

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

KEY CONCEPT	RELATED CONCEPT	GLOBAL CONTEXT
Aesthetics	Style, Presentation	Personal and Cultural Expression
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

- demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of appropriate language
- demonstrate understanding of the role of the art form in original or displaced contexts
- use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Criterion B: Developing Skills

- demonstrate the acquisition and development of the skills and techniques of the art form studied
- demonstrate the application of skills and techniques to create, perform and/or present art.

Criterion C: Thinking Creatively

- develop a feasible, clear, imaginative, and coherent artistic intention
- demonstrate a range of creative thinking behaviors.
- demonstrate the exploration of ideas to shape artistic intention through to a point of realization

Criterion D: Responding

- construct meaning and transfer learning to new settings
- create an artistic response that intended to reflect or impact the world around them.
- 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 (Aiii, Ci) — *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.*

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

APPROACHES TO LEARNING

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

SELF-MANAGEMENT (V. Reflection Skills) Keep a journal to record reflections.

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.

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

LEARNING EXPERIENCES & TEACHING STRATEGIES

TIME	LEARNING EXPERIENCES & TEACHING STRATEGIES	VOCAB	RESOURCES
Class #1 45 min	Course Intro & Nature Patterns The students ... ideal proportions and the beauty of patterns in nature. Homework: Take photographs of patterns found in nature.	perception beauy pattern	Unit Presentation large paper pencil markers oil pastel
Class #2 90 min	Patterns in Nature. 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.		Unit Presentation Process Journal Computers
Class #3 90 min	Experimentation. 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.		Unit Presentation G9 Patterns in Nature Google Doc Computers square papers drawing materials (graphite, colored pencil, sharpie, pen, oil pastel, chalk pastel, marker, charcoal, white out)
Class #4 90 min	Composition Ideas. Students begin working on composition ideas in their process journals, and the teacher provides support. Homework: None.	contrast organic geometric shape	Unit Presentation Contrast Drawing Rubric Process Journal drawing materials
Class #5 90 min	Contrast Drawing Planning. 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. <i>You were attentive to craftsmanship.</i> " Students fill out the planning sheet and decide on final paper qualities. Then they begin working on final drawing. Homework: None.		Unit Presentation Process Journals drawing materials
Class #6 45 min	Contrast Drawing Work. Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.		Powerpoint Contrast Drawing Planning Sheet drawing materials drawing paper options
Class #7 90 min	Contrast Drawing Work. Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.		drawing materials
Class #8 90 min	Contrast Drawing Work. Students continue working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.		drawing materials
Class #9 45 min	Contrast Drawing Work. Students continue working on final contrast drawing, as the teacher answers questions and provides support. Homework: None.		drawing materials
Class #10 45 min	Contrast Drawing Work. Students BEGIN working on final contrast drawing, as the teacher answers questions and provides support. Homework: Work on Contrast Drawing, if necessary.		

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

LEARNING EXPERIENCES & TEACHING STRATEGIES

SUMMATIVE DUE – Contrast Drawing			
Class #11 90 min	Contrast Drawing Work. Students finish working on final contrast drawing, as the teacher answers questions and provides support. The drawing is due at the end of class. Homework: None.		drawing materials
Class #11 45 min	Post It Critique & Reflection 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. Homework: None.	critique	Unit Presentation Final Drawings
Class #12 90 min	Beauty in Representation. 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. Homework: None.	still life observation composition representational naturalistic Pieter Claesz's Vanitas Still Life	Unit Presentation Process Journal Still Life pencils viewfinder
Class #13 90 min	Still Life Explorations & Rubric Explanation. The class starts with a warm up were students complete six 60 second thumbnail sketches of the still life. The teacher then explain 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. Homework: None.	composition space proportion	Unit Presentation Process Journal Still Life Still Life Explorations Rubric pencils viewfinder
Class #14 45 min	Pencil Drawings. Students begin using pencil to outline their first composition. The teacher answers questions and provides support. Homework: None.		Unit Presentation Still Life watercolor paper pencils viewfinder
Class #15 90 min	Pencil Drawings. Students begin using pencil to outline their second and third composition. The teacher answers questions and provides support. Homework: None.		Unit Presentation Still Life watercolor paper pencils viewfinder
Class #16 90 min	Introduction to Watercolor. 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. Homework: None.		Unit Presentation Still Life Process Journal watercolor water brushes
Class #17 45 min	Watercolor. Students continue adding watercolor details to their first drawing. The teacher answers questions and provides support. Homework: None.		Unit Presentation Still Life watercolor water brushes
Class #18 90 min	Watercolor. Students add watercolor details to their second drawing. The teacher answers questions and provides support. Homework: None.		Unit Presentation Still Life watercolor water brushes
Class #19 90 min	Watercolor. Students add watercolor details to their third drawing. The teacher answers questions and provides support. Homework: None.		Unit Presentation Still Life watercolor water brushes

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

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.		Unit Presentation Still Life sharpie colored pencils
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.		Unit Presentation Still Life sharpie colored pencils
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.	Leonardo's <i>Mona Lisa</i> Klimt's <i>Adele Block-Bauer</i> Warhol's <i>Gold Marilyn</i> Vermeer's <i>Girl with the Pearl Earring</i> Picasso's <i>Le Reve</i> Caravaggio's <i>Bacchus</i> Van Gogh's <i>Portrait of Dr. Gachet</i> Lichtenstein's <i>Drowning Girl</i> Magritte's <i>The Son of Man</i>	Unit Presentation Portrait Research Rubric Process Journal Computers various art history textbooks
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.		Unit Presentation Process Journal Computers various art history textbooks
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.	beauty portrait	Unit Presentation Process Journal Computer Beauty Planning Rubric Beauty Portrait Interview Questions
Class #25 90 min	Material Exploration. Student 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.		Unit Presentation Process Journal Various surfaces (drawing paper, watercolor paper, bristol paper, boards, canvas) Various materials (pencil, colored pencil, pastel, charcoal, pen, marker, acrylic, watercolor, collage, graphics)
Class #26 90 min	Material Exploration. Student continue their material explorations based on the materials they wish to use in their final portrait. Homework: Interview and photograph their beauty portrait sitter.		Unit Presentation Process Journal various surfaces various materials
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.		Unit Presentation Process Journal Photographic references Free choice materials
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.		Unit Presentation Process Journal Photographic references Free choice materials
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.		Unit Presentation Process Journal Photographic references Free choice materials

PERCEPTIONS OF BEAUTY

Lauren Robles | MYP Visual Art | Grade 9

LEARNING EXPERIENCES & TEACHING STRATEGIES

Class #30 45 min	<p style="text-align: center;">SUMMATIVE DUE – Beauty Portrait Planning</p> <p>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.</p>	<p>Unit Presentation Beauty Portrait Planning Rubric</p> <p>Materials chosen by the students</p>
Class #31 90 min	<p>Individual Work on Beauty Portrait. Students work individually on their beauty portraits. The teacher answers questions and provides support. Homework: Work on Beauty Portrait.</p>	Materials chosen by the students
Class #32 90 min	<p>Individual Work on Beauty Portrait. Students work individually on their beauty portraits. The teacher answers questions and provides support. Homework: Work on Beauty Portrait.</p>	Materials chosen by the students
Class #33 45 min	<p>Individual Work on Beauty Portrait. Students work individually on their beauty portraits. The teacher answers questions and provides support. Homework: Work on Beauty Portrait.</p>	Materials chosen by the students
Class #34 90 min	<p>Individual Work on Beauty Portrait. Students work individually on their beauty portraits. The teacher answers questions and provides support. Homework: Work on Beauty Portrait.</p>	Materials chosen by the students
Class #35 90 min	<p style="text-align: center;">SUMMATIVE DUE – Beauty Portrait</p> <p>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.</p>	Materials chosen by the students
Class #36 90 min	<p>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: <i>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?</i> Homework: Work on reflection and process journal.</p>	Reflection Criterion Rubric Process Journal
Class #37 45 min	<p style="text-align: center;">SUMMATIVE DUE – Self Assessment Reflection SUMMATIVE DUE – Process Journal</p>	

Contrast Drawing

TASK SPECIFIC CLARIFICATIONS



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

CRITERION Bi: DEVELOPING SKILLS		
7-8	i. The student demonstrates excellent acquisition and development of the skills and techniques of the art form studied.	<ul style="list-style-type: none"> <input type="radio"/> You independently developed an engaging composition after multiple thoughtful composition explorations and reflections. <input type="radio"/> You creatively combined a variety of materials in interesting and detailed ways. <input type="radio"/> The drawing strongly contrasts organic and geometric shapes. <input type="radio"/> You were attentive to craftsmanship.
5-6	i. The student demonstrates substantial acquisition and development of the skills and techniques of the art form studied.	<ul style="list-style-type: none"> <input type="radio"/> You developed a composition after some composition explorations and reflections. <input type="radio"/> You combined materials in interesting ways. <input type="radio"/> The drawing contrasts organic and geometric shapes.
3-4	i. The student demonstrates adequate acquisition and development of the skills and techniques of the art form studied.	<ul style="list-style-type: none"> <input type="radio"/> You developed a composition, but you could have done more composition explorations and reflections. <input type="radio"/> You combined materials, but you could have done so in more interesting ways. <input type="radio"/> The drawing attempts to contrast organic and geometric shapes, but it could be more intentional.
1-2	i. The student demonstrates limited acquisition and development of the skills and techniques of the art form studied.	<ul style="list-style-type: none"> <input type="radio"/> You developed a weak composition after no composition explorations and reflections. <input type="radio"/> You used materials, but did not combine them in interesting ways. <input type="radio"/> The drawing does not contrast organic and geometric shapes.

Still Life Explorations

TASK SPECIFIC CLARIFICATIONS

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 lifes.
- 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

7-8	i. The student demonstrates excellent acquisition and development of the skills and techniques of the art form studied.	<input type="radio"/> All drawings consist of interesting and well-planned compositions. <input type="radio"/> All drawings demonstrate naturalism with accurate proportion and sense of space. <input type="radio"/> All drawings demonstrate detailed, appropriate, and creative use of materials. <input type="radio"/> You were attentive to craftsmanship.
5-6	i. The student demonstrates substantial acquisition and development of the skills and techniques of the art form studied.	<input type="radio"/> Some of the drawings consist of interesting and well-planned compositions. <input type="radio"/> Some of the drawings demonstrate naturalism with accurate proportion and sense of space. <input type="radio"/> Some of the drawings demonstrate detailed, appropriate, and creative use of materials.
3-4	i. The student demonstrates adequate acquisition and development of the skills and techniques of the art form studied.	<input type="radio"/> Few of the drawings consist of interesting and well-planned compositions. <input type="radio"/> Few of the drawings demonstrate naturalism with accurate proportion and sense of space. <input type="radio"/> Few of the drawings demonstrate detailed, appropriate, and creative use of materials.
1-2	i. The student demonstrates limited acquisition and development of the skills and techniques of the art form studied.	<input type="radio"/> None of the drawings consist of interesting and well-planned compositions. <input type="radio"/> None of the drawings demonstrate naturalism with accurate proportion and sense of space. <input type="radio"/> None of the drawings demonstrate detailed, appropriate, and creative use of materials.

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).

CRITERION A: KNOWING & UNDERSTANDING

CRITERION A: KNOWING & UNDERSTANDING		
7-8	ii. The student demonstrates excellent understanding of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none">○ You give a thorough and complete description of the artworks.○ You give a thorough and complete reason for why both portraits were created.○ You describe 2-3 thoughtful and detailed similarities.○ You describe 2-3 thoughtful and detailed differences.○ Your opinion is honest and well supported by your justifications.
5-6	ii. The student demonstrates substantial understanding of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none">○ You give a description of the artworks.○ You give a reason for why both portraits were created.○ You describe 2-3 similarities.○ You describe 2-3 differences.○ Your opinion is supported by your justifications.
3-4	ii. The student demonstrates adequate understanding of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none">○ You attempt to give a description of the artworks.○ You attempt to give a reason for why both portraits were created.○ You attempt to describe 2-3 similarities.○ You attempt to describe 2-3 differences.○ You attempted to give an opinion.
1-2	ii. The student demonstrates limited understanding of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none">○ You are not yet able to give a description of the artworks.○ You are not yet able to give a reason for why both portraits were created.○ You are not yet able to describe similarities.○ You are not yet able to describe differences.○ You are not yet able to give an opinion.

BEAUTY PORTRAIT

Interview Questions

Name of sitter

Relationship to you

What is your email?

What is your age?

What is your profession?

Where do you live?

What are a few of your "favorites" (for example – color, ice cream flavor, musician, etc)?

Is there a type of art or visual artist that you like? Why?

Will you please describe a memory from your years in high school?

(DESIGN YOUR OWN QUESTION).

Beauty Portrait Planning

TASK SPECIFIC CLARIFICATIONS

CRITERION A: KNOWLEDGE AND UNDERSTANDING

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

CRITERION C: THINKING CREATIVELY

7-8	i. The student demonstrates excellent artistic intention that is consistently feasible, clear, imaginative, and coherent.	<input type="checkbox"/> <i>Your final composition is extremely well developed, detailed, creative, and thoughtful.</i> <input type="checkbox"/> <i>Your explanation of your choice in materials is very thoughtful and reflective.</i> <input type="checkbox"/> <i>Your explanation of your choice in composition is very thoughtful and reflective.</i> <input type="checkbox"/> <i>Your timeline is extremely well-planned and feasible.</i> <input type="checkbox"/> <i>Your written explanation and final composition are consistently aligned.</i>
5-6	i. The student demonstrates substantial artistic intention that is often feasible, clear, imaginative, and coherent.	<input type="checkbox"/> <i>Your final composition is well developed or thoughtful.</i> <input type="checkbox"/> <i>Your explanation of your choice in materials is thoughtful or reflective.</i> <input type="checkbox"/> <i>Your explanation of your choice in composition is thoughtful or reflective.</i> <input type="checkbox"/> <i>Your timeline is somewhat well-planned and feasible.</i> <input type="checkbox"/> <i>Your written explanation and final composition are somewhat aligned.</i>
3-4	i. The student demonstrates adequate artistic intention that is occasionally feasible, clear, imaginative, and coherent.	<input type="checkbox"/> <i>Your final composition is slightly well developed or thoughtful.</i> <input type="checkbox"/> <i>Your explanation of your choice in materials is slightly thoughtful or reflective.</i> <input type="checkbox"/> <i>Your explanation of your choice in composition is slightly thoughtful and reflective.</i> <input type="checkbox"/> <i>Your timeline is slightly well-planned and feasible.</i> <input type="checkbox"/> <i>Your written explanation and final composition are slightly aligned.</i>
1-2	i. The student demonstrates limited artistic intention that is rarely feasible, clear, imaginative, and coherent.	<input type="checkbox"/> <i>Your final composition is not well developed and thoughtful.</i> <input type="checkbox"/> <i>Your explanation of your choice in materials is not thoughtful and reflective.</i> <input type="checkbox"/> <i>Your explanation of your choice in composition is not thoughtful and reflective.</i> <input type="checkbox"/> <i>Your timeline is not well-planned and feasible.</i> <input type="checkbox"/> <i>Your written explanation and final composition are not aligned.</i>

Name _____

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

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

Process Journal

TASK SPECIFIC CLARIFICATIONS

CRITERION Cii: THINKING CREATIVELY		
7-8	ii. The student demonstrates an excellent range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You successfully fulfilled all the process journal tasks throughout the unit.<input type="radio"/> You demonstrated original ideas, experimentations, and opinions.<input type="radio"/> You thought of creative and imaginative solutions to questions, tasks, or problems.<input type="radio"/> The process journal is well crafted and organized.
5-6	ii. The student demonstrates a substantial range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You fulfilled all the process journal tasks throughout the unit.<input type="radio"/> You demonstrated some original ideas, experimentations, and opinions.<input type="radio"/> You thought of some creative and imaginative solutions to questions, tasks, or problems.
3-4	ii. The student demonstrates an adequate range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You fulfilled most of the process journal tasks throughout the unit, but a few are missing.<input type="radio"/> You demonstrated few ideas, experimentations, and opinions.<input type="radio"/> You thought of few solutions to questions, tasks, or problems.
1-2	ii. ii. The student demonstrates a limited range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You attempted to fulfill the process journal tasks throughout the unit, but many are missing.<input type="radio"/> The process journal is not well crafted and organized.

Process Journal

TASK SPECIFIC CLARIFICATIONS

CRITERION Cii: THINKING CREATIVELY		
7-8	ii. The student demonstrates an excellent range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You successfully fulfilled all the process journal tasks throughout the unit.<input type="radio"/> You demonstrated original ideas, experimentations, and opinions.<input type="radio"/> You thought of creative and imaginative solutions to questions, tasks, or problems.<input type="radio"/> The process journal is well crafted and organized.
5-6	ii. The student demonstrates a substantial range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You fulfilled all the process journal tasks throughout the unit.<input type="radio"/> You demonstrated some original ideas, experimentations, and opinions.<input type="radio"/> You thought of some creative and imaginative solutions to questions, tasks, or problems.
3-4	ii. The student demonstrates an adequate range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You fulfilled most of the process journal tasks throughout the unit, but a few are missing.<input type="radio"/> You demonstrated few ideas, experimentations, and opinions.<input type="radio"/> You thought of few solutions to questions, tasks, or problems.
1-2	ii. ii. The student demonstrates a limited range of creative-thinking behaviors.	<ul style="list-style-type: none"><input type="radio"/> You attempted to fulfill the process journal tasks throughout the unit, but many are missing.<input type="radio"/> 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.

Criterion Ai	Describe your Beauty Portrait process (explorations, materials, composition). How does this artwork represent your sitter? How does this artwork represent your definition of beauty?
Criterion Di	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?
Criterion Diii	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?

CRITERION Ai: KNOWING & UNDERSTANDING

7-8	i. The student demonstrates excellent knowledge and understanding of the art form studied, including concepts, processes, and excellent use of subject specific terminology.	<input type="radio"/> You used all correct subject specific terminology. <input type="radio"/> You gave a detailed and reflective description of your process. <input type="radio"/> You gave a detailed and reflective explanation of how your artwork represents your sitter. <input type="radio"/> You gave a detailed and reflective explanation of how your artwork represents your definition of beauty.
5-6	i. The student demonstrates substantial knowledge and understanding of the art form studied, including concepts, processes, and substantial use of subject specific terminology.	<input type="radio"/> You used some correct subject specific terminology. <input type="radio"/> You gave a description of your process. <input type="radio"/> You gave an explanation of how your artwork represents your sitter. <input type="radio"/> You gave an explanation of how your artwork represents your definition of beauty.
3-4	i. The student demonstrates adequate knowledge and understanding of the art form studied, including concepts, processes, and adequate use of subject specific terminology.	<input type="radio"/> You used few correct subject specific terminology. <input type="radio"/> You gave a weak description of your process. <input type="radio"/> You gave a weak explanation of how your artwork represents your sitter. <input type="radio"/> You gave a weak explanation of how your artwork represents your definition of beauty.
1-2	i. The student demonstrates limited knowledge and understanding of the art form studied, including concepts, processes, and limited use of subject specific terminology.	<input type="radio"/> You used no correct subject specific terminology. <input type="radio"/> You gave no description of your process. <input type="radio"/> You gave no explanation of how your artwork represents your sitter. <input type="radio"/> You gave no explanation of how your artwork represents your definition of beauty.

CRITERION Di: RESPONDING

7-8	i. The student constructs meaning with depth and insight and effectively transfers learning to new settings.	<input type="radio"/> You gave a detailed and reflective explanation of how your artwork represents you as an artist. <input type="radio"/> You gave a detailed and reflective explanation of how you want others to see you as an artist. <input type="radio"/> You explained many thoughtful and personal materials, concepts, art styles, and artists that interest you.
5-6	i. The student constructs appropriate meaning and regularly transfers learning to new settings.	<input type="radio"/> You gave an explanation of how your artwork represents you as an artist. <input type="radio"/> You gave an explanation of how you want others to see you as an artist. <input type="radio"/> You listed some materials, concepts, art styles, or artists that interest you.
3-4	i. The student constructs adequate meaning and occasionally transfers learning to new settings.	<input type="radio"/> You gave a weak explanation of how your artwork represents you as an artist. <input type="radio"/> You gave a weak explanation of how you want others to see you as an artist. <input type="radio"/> You listed few materials, concepts, art styles, or artists that interest you.
1-2	i. The student constructs limited meaning and may transfer learning to new settings.	<input type="radio"/> You did not give an explanation of how your artwork represents you as an artist. <input type="radio"/> You did not give an explanation of how you want others to see you as an artist. <input type="radio"/> You did not list materials, concepts, art styles, and artists that interest you.

CRITERION Diii: RESPONDING.

7-8	iii. The student presents an excellent critique of the artwork of self and others.	<input type="radio"/> You responded thoughtfully and honestly about the proposed success of your portrait. <input type="radio"/> You give detailed and reflective descriptions of your strengths. <input type="radio"/> You give detailed and reflective descriptions of your weaknesses. <input type="radio"/> You successfully reflected on multiple things you could have done differently with your portrait.
5-6	iii. The student presents a substantial critique of the artwork of self and others.	<input type="radio"/> You responded thoughtfully about the proposed success of your portrait. <input type="radio"/> You give descriptions of your strengths. <input type="radio"/> You give descriptions of your weaknesses. <input type="radio"/> You reflected on things you could have done differently with your portrait.
3-4	iii. The student presents an adequate critique of the artwork of self and others.	<input type="radio"/> You attempted to respond about the proposed success of your portrait, but you could have been more thoughtful and honest. <input type="radio"/> You give weak descriptions of your strengths. <input type="radio"/> You give weak descriptions of your weaknesses. <input type="radio"/> You attempted to reflect on what you could have done differently on with your portrait, but you could have been more thoughtful and honest.
1-2	iii. The student presents a limited critique of the artwork of self and others.	<input type="radio"/> You did not respond about the proposed success of your portrait. <input type="radio"/> You give no descriptions of your strengths. <input type="radio"/> You give no descriptions of your weaknesses. <input type="radio"/> You did not reflect on things you could have done differently with your portrait.