

# Course Overview Women in Art

Content Area: **Performing Arts**  
Course(s):  
Time Period: **Full Year**  
Length: **35 Weeks**  
Status: **Published**

## **School Mission Statement**

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The mission of Chartertech is to provide artists the opportunity to blend principles of artistic expression with cutting-edge technology, so artists will excel in academic, career, and civic pursuits and contribute to the harmony and productivity of the 21<sup>st</sup> century.

**Artistic integration:** Performing arts will be accessible to all artists as a skill and content area and will serve as a vehicle for imparting, enlivening, and motivating excellence in all academic topics, as well as providing a platform for learning multicultural appreciation and empathy, not just tolerance.

**Technological integration:** Technology will serve as the foundation for instructional delivery systems leading to knowledge acquisition, concept understanding, and skill mastery in all academic subjects. Technology will not be studied as a separate entity but infused into the very fabric of educational pursuits, exactly as it occurs in the business world. Artists will be prepared to compete in the modern workplace or post-secondary institution.

*"Education has always been torn between vocational and utilitarian purposes on one hand and creative and holistic purposes on the other... We are rapidly entering a world that is hard to imagine. By developing the problem-solving skills, creativity, and discipline required in the arts, artists can prepare for life in the 21<sup>st</sup> century."*

From Understanding How the Arts Contribute to Excellent Education

National Endowment for the Arts, 1991

## **School Goals**

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### **Goals for Arts Education:**

**Artists will learn the knowledge, skills, and abilities necessary to turn their passions and gifts in the arts into vocations or serious avocations.**

Objective 1: Each year, each artist will take two semesters (10 credits) of career-oriented training (80 minutes per day) in their artistic major.

Objective 2: Each marking period, each artist will perform or produce frequently, in diverse settings and for diverse audiences.

Objective 3: Artistic instruction will be integrated into the study of all academic subjects.

Objective 4: Each year, each artist will complete at least twenty after-school “lab” hours in their artistic major. These will constitute career-oriented service to the school and/or community, and demonstrate accomplishment of the NJCCCS crosscutting workplace readiness standards.

**Goal for Technology:**

**Chartertech will model the technology-intense workplace and artists will be able to compete successfully and perform well in a technology-intense workplace.**

Objective 5: Each artist will routinely use technology in a workplace-like manner to acquire, analyze, communicate, and present information in every subject.

Objective 6: Each artist will have access to a computer every day, every class so that automated sources will be the main conduit for educational content.

Objective 7: All administrative and instructional functions of the school will be supported by the most modern technology available.

**Goals for Academic Achievement:**

**Artists will apply themselves in the serious pursuit of knowledge and skills, especially skills in critical thinking, problem solving, decision making, and communication.**

Objective 8: Each year, and to be promoted to the next grade each artist will pass five credits in English, Health, Social Studies, Science, Mathematics, and PE/Health. Between grades 9-12 artists will also complete 1 year of Spanish.

Objective 9: In each academic subject, each year, each artist will complete a significant project that involves critical thinking, problem solving, decision making, and communication skills, and which demonstrates cross-content workplace readiness skills.

Objective 10: Each year artists will develop a artist resume to guide his/her academic and artistic studies and to document his/her academic and artistic accomplishments. This work will be done under the mentorship of the faculty in the artist’s artistic major.

Objective 11: Academic instruction in all subjects will be highly cross-curricular, in accordance with curricula design and continuously improved by teachers, in compliance with the New Jersey Artist Learning Standards.

**Course Description**

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| <b>Course Title:</b>      | Women in Art  |
| <b>Department:</b>        | Fine Art      |
| <b>Prerequisite:</b>      | N/A           |
| <b>Number of Credits:</b> |               |
| <b>Grade Level(s):</b>    | 9, 10, 11, 12 |

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| <b>Standards:</b>            | Aligned to New Jersey Student Learning Standards for Visual and Performing Arts  |
| <b>Description of Course</b> | <p>Women In Art is a full year elective course in the fine arts with no prerequisites, open to all artists grades 9th through 12th. This is a project-based course that will take an in-depth look at both the famous and lesser known women of art history and contemporary art. Artists will consider the presence of women in art and their significant contributions while contemplating the age-old question of “why are there no great women artists?” Artists will complete projects in varied materials, academic writing, study, and reflection of contemporary social and political issues. Artists will construct their opinions based on global concepts of women in art in addition to their own understandings and beliefs through journaling, and in-class assignments that will be reinforced and demonstrated through their artistic projects. Artists will be graded on participation and effort, reflective written responses, and completion of thoughtful artwork.</p> <p>Unit 1, Why Are There No Great Women Artists, will explore and probe ideas of how we define, see, and judge works of contemporary art and art history created by women. This introductory unit will instill questions around what it means to be a woman in the art world and why there are very few well-known women in art history. Artists will create a working definition of women in art that will be challenged and re-examined over the duration of the course.</p> <p>Unit 2, Women in Drawing and Painting, will consider the historical influence of drawing and painting as a skill and utility for women. This unit will also focus on the premier draftswomen and painters such as Artemesia Gentileschi, Mary Cassatt, Georgia O’Keeffe, Kathe Kollwitz, Alice Neel, Kiki Smith, and Angela Fraleigh. Artists will continue to work on their own drawing and painting skills while completing projects based on themes and ideas of these artists. Artists will work in acrylic paints, charcoal, and colored pencils during this unit.</p> <p>Unit 3, Women in Sculpture and 3D Arts, will expand the horizon of art in decorative/traditional folk art and regional traditions and consider women’s role in this artisan crafts. This unit will also discuss female fine art sculptors such as Louise Nevelson, Diana Al Hadid, and Alison Stigora. Artists will complete projects that consider design, textiles, and paper mache.</p> <p>Unit 4, Women in Adversity and Diversity, will celebrate the trials and triumphs women have encountered and overcome in order to succeed in the artworld. This unit will also consider what it means to be women of color in art in addition to women with diverse backgrounds and cultural upbringings. Artists will study Kara Walker, Frida Kahlo, Lee Krasner, and Amy Sherald. This unit will underscore artists’ understanding of the initial question of “why are there no great women artists?”</p> |

## Overview & Pacing

| Unit #               | Major Content   | Expected Time         |
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| Unit 1: Women in Art | Unit 1, Why Are There No Great Women Artists, will explore and probe ideas of how we define, see, | Approximately 2 weeks |

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|  | and judge works of contemporary art and art history created by women. This introductory unit will instill questions around what it means to be a woman in the art world and why there are very few well-known women in art history. Artists will create a working definition of women in art that will be challenged and re-examined over the duration of the course.   |                        |
| Unit 2: Women in Drawing and Painting    | Unit 2, Women in Drawing and Painting, will consider the historical influence of drawing and painting as a skill and utility for women. This unit will also focus on the premier draftswomen and painters such as Artemesia Gentileschi, Mary Cassatt, Georgia O’Keeffe, Kathe Kollwitz, Alice Neel, Kiki Smith, and Angela Fraleigh. Artists will continue to work on their own drawing and painting skills while completing projects based on themes and ideas of these artists. Artists will work in acrylic paints, charcoal, and colored pencils during this unit. | Approximately 12 weeks |
| Unit 3: Women in Sculpture and 3D Art    | Unit 3, Women in Sculpture and 3D Arts, will expand the horizon of art in decorative/traditional folk art and regional traditions and consider women’s role in this artisan crafts. This unit will also discuss female fine art sculptors such as Louise Nevelson, Diana Al Hadid, and Alison Stigora. Artists will complete projects that consider design, textiles, and paper mache.  | Approximately 12 weeks |
| Unit 4: Women in Adversity and Diversity | Unit 4, Women in Adversity and Diversity, will celebrate the trials and triumphs women have encountered and overcome in order to succeed in the artworld. This unit will also consider what it means to be women of color in art  | Approximately 9 weeks  |

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|  | <p>in addition to women with diverse backgrounds and cultural upbringings. Artists will study Kara Walker, Frida Kahlo, Lee Krasner, and Amy Sherald. This unit will underscore artists' understanding of the initial question of "why are there no great women artists?"</p> |  |
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