and their connection to seeing beauty in representation. The students then draw a variety of thumbnail sketches for a set time (between 30 seconds and 10 minutes) While using a viewfinder to find interesting compositions of a large class still life, students will map out objects with dots and light lines. Then they rotate seats for new viewpoints until class is finished.</td>
<td>still life observation composition representational naturalistic Pieter Claesz’s Vanitas Still Life, Process Journal Still Life, Still Life Explorations Rubric, pencils, viewfinder</td>
</tr>
<tr>
<td>#13</td>
<td>90 min</td>
<td><strong>Still Life Explorations &amp; Rubric Explanation.</strong> The class starts with a warm up where students complete six 60 second thumbnail sketches of the still life. The teacher then explains the rubric for the final explorations. Students will create a series of 3 observational still life drawings, with a goal of being naturalistic and representational. Each drawing will be of a different viewpoint of the three different class still lives. All drawings will be made with watercolor and pen in an analogous color scheme. Finally the teacher goes through the check points in the rubric. After, students draw longer practice drawings from the still life, with the teacher giving individual technical advice.</td>
<td>composition space proportion, Unit Presentation Process Journal Still Life, Still Life Explorations Rubric, viewfinder</td>
</tr>
<tr>
<td>#14</td>
<td>45 min</td>
<td><strong>Pencil Drawings.</strong> Students begin using pencil to outline their first composition. The teacher answers questions and provides support.</td>
<td>Unit Presentation Still Life, watercolor paper, pencils, viewfinder</td>
</tr>
<tr>
<td>#15</td>
<td>90 min</td>
<td><strong>Pencil Drawings.</strong> Students begin using pencil to outline their second and third composition. The teacher answers questions and provides support.</td>
<td>Unit Presentation Still Life, watercolor paper, pencils, viewfinder</td>
</tr>
<tr>
<td>#16</td>
<td>90 min</td>
<td><strong>Introduction to Watercolor.</strong> Students start by exploring the qualities of watercolor in their process journal. The student then add watercolor details to their first drawing. The teacher answers questions and provides support.</td>
<td>Unit Presentation Process Journal Still Life, watercolor, brushes</td>
</tr>
<tr>
<td>#17</td>
<td>45 min</td>
<td><strong>Watercolor.</strong> Students continue adding watercolor details to their first drawing. The teacher answers questions and provides support.</td>
<td>Unit Presentation Still Life, watercolor, brushes</td>
</tr>
<tr>
<td>#18</td>
<td>90 min</td>
<td><strong>Watercolor.</strong> Students add watercolor details to their second drawing. The teacher answers questions and provides support.</td>
<td>Unit Presentation Still Life, watercolor, brushes</td>
</tr>
<tr>
<td>#19</td>
<td>90 min</td>
<td><strong>Watercolor.</strong> Students add watercolor details to their third drawing. The teacher answers questions and provides support.</td>
<td>Unit Presentation Still Life, watercolor, brushes</td>
</tr>
</tbody>
</table>
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LEARNING EXPERIENCES & TEACHING STRATEGIES

**Class #20 90 min**

Watercolor. Students continue adding watercolor details to their first drawing. The teacher answers questions and provides support.

Homework: Work on still life drawings, if necessary.

**Class #21 90 min**

Finishing Details. The students work towards finishing their 3 still life drawings by adding details in pen and colored pencil. The teacher answers questions and provides support.

Homework: Work on still life drawings, if necessary.

**Class #22 90 min**

SUMMATIVE DUE – Still Life Explorations

**Beauty Portrait Research.** To begin their Beauty Portrait project, students research portraits in their process journals. They are randomly given two famous portraits to research. In this research they include an explanation of contrast, a comparison of their styles, and their opinion on which is more beautiful. They document all work in their process journal and properly cite all sources. Students begin their research, and the teacher provides support and answers questions.

Homework: Work on beauty portrait research, if necessary.

**Class #23 90 min**

Beauty Portrait Research. Students continue their beauty portrait research, and the teacher provides support and answers questions.

Homework: Work on beauty portrait research, if necessary.

**Class #24 45 min**

SUMMATIVE DUE – Portrait Research

**Intro to Portrait Project.** Then the teacher introduces the Beauty Portrait Project. Students will be creating a portrait inspired by someone in their life and will have free choice in materials for this project. Students begin by brainstorming sitters and materials options in their process journals. The teacher also explains the interview and photography process, where students gather information about their sitter and take photographs of them to use as visual resources.

Homework: Interview and photograph their beauty portrait sitter.

**Class #25 90 min**

Material Exploration. Students then conduct material explorations based on the materials they wish to use in their final portrait. Student must decide on a surface to work on, which materials to use, and how to use those materials. In addition in their process journal, they should find artist as inspiration and document all thoughts and reflections. The teachers answers questions and provides support.

Homework: Interview and photograph their beauty portrait sitter.

**Class #26 90 min**

Material Exploration. Students continue their material explorations based on the materials they wish to use in their final portrait.

Homework: Interview and photograph their beauty portrait sitter.

**Class #27 45 min**

Composition Development. Students arrive to class with their photograph resources. The teacher reviews the Beauty Portrait Rubric, and students begin exploring and developing their final composition idea in their process journal.

Homework: Work on composition development, if necessary.

**Class #28 90 min**

Composition Development. Students continue exploring and developing their final composition idea in their process journal.

Homework: Work on composition development, if necessary.

**Class #29 90 min**

Composition Development. Students continue exploring and developing their final composition idea in their process journal.

Homework: Work on composition development, if necessary.
## Class #30
45 min

**SUMMATIVE DUE – Beauty Portrait Planning**

**Completing Planning Questions.** Students complete their planning questions and final composition idea. Students check in with the teacher before working on their final portrait.

**Homework:** None.

## Class #31
90 min

**Individual Work on Beauty Portrait.** Students work individually on their beauty portraits. The teacher answers questions and provides support.

**Homework:** Work on Beauty Portrait.

## Class #32
90 min

**Individual Work on Beauty Portrait.** Students work individually on their beauty portraits. The teacher answers questions and provides support.

**Homework:** Work on Beauty Portrait.

## Class #33
45 min

**Individual Work on Beauty Portrait.** Students work individually on their beauty portraits. The teacher answers questions and provides support.

**Homework:** Work on Beauty Portrait.

## Class #34
90 min

**Individual Work on Beauty Portrait.** Students work individually on their beauty portraits. The teacher answers questions and provides support.

**Homework:** Work on Beauty Portrait.

## Class #35
90 min

**SUMMATIVE DUE – Beauty Portrait Share.** Students share their final beauty portraits. Then students work on their writing their artist statement to accompany their final displayed work.

**Homework:** None.

## Class #36
90 min

**Work on Reflection & Process Journal.** Students begin working on their end of unit self assessment reflection and prepare their process journal for assessment. For the reflection, students answer the following questions:

- Describe your Beauty Portrait process. How did your ideas change throughout the process? What challenges did you encounter? How does this artwork represent your sitter? How does this artwork represent your definition of beauty? How does this artwork represent you as an artist? After this experience of independently producing your own artwork, how do you want others to see you as an artist? Moving forward with future projects, what materials interest you? What concepts interest you? Which art movements or artists interest you? How successful do you feel you were at independently creating your own artwork? Look at this artwork, what are your strengths and weaknesses? What would you do differently if you could do it again?

**Homework:** Work on reflection and process journal.

## Class #37
45 min

**SUMMATIVE DUE – Self Assessment Reflection**

**SUMMATIVE DUE – Process Journal**
Your project is to create a nonrepresentational drawing where you contrast organic and geometric shapes. You will use the pattern explorations we did last class as your sources of inspiration. Your choice of materials includes any of the materials from our material exploration (graphite colored pencil, sharpie, pen, oil pastel, chalk pastel, marker, charcoal, white out), in any combination. You should use a neutral color palette and a variety of paper options.

**PROCESS**

- Complete your nature pattern material explorations.
- Decide on the materials you would like to use in your final drawing.
- Brainstorm possible organic and geometric shapes you would like to contrast in your drawing.
- Draw 3-5 creative thumbnail sketches of different compositions you could do.
- Decide on a final composition idea and write your intention plan.
- Create a practice drawing with your chosen materials in your sketchbook.
- Reflect on any changes you may want to make in your final drawing.
- Create your final drawing.
- Write notes of your creation process (challenges, changes, reflections, etc).

**PRODUCT GOALS**

- Design a composition after multiple composition explorations and reflections.
- Creatively use and combine a variety of materials in interesting and detailed ways.
- Strongly contrast organic and geometric shapes and patterns.
- Be attentive to craftsmanship.

### CRITERION Bi: DEVELOPING SKILLS

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>You independently developed an engaging composition after multiple thoughtful composition explorations and reflections.</td>
</tr>
<tr>
<td>5-6</td>
<td>You developed a composition after some composition explorations and reflections.</td>
</tr>
<tr>
<td>3-4</td>
<td>You developed a composition, but you could have done more composition explorations and reflections.</td>
</tr>
<tr>
<td>1-2</td>
<td>You developed a weak composition after no composition explorations and reflections.</td>
</tr>
</tbody>
</table>

- You creatively combined a variety of materials in interesting and detailed ways.
- The drawing strongly contrasts organic and geometric shapes.
- You were attentive to craftsmanship.
- The drawing contrasts organic and geometric shapes.
- You used materials, but did not combine them in interesting ways.
- The drawing does not contrast organic and geometric shapes.
You will complete a series of 3 observational still life drawings. Your goal for these drawings is to be naturalistic and representational.

- Each drawing will be of a different viewpoint from the three different still lives.
- These drawings should be representative of your best observational drawing skills. That means you should be attentive to detail, composition, space, and proportion.
  - **COMPOSITION**: the thoughtful arrangement of objects within the frame, with attention to the Principles of Design
  - **PROPORTION**: the size relationship between two or more objects; how the parts fit together to make a whole
  - **SPACE**: how shapes are arranged in an artwork
- All drawings will consist of an analogous color scheme, white and black.
- Students will plan their compositions in pencil, add color in watercolor, and add details in pen.

## CRITERION Bi: DEVELOPING SKILLS

<table>
<thead>
<tr>
<th>Range</th>
<th>Description</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>Student demonstrates excellent acquisition and development of the skills and techniques of the art form studied.</td>
<td>All drawings consist of interesting and well-planned compositions. All drawings demonstrate naturalism with accurate proportion and sense of space. All drawings demonstrate detailed, appropriate, and creative use of materials. You were attentive to craftsmanship.</td>
</tr>
<tr>
<td>5-6</td>
<td>Student demonstrates substantial acquisition and development of the skills and techniques of the art form studied.</td>
<td>Some of the drawings consist of interesting and well-planned compositions. Some of the drawings demonstrate naturalism with accurate proportion and sense of space. Some of the drawings demonstrate detailed, appropriate, and creative use of materials.</td>
</tr>
<tr>
<td>3-4</td>
<td>Student demonstrates adequate acquisition and development of the skills and techniques of the art form studied.</td>
<td>Few of the drawings consist of interesting and well-planned compositions. Few of the drawings demonstrate naturalism with accurate proportion and sense of space. Few of the drawings demonstrate detailed, appropriate, and creative use of materials.</td>
</tr>
<tr>
<td>1-2</td>
<td>Student demonstrates limited acquisition and development of the skills and techniques of the art form studied.</td>
<td>None of the drawings consist of interesting and well-planned compositions. None of the drawings demonstrate naturalism with accurate proportion and sense of space. None of the drawings demonstrate detailed, appropriate, and creative use of materials.</td>
</tr>
</tbody>
</table>
Portrait Research & Response

TASK SPECIFIC CLARIFICATIONS

You will randomly select two portraits. In your sketchbook, you will research and present the following: explanation of context or each piece, a compare and contrast of their styles (elements and principles), and your opinion. This should take up one spread (two pages) in your sketchbook. Be sure to include printed images of your portraits. You may hand-write or type your content. You must also include a MLA style bibliography to accompany your research.

ART HISTORICAL DESCRIPTION & CONTEXT
Basic description of the artwork (artist, date, movement, materials, etc.)
Explanation of the art historical context or the reason it was created.
- What are the cultural, social, political, historical, and personal circumstances under which this artwork was created? What were the artist’s intentions? What is its purpose?

COMPARISON OF STYLE (ELEMENTS & PRINCIPLES)
Description of 2-3 similarities between the two portraits.
Description of 2-3 differences between the two portraits.
- Compare and contrast the elements: line, shape, color, value, form, texture, and space.
- Compare and contrast the principles: balance, contrast, emphasis, movement, pattern, rhythm, and unity.

BEAUTY OPINION
In your opinion, which of these two portraits is more beautiful, and why? Give 2-3 justifications as to why you chose this portrait as being more beautiful.

BIBLIOGRAPHY
MLA Format (in-text citations for facts).
At least 3 sources (1 must be a book).

<table>
<thead>
<tr>
<th>CRITERION A: KNOWING &amp; UNDERSTANDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
</tr>
<tr>
<td>ii. The student demonstrates <strong>excellent</strong> understanding of the role of the art form in original or displaced contexts.</td>
</tr>
<tr>
<td>☐ You give a thorough and complete description of the artworks.</td>
</tr>
<tr>
<td>☐ You give a thorough and complete reason for why both portraits were created.</td>
</tr>
<tr>
<td>☐ You describe 2-3 thoughtful and detailed similarities.</td>
</tr>
<tr>
<td>☐ You describe 2-3 thoughtful and detailed differences.</td>
</tr>
<tr>
<td>☐ Your opinion is honest and well supported by your justifications.</td>
</tr>
<tr>
<td>5-6</td>
</tr>
<tr>
<td>ii. The student demonstrates <strong>substantial</strong> understanding of the role of the art form in original or displaced contexts.</td>
</tr>
<tr>
<td>☐ You give a description of the artworks.</td>
</tr>
<tr>
<td>☐ You give a reason for why both portraits were created.</td>
</tr>
<tr>
<td>☐ You describe 2-3 similarities.</td>
</tr>
<tr>
<td>☐ You describe 2-3 differences.</td>
</tr>
<tr>
<td>☐ Your opinion is supported by your justifications.</td>
</tr>
<tr>
<td>3-4</td>
</tr>
<tr>
<td>ii. The student demonstrates <strong>adequate</strong> understanding of the role of the art form in original or displaced contexts.</td>
</tr>
<tr>
<td>☐ You attempt to give a description of the artworks.</td>
</tr>
<tr>
<td>☐ You attempt to give a reason for why both portraits were created.</td>
</tr>
<tr>
<td>☐ You attempt to describe 2-3 similarities.</td>
</tr>
<tr>
<td>☐ You attempt to describe 2-3 differences.</td>
</tr>
<tr>
<td>☐ You attempted to give an opinion.</td>
</tr>
<tr>
<td>1-2</td>
</tr>
<tr>
<td>ii. The student demonstrates <strong>limited</strong> understanding of the role of the art form in original or displaced contexts.</td>
</tr>
<tr>
<td>☐ You are not yet able to give a description of the artworks.</td>
</tr>
<tr>
<td>☐ You are not yet able to give a reason for why both portraits were created.</td>
</tr>
<tr>
<td>☐ You are not yet able to describe similarities.</td>
</tr>
<tr>
<td>☐ You are not yet able to describe differences.</td>
</tr>
<tr>
<td>☐ You are not yet able to give an opinion.</td>
</tr>
<tr>
<td>Name of sitter</td>
</tr>
<tr>
<td>---------------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>What is your email?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>What is your age?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>What is your profession?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Where do you live?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>What are a few of your “favorites” (for example – color, ice cream flavor, musician, etc)?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Is there a type of art or visual artist that you like? Why?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Will you please describe a memory from your years in high school?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>(DESIGN YOUR OWN QUESTION).</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
PHOTOGRAPHY TIPS...

Try different angles/perspectives.
Try different crops.
Capture the in-between moments.
Highlight your subject’s best features.
Use a simple prop.
Find a fun backdrop.

KEEP IN MIND...

LIGHT — move towards a light source.
When in doubt, go outside!
SHARPNESS — in order to be a helpful resource, make sure your photographs are sharp, not blurry!

(You need 8 to 10 photographs!)

What is your definition of beauty? What makes someone beautiful?
### CRITERION A: KNOWLEDGE AND UNDERSTANDING

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
<th>Clarifications</th>
</tr>
</thead>
</table>
| 7-8   | The student demonstrates **excellent** use of acquired knowledge to purposefully inform artistic decisions in the process of creating a portrait. | - You described a detailed and thoughtful material plan, with a strong connection to your variety of explorations and prior knowledge.  
- Your knowledge of the sitter is thoughtfully reflected and represented in your final composition idea.  
- Your final portrait composition and proportions are obviously referenced from your photography sources. |
| 5-6   | The student demonstrates **substantial** use of acquired knowledge to purposefully inform artistic decisions in the process of creating a portrait. | - You described your material plan.  
- Your knowledge of the sitter is represented in your final composition idea.  
- Your final portrait composition and proportions are somewhat referenced from your photography sources. |
| 3-4   | The student demonstrates **adequate** use of acquired knowledge to purposefully inform artistic decisions in the process of creating a portrait. | - You described your material plan, but it could be more detailed and thoughtful or better connected to your material explorations.  
- Your knowledge of the sitter is weakly represented in your final composition idea.  
- Your final portrait composition and proportions are barely referenced from your photography sources. |
| 1-2   | The student demonstrates **limited** use of acquired knowledge to purposefully inform artistic decisions in the process of creating a portrait. | - You did not describe your material plan.  
- Your knowledge of the sitter is not represented in your final composition idea.  
- Your final portrait composition and proportions are not referenced from your photography sources. |

### CRITERION C: THINKING CREATIVELY

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
<th>Clarifications</th>
</tr>
</thead>
</table>
| 7-8   | The student demonstrates **excellent** artistic intention that is **consistently** feasible, clear, imaginative, and coherent. | - Your final composition is extremely well developed, detailed, creative, and thoughtful.  
- Your explanation of your choice in materials is very thoughtful and reflective.  
- Your explanation of your choice in composition is very thoughtful and reflective.  
- Your timeline is extremely well-planned and feasible.  
- Your written explanation and final composition are consistently aligned. |
| 5-6   | The student demonstrates **substantial** artistic intention that is **often** feasible, clear, imaginative, and coherent. | - Your final composition is well developed or thoughtful.  
- Your explanation of your choice in materials is thoughtful or reflective.  
- Your explanation of your choice in composition is thoughtful or reflective.  
- Your timeline is somewhat well-planned and feasible.  
- Your written explanation and final composition are somewhat aligned. |
| 3-4   | The student demonstrates **adequate** artistic intention that is **occasionally** feasible, clear, imaginative, and coherent. | - Your final composition is slightly well developed or thoughtful.  
- Your explanation of your choice in materials is slightly thoughtful or reflective.  
- Your explanation of your choice in composition is slightly thoughtful and reflective.  
- Your timeline is slightly well-planned and feasible.  
- Your written explanation and final composition are slightly aligned. |
| 1-2   | The student demonstrates **limited** artistic intention that is **rarely** feasible, clear, imaginative, and coherent. | - Your final composition is not well developed and thoughtful.  
- Your explanation of your choice in materials is not thoughtful and reflective.  
- Your explanation of your choice in composition is not thoughtful and reflective.  
- Your timeline is not well-planned and feasible.  
- Your written explanation and final composition are not aligned. |
PLANNING QUESTIONS

Describe how you plan on using materials in this project. Reference your material explorations and prior knowledge of these materials. (Aiii)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How did your knowledge of the sitter influence your final plan? Describe what you included or the decisions you made that are a result of knowing your sitter. (Aiii)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Why are these materials the best choice for you and this project? (Ci)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How and why did you decide on this final composition? (Ci)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Describe your timeline for this project. What will you need to do to get this completed in time? (Ci)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
# Beauty Portrait

## TASK SPECIFIC CLARIFICATIONS

<table>
<thead>
<tr>
<th>CRITERION A: Developing Skills</th>
<th>7-8</th>
<th>5-6</th>
<th>3-4</th>
<th>1-2</th>
</tr>
</thead>
</table>
| ii. The student demonstrates **excellent** application of skills and techniques to create a portrait. | O Your final portrait has decisive, accurate, and naturalistic proportions.  
O You thoughtfully used your materials with a variety of engaging details.  
O You creatively and innovatively used your materials while focusing on your strengths as an artist.  
O You were strongly attentive to craftsmanship. | O Your final portrait has somewhat accurate proportions.  
O You used your materials with some variety of details.  
O You used your materials with some creativity. | O Your final portrait has few accurate proportions.  
O You used your materials with few details.  
O You used your materials little creatively. | O Your final portrait does not have accurate proportions.  
O You used your materials have no details.  
O You used your materials with no creativity. |
| iii. The student demonstrates **substantial** application of skills and techniques to create a portrait. | O Your final portrait has clearly and strongly reflected your identification of your sitter to your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |
| iii. The student demonstrates **adequate** exploration of ideas to **purposefully** shape artistic intention through to a point of realization. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |
| iii. The student demonstrates **limited** exploration of ideas to create a portrait. | O Your final portrait thoroughly and effectively represents your clear identification and meaningful understanding of your sitter.  
O Your artist statement thoroughly and effectively connects and evaluates your identification of your sitter to your final portrait. | O Your final portrait represents your identification of your sitter.  
O Your artist statement connects your identification of your sitter to your final portrait. | O Your final portrait slightly represents your identification of your sitter.  
O Your artist statement slightly connects your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. |

## CRITERION C: Thinking Creatively

<table>
<thead>
<tr>
<th>CRITERION C: Thinking Creatively</th>
<th>7-8</th>
<th>5-6</th>
<th>3-4</th>
<th>1-2</th>
</tr>
</thead>
</table>
| iii. The student demonstrates **excellent** exploration of ideas to **effectively** shape artistic intention through to a point of realization. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |
| iii. The student demonstrates **substantial** exploration of ideas to shape artistic intention through to a point of realization. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |
| iii. The student demonstrates **adequate** exploration of ideas to shape artistic intention through to a point of realization. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |
| iii. The student demonstrates **limited** exploration of ideas to shape artistic intention through to a point of realization. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is clearly and strongly reflected in your final portrait.  
O If changes were made, they were changes that enhanced and strengthened the original portrait plan. | O Your material explorations are clearly and strongly reflected in your final portrait.  
O Your composition planning is reflected in your final portrait.  
O If changes were made, they were changes that added some improvements to the original portrait plan. | O Your material explorations are slightly reflected in your final portrait.  
O Your composition planning is slightly reflected in your final portrait.  
O If changes were made, they were changes that took away from the original portrait plan. | O Your material explorations are not reflected in your final portrait.  
O Your composition planning is not reflected in your final portrait.  
O If changes were made, they were changes that negatively affected the original portrait plan. |

## CRITERION D: Responding

<table>
<thead>
<tr>
<th>CRITERION D: Responding</th>
<th>7-8</th>
<th>5-6</th>
<th>3-4</th>
<th>1-2</th>
</tr>
</thead>
</table>
| ii. The student creates an **excellent** artistic response that intends to **effectively** reflect the world around him or her. | O Your final portrait thoroughly and effectively represents your clear identification and meaningful understanding of your sitter.  
O Your artist statement thoroughly and effectively connects and evaluates your identification of your sitter to your final portrait. | O Your final portrait represents your identification of your sitter.  
O Your artist statement connects your identification of your sitter to your final portrait. | O Your final portrait slightly represents your identification of your sitter.  
O Your artist statement slightly connects your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. |
| ii. The student creates a **substantial** artistic response that intends to reflect world around him or her. | O Your final portrait represents your identification of your sitter.  
O Your artist statement connects your identification of your sitter to your final portrait. | O Your final portrait represents your identification of your sitter.  
O Your artist statement connects your identification of your sitter to your final portrait. | O Your final portrait slightly represents your identification of your sitter.  
O Your artist statement slightly connects your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. |
| ii. The student creates an **adequate** artistic response that intends to reflect the world around him or her. | O Your final portrait slightly represents your identification of your sitter.  
O Your artist statement slightly connects your identification of your sitter to your final portrait. | O Your final portrait slightly represents your identification of your sitter.  
O Your artist statement slightly connects your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. |
| ii. The student creates a **limited** artistic response that may intend to reflect the world around him or her | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. | O Your final portrait does not represent your identification of your sitter.  
O Your artist statement does not connect your identification of your sitter to your final portrait. |
Message/Intention
- What are your intentions in creating this piece?
- Why did you choose to represent this piece in this way?
- How is this piece a reflection of you?

Inspirations/Influences
- What about your sitter inspires you?
- How are these inspirations expressed in your work?

Media/Processes/Techniques
- How do your techniques and style relate to your vision/philosophy as an artist?

Possible Sentence Stems
- I enjoy the process of...
- My work deals with...
- This artwork is based on...
- My work is...
- The purpose behind my work is...
- I like the idea that...
- I am exploring the...
- My technique...
### CRITERION Cii: THINKING CREATIVELY

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
</table>
| 7-8   | **excellent** range of creative-thinking behaviors. | - You successfully fulfilled all the process journal tasks throughout the unit.  
- You demonstrated original ideas, experimentations, and opinions.  
- You thought of creative and imaginative solutions to questions, tasks, or problems.  
- The process journal is well crafted and organized. |
| 5-6   | **substantial** range of creative-thinking behaviors. | - You fulfilled all the process journal tasks throughout the unit.  
- You demonstrated some original ideas, experimentations, and opinions.  
- You thought of some creative and imaginative solutions to questions, tasks, or problems. |
| 3-4   | **adequate** range of creative-thinking behaviors. | - You fulfilled most of the process journal tasks throughout the unit, but a few are missing.  
- You demonstrated few ideas, experimentations, and opinions.  
- You thought of few solutions to questions, tasks, or problems. |
| 1-2   | **limited** range of creative-thinking behaviors. | - You attempted to fulfill the process journal tasks throughout the unit, but many are missing.  
- The process journal is not well crafted and organized. |
### Self Assessment Reflection

#### TASK SPECIFIC CLARIFICATIONS

Typed, double-spaced, 12 pt. font, 1-2 pages in length. Do not rewrite the questions.

<table>
<thead>
<tr>
<th>Criterion Ai</th>
<th>Description your Beauty Portrait process (explorations, materials, composition). How does this artwork represent your sitter? How does this artwork represent your definition of beauty?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion Di</td>
<td>How does this artwork represent you as an artist? After this experience of independently producing your own artwork, how do you want others to see you as an artist? Moving forward with future projects, what materials, concepts, art styles, or artists interest you?</td>
</tr>
<tr>
<td>Criterion Diii</td>
<td>How successful do you feel you were at independently creating your own work? Looking at this artwork, what are your strengths and weaknesses? What would you do differently if you could do it again?</td>
</tr>
</tbody>
</table>

### CRITERION Ai: KNOWING & UNDERSTANDING

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>The student demonstrates <strong>excellent</strong> knowledge and understanding of the art form studied, including concepts, processes, and <strong>excellent</strong> use of subject specific terminology.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student demonstrates <strong>substantial</strong> knowledge and understanding of the art form studied, including concepts, processes, and <strong>substantial</strong> use of subject specific terminology.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student demonstrates <strong>adequate</strong> knowledge and understanding of the art form studied, including concepts, processes, and <strong>adequate</strong> use of subject specific terminology.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student demonstrates <strong>limited</strong> knowledge and understanding of the art form studied, including concepts, processes, and <strong>limited</strong> use of subject specific terminology.</td>
</tr>
</tbody>
</table>

- You used all correct subject specific terminology.
- You gave a detailed and reflective description of your process.
- You gave a detailed and reflective explanation of how your artwork represents your sitter.

### CRITERION Di: RESPONDING

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>The student constructs meaning with <strong>depth and insight</strong> and <strong>effectively</strong> transfers learning to new settings.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student constructs <strong>appropriate</strong> meaning and <strong>regularly</strong> transfers learning to new settings.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student constructs <strong>adequate</strong> meaning and <strong>occasionally</strong> transfers learning to new settings.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student constructs <strong>limited</strong> meaning and <strong>may</strong> transfer learning to new settings.</td>
</tr>
</tbody>
</table>

- You gave a detailed and reflective explanation of how your artwork represents you as an artist.
- You gave a detailed and reflective explanation of how you want others to see you as an artist.
- You explained many thoughtful and personal materials, concepts, art styles, and artists that interest you.

### CRITERION Diii: RESPONDING

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>The student presents an <strong>excellent</strong> critique of the artwork of self and others.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student presents a <strong>substantial</strong> critique of the artwork of self and others.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student presents an <strong>adequate</strong> critique of the artwork of self and others.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student presents a <strong>limited</strong> critique of the artwork of self and others.</td>
</tr>
</tbody>
</table>

- You responded thoughtfully and honestly about the proposed success of your portrait.
- You gave detailed and reflective descriptions of your strengths.
- You gave detailed and reflective descriptions of your weaknesses.
- You successfully reflected on multiple things you could have done differently with your portrait.