

SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT



Committed to Excellence

Course Name: Visual Arts	Grade Level (s): Fifth Grade
BOE Adoption Date: September 2014; October 2017	Revised: September 2015; October 2016

ABSTRACT

Visual & Performing Arts Standards Overview

The expectation of the New Jersey arts standards is that ALL students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade. The organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. The standards allow for flexibility in how and when hands-on introductory arts are offered throughout the K-5 cycle.

There are four visual and performing arts standards: Two apply equally to all arts domains (*History of the Arts & Culture* and *Aesthetic Responses & Critique Methodologies*). The other two (*Creative Process and Performance*) are very similar for each art form, deviating primarily in domain specific vocabulary.

Additionally, the Visual & Performing Arts Standards are organized in grade band clusters (K-2, 3-5, 6-8, 9-12), and do not articulate yearly expectations for students. Rather, expectations for learning are benchmarked by the end of grades 2, 5, 8, and 12.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

- **Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

- **Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

- **Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

- **Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

- **Standard 1.4 Aesthetic Responses & Critique Methodologies** pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts

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Mission Statement

The primary goal of the South Harrison Township Elementary School District is to prepare each student with the real life skills needed to compete in a highly competitive global economy. This will be achieved by providing a comprehensive curriculum, the integration of technology, and the professional services of a competent and dedicated faculty, administration, and support staff.

Guiding this mission will be Federal mandates, including No Child Left Behind, the New Jersey Core Curriculum Content Standards, and local initiatives addressing the individual needs of our students as determined by the Board of Education. The diverse resources of the school district, which includes a caring Home and School Association (HSA) and active adult community, contribute to a quality school system. They serve an integral role in supporting positive learning experiences that motivate, challenge and inspire children to learn.

Curriculum and Instruction Goals

Goal(s):

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum K-12 to ensure successful transition of students at each grade level
3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards
4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and intermediate benchmarking

Philosophy of the Shared Curriculum Service with Kingsway Regional School District

Together in its partnership with the South Harrison Township Elementary School District, the Kingsway Curriculum & Instruction Department is committed to providing all students grades K-12 with an engaging and quality curricular experience that aligns with the New Jersey Student Learning Standards (NJ SLS) for mathematics and English-Language Arts as well as the New Jersey Student Learning Standards (NJ SLS) for all other core disciplines. It is the goal of this shared service to provide students with curricular and educational experiences that allows them to succeed as they move on to the middle and high school level. Through this shared service, both horizontal and vertical alignment is stressed at and within each grade level with the aim of developing life-long learners who are college and career ready upon graduation from high school. Additionally,

classroom instruction will be designed to meet the unique learning desires of all children and will be differentiated according to the needs of each learner. Whether through added support or enrichment activities, it is the role of the educator in the classroom to ensure students are reaching their highest level of social, emotional, and academic growth each school year. A combination of summative, formative, and performance-based assessments will be used to assess students' understanding and acquisition of necessary concepts and skills. Group work, projects, and a variety of co-curricular activities will make mathematics more meaningful and aid in the understanding of its application across all disciplines as well as in life.

How to Read this Document

This document contains a pacing guide and curriculum units. The pacing guides serve to deliver an estimated timeframe as to when noted skills and topics will be taught. The pacing of each course, however, will differ slightly depending upon the unique needs of each class. The curriculum units contain more detailed information as to the specific skills and concepts that are introduced as well as how students will be assessed. The terms and definitions below will assist the reader in better understanding the sections and components of this curriculum document.

Terms to Know

1. **Accommodation(s):** The term "accommodation" may be used to describe an *alteration* of environment, curriculum format, or equipment that allows an individual with a disability to gain access to content and/or complete assigned tasks. They allow students with disabilities to pursue a regular course of study. The term accommodation is often used interchangeable with the term modification. However, it is important to remember that modifications change or modify the intended learning goal while accommodations result in the same learning goal being expected but with added assistance in that achievement. Since accommodations do not alter what is being taught, instructors should be able to implement the same grading scale for students with disabilities as they do for students without disabilities.
2. **Differentiated Instruction:** Differentiation of instruction relies on the idea that instructional approaches should be tailored to each individual student's learning needs. It provides students an array of options during the learning process that allows them make sense of ideas as it relates to them. The integration of differentiated instructional techniques is a curriculum design approach to increase flexibility in teaching and decrease the barriers that frequently limit student access to materials and learning in classrooms.
3. **Enduring Understanding:** Enduring understandings (aka big ideas) are statements of understanding that articulate deep conceptual understandings at the heart of each content area. Enduring understandings are noted in the alongside essential questions within each unit in this document.

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4. **Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They extend beyond a single lesson or unit. Essential questions are noted in the beginning of each unit in this document.
 5. **Formative Assessment(s):** Formative assessments monitor student learning to provide ongoing feedback that can be used by (1) instructors to improve teaching and (2) by students to improve their learning. Formative assessments help identify students' strengths and weaknesses and address problems immediately.
 6. **Learning Activity(s):** Learning activities are those activities that take place in the classroom for which the teacher facilitates and the students participate in to ensure active engagement in the learning process. (Robert J. Marzano, *The Art and Science of Teaching*)
 7. **Learning Assignment(s):** Learning assignments are those activities that take place independently by the student inside the classroom or outside the classroom (i.e. homework) to extend concepts and skills within a lesson.
 8. **Learning Goal(s):** Learning goals are broad statements that note what students "should know" and/or "be able to do" as they progress through a unit. Learning goals correlate specifically to the NJSL (New Jersey Student Learning Standards) are noted within each unit.
 9. **Learning Objective(s):** Learning objectives are more specific skills and concepts that students must achieve as they progress towards the broader learning goal. These are included within each unit and are assessed frequently by the teacher to ensure students are progressing appropriately.
 10. **Model Assessment:** Within the model curriculum, model assessments are provided that included assessments that allow for measuring student proficiency of those target skills as the year of instruction progresses.
 11. **Model Curriculum:** The model curriculum has been provided by the state of New Jersey to provide a "model" for which districts can properly implement the NJSL (New Jersey Student Learning Standards) by providing an example from which to work and/or a product for implementation.
 12. **Modification(s):** The term "modification" may be used to describe a *change* in the curriculum. Modifications are typically made for students with disabilities who are unable to comprehend all of the content an instructor is teaching. The term modification is often used interchangeable with the term accommodations. However, it is important to remember that modifications change or modify the intended

learning goal while accommodations result in the same learning goal being expected but with assistance in that achievement.

13. **National Assessment Governing Board (NAEP):** The NAEP assessment is built around an organizing framework, which is the blueprint that guides the development of assessment instruments and determines the content to be assessed by the National Assessment Governing Board. The NAEP arts framework, was developed by the National Assessment Governing Board. It serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines. The **three strands of the NAEP arts framework (*Creating, Performing & Responding to Works of Art*)** distill arts literacy to its *essence*. These same three strands predominate in many state core curriculum content standards (including New Jersey's).
14. **Performance Assessment(s):** (aka alternative or authentic assessments) Performance assessments are a form of assessment that requires students to perform tasks that generate a more authentic evaluation of a student's knowledge, skills, and abilities. Performance assessments stress the application of knowledge and extend beyond traditional assessments (i.e. multiple-choice question, matching, true & false, etc.).
15. **Standard(s):** Academic standards, from which the curriculum is built, are statements that of what students "should know" or "be able to do" upon completion of a grade-level or course of study. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.
 - **State:** The New Jersey Student Learning Standards (NJSLS) include Preschool Teaching and Learning Standards as well as K-12 standards for: *Visual and Performing Arts; Comprehensive Health and Physical Education; Science; Social Studies; World Languages; Technology; and 21st-Century Life and Careers.*
16. **Summative Assessment(s):** Summative assessments evaluate student learning at the end of an instructional time period by comparing it against some standard or benchmark. Information from summative assessments can be used formatively when students or faculty use it to guide their efforts and activities in subsequent courses.
17. **21st Century Skill(s):** These skills emphasis the growing need to focus on those skills that prepare students successfully by focusing on core subjects and 21st century themes; learning and innovation skills; information, media and technology skills; and life and career skills. These concepts are embedded in each unit of the curriculum.

Fifth Grade Visual & Performing Arts Standards Overview

- **Visual & Performing Arts Model Curriculum Unit Distribution: Grades K-5:** Five six-week units per grade per year in Music, and Visual Art plus **60 Units** (total) have been developed covering yearly sequences of **Music and Visual Art** instruction for grades K-5

Domain	Standards
The Creative Process	Aligned to Standard 1.3
Performance	Aligned to Standard 1.3
Performance	Aligned to Standard 1.3
Aesthetic Responses & Critique Methodologies	Aligned to Standard 1.4
History of Arts and Culture	Aligned to Standard 1.2

Scope and Sequence Chart: Fifth Grade Visual Arts		
Trimester	Strand	Resources
Trimester 1	NJ SLS 1.1.5.D.1, NJ SLS 1.1.5.D.2	Model Curriculum Unit 1-5
Trimester 2	NJ SLS 1.3.5.D.1, NJ SLS 1.3.5.D.2, NJ SLS 1.3.5.D.3, NJ SLS 1.3.5.D.4, NJ SLS 1.3.5.D.5	
Trimester 3	NJ SLS 1.4.5.A.1, NJ SLS 1.4.5.A.2, NJ SLS 1.4.5.A.3, NJ SLS 1.4.5.B.1, NJ SLS 1.4.5.B.2, NJ SLS 1.4.5.B.3, NJ SLS 1.4.5.B.4, NJ SLS 1.4.5.B.5, NJ SLS 1.2.5.A.1, NJ SLS 1.2.5.A.2, NJ SLS 1.2.5.A.3	

Trimester I
<p>I. NJ SLS 1.1.5.D.1 Content Statement: Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living. Cumulative Progress Indicator: Identify elements of art and principles of design that are evident in everyday life.</p> <p>II. NJ SLS 1.1.5.D.2 Content Statement: The elements of art and principles of design are universal. Cumulative Progress Indicator: Compare and contrast works of art in various mediums that use the same art elements and principles of design.</p>

Trimester II

I. N SLS J 1.3.5.D.1

Content Statement: The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.

Cumulative Progress Indicator: Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.

II. NJ SLS 1.3.5.D.2

Content Statement: Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.

Cumulative Progress Indicator: Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.

III. NJ SLS 1.3.5.D.3

Content Statement: Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.

Cumulative Progress Indicator: Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.

IV. NJ SLS 1.3.5.D.4

Content Statement: The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.

Cumulative Progress Indicator: Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.

V. NJ SLS 1.3.5.D.5

Content Statement: There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.

Cumulative Progress Indicator: Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.

Trimester III

I. NJ SLS 1.4.5.A.1

Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

II. NJ SLS 1.4.5.A.2

Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

III. NJ SLS 1.4.5.A.3

Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.

Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

IV. NJ SLS 1.4.5.B.1

Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.

Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

V. NJ SLS 1.4.5.B.2

Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.

Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

VI. NJ SLS 1.4.5.B.3

Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.

Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

VII. NJ SLS 1.4.5.B.4

Content Statement: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.

Cumulative Progress Indicator: Define technical proficiency, using the elements of the arts and principles of design.

VIII. NJ SLS 1.4.5.B.5

Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

IX. NJ SLS 1.2.5.A.1

Content Statement: Art and culture reflect and affect each other.

Cumulative Progress Indicator: Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

X. NJ SLS 1.2.5.A.2

Content Statement Characteristic approaches to content, form, style, and design define art genres.

Cumulative Progress Indicator: Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

XI. NJ SLS 1.2.5.A.3

Content Statement: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.

Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history

Trimester I Visual & Performing Arts		
ESTABLISHED GOALS: New Jersey Student Learning Standards Visual Arts NJ SLS 1.1.5.D.1, NJ SLS 1.1.5.D.2	Big Idea	
	<i>Expressing Personality</i>	
	<i>ENDURING UNDERSTANDINGS</i>	<i>ESSENTIAL QUESTIONS</i>
	<ul style="list-style-type: none"> • Artists can express more than a just a likeness in a portrait. • Successful artists develop original ideas and their work can be used as inspiration for other artists' work 	<ul style="list-style-type: none"> • How can you use the characteristics of artists such as Picasso, Kahlo and Klee's style to make your own portrait? • How can you express your personality in an artwork? • How can you create a composition that is unified?
	<i>Learning Goals & Objectives</i>	
	<i>Student will understand...</i> <ul style="list-style-type: none"> • There are universal proportions that apply to almost every person's body. • Artists use their observational skills to create realistic representations. 	<i>Students will be able to...</i> <ul style="list-style-type: none"> • Design a realistic or abstract portrait that expresses your identity. • Create a unified background that illustrates your identity. • Critique a famous work of art, your own work of art, a classmate's work of art, using positive words and constructive criticism.

Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
Unit 1 NJ SLS 1.1.5.D.1 and 1.1.5.D.2 1.1.5.D.1 Content Statement: Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living. Cumulative Progress Indicator: Identify elements of art and principles of design that are evident in everyday life. 1.1.5.D.2 Content Statement: The elements of art and principles of design are universal. Cumulative Progress Indicator: Compare and contrast works of art in various mediums that use the same art elements and principles of design.	Unit 1 SLO 1: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Distinguish parallel lines in everyday life and known two and three-dimensional works of art from various cultures that emphasize the convergence of lines to create the illusion of perspective (e.g., photographs by Ansel Adams, Edward Hopper's paintings, the art and architecture of Filippo Brunelleschi etc.). Create artwork in various mediums emphasizing line as a tool for perspective. SLO 2: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Compare and contrast shape & form found in everyday life with artists and architects that utilize shape and form as the dominant element (e.g., the architecture of Frank Gehry or Antonio Gaudi, buildings or consumer products by Michael Graves, Simon Rodia's Watts Towers, Russian Babushka dolls, Hopi Katchina dolls etc.). Combine geometric and organic shapes in the design and creation of original three-dimensional forms.	Unit 1 NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: -Distinguish parallel lines in everyday life and known three-dimensional works of art, such as pictures of architectural structures (e.g. Ben Franklin Bridge) and the artwork of artists such as Georges Seurat, that emphasize the convergence of lines to create the illusion of perspective. Application: in the creation of artwork -Demonstrate understanding of linear perspective by creating two-dimensional artwork that depicts one point perspective. NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: -Compare and contrast shape versus form found in every day life. Teacher will provide visuals of art from pop culture (e.g. Andy Warhol), that utilizes shape and form as the dominant element.

	<p>SLO 3: NJ SLS 1.1.5.D.1 and 1.1.5.D.2</p> <p>Compare and contrast complimentary colors of differing values found in the natural world and utilized in diverse two and three-dimensional works of art (e.g., Vincent van Gough, Georges Seurat, Henri Russo, Elizabeth Murray, Roy De Forest, Christo and Jeanne Claude, Mexican Day of the Dead triptychs etc.) create works of art that emphasize complimentary color and value.</p>	<p>Application: in the creation of artwork SWBAT demonstrate understanding of shape and form in the creation of original three-dimensional forms such as the creation of an abstract found object frame.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2</p> <p>Visual literacy: -Compare and contrast complimentary colors of different values that are found in the natural world and diverse two and three-dimensional artwork by observing visuals of artwork by artists such as Andy Goldsworthy and by Elizabeth Murray.</p>
	<p>SLO 4: NJ SLS 1.1.5.D.1 and 1.1.5.D.2</p> <p>Compare and contrast visual texture and implied texture evident in everyday life (i.e., actual texture vs. the illusion of having physical texture). Create two-dimensional artwork that has the perception of actual texture. Compare and contrast visual texture and implied texture evident in everyday life (i.e., actual texture vs. the illusion of having physical texture). Create two-dimensional artwork that has the perception of actual texture.</p>	<p>Application: in the creation of artwork. -Demonstrate knowledge of complimentary colors with range of values in the creation of artwork such as two or three-dimensional artwork.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2</p> <p>Visual literacy: -Compare and contrast visual texture and implied texture evident in everyday life. This could be achieved by observing visuals of images such as fabric patterns and animal skin, fur and plumage.</p>

	<p>SLO 5: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Compare and contrast how geometric, organic, abstract and kinetic forms exist in the environment and incorporated in masterworks of art from diverse cultures and historical eras (e.g., George Rickey, Alexander Calder, Tim Hawkinson, Louise Bourgeois, Richard Serra, Anish Kapoor, Tom Friedman, Barbara Hepworth, Teresita Fernandez etc.). Experiment with the application of a variety of forms in original works of art.</p> <p>SLO 6: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Identify symmetrical and asymmetrical vertical and horizontal balance in everyday life and works of art in diverse mediums and design and create kinetic sculptures demonstrating symmetrical and asymmetrical vertical and horizontal balance.</p>	<p>Application: in the creation of artwork. -Demonstrate knowledge of texture by applying media to create the perception of texture in two- dimensional artwork.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: -Compare and contrast how different types of forms exist in the environment and are incorporated in masterworks of art from diverse cultures or historical eras. Teacher may present visuals of the artwork of Andy Goldsworthy and Richard Serra.</p> <p>Application: in the creation of artwork -Demonstrate understanding of different types of forms by experimenting with the application of a variety of forms in the creation of two or three-dimensional artwork.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: - Identify symmetrical and asymmetrical vertical and horizontal balance in everyday life and in works of art in diverse</p>
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	<p>SLO 7: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Explain ways mathematical proportions are used in master works of art in various mediums (e.g., Leonardo Da Vinci's <i>Mona Lisa</i>, Albrecht Durer's etchings, Salvador Dali's <i>The Sacrament of the Last Supper</i>) and use the Golden Mean in the creation of an original artwork.</p> <p>SLO 8: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Analyze visual rhythm found in nature and artwork of different mediums created through the repetition of form (e.g., sculptures by Auguste Rodin or Eva Hess, installations by Cornelia Parker or Anne Hamilton, Aztec & Mayan headdresses, Native American Totem Poles, Medieval sculpture, Tilgnit screens etc.). Design and create original three-dimensional artworks employing repetition of form to create visual rhythm.</p> <p>SLO 9: NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Compare and contrast emphasis and unity/harmony in two and three-dimensional works of art from</p>	<p>mediums and design. Teach could present visuals of familiar bridges (e.g. Ben Franklin) and the artwork of Alexander Calder.</p> <p>Application: in the creation of artwork - Demonstrate understanding of balance and create kinetic (moving) sculptures demonstrating symmetrical and asymmetrical vertical and horizontal balance.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: - Explain ways mathematical proportions are used in master works of art in various mediums such as the work of Alexander Calder. Application: in the creation of artwork - Demonstrate understanding of mathematical proportion (Golden Mean) in the creation of original 3- dimensional artwork.</p> <p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2 Visual literacy: - Analyze visual rhythm found in nature and artwork of different mediums created through the repetition of form. Visual may include flowers and artists such as</p>
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	<p>various cultures and historical eras created by the combination of shape, line, and texture (e.g., Rene Magritte, Jasper Johns, Martin Ramirez, Russian knotted carpets, Canadian textiles and American Folk Art quilts etc.). Integrate shape, line, and texture for emphasis and to create unity and harmony in original artwork.</p>	<p>Andy Goldsworthy and Richard Serra.</p> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> - Demonstrate knowledge of visual rhythm by designing and creating original three- dimensional artwork employing repetition of form to create visual rhythm.
	<p>SLO 10:</p> <p>NJ SLS 1.1.5.D.1</p> <p>Identify images used by business and industry, politics and popular culture used to influence messages and describe how repetition, variety, proportion, balance, and emphasis are used to support the persuasive power of visual images. Replicate the use of these principles of design in the creation of original artwork intended for persuasive purpose.</p>	<p>NJ SLS 1.1.5.D.1 and 1.1.5.D.2</p> <p>Visual literacy:</p> <ul style="list-style-type: none"> - Compare and contrast emphasis and unity/ harmony in two and three- dimensional works of art, such as the work of Pablo Picasso, Richard Serra and Andy Goldsworthy, from various cultures and historical eras created by the combination of the elements of design. <p>Application:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of unity/harmony by integrating the elements of design for emphasis and to create unity/ harmony in original two or three - dimensional artwork. <p>NJ SLS 1.1.5.D.1</p> <p>Visual literacy:</p> <ul style="list-style-type: none"> - Identify images used by business and industry, politics and pop culture, such as

		<p>cartoon characters on cereal boxes (e.g. Toucan Sam), are used to influence messages and describe how principles of design are used to support the persuasive power of visual images.</p> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the persuasive power of images by replicating the use of the principles of design on the creation of original two- dimensional artwork intended for a persuasive purpose.
Resources		
<p>-Teacher developed Power Point Presentations:</p> <p>- Artwork Visuals of the work of Alexander Calder, Georges Seurat, Richard Serra, Pablo Picasso, Elizabeth Murray, Andy Warhol, Andy Goldsworthy, animal skins/coverings and cereal boxes with characters (Pop culture)</p> <p>-Teacher and/or student samples</p>		
Instructional Methods		
<p>Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))</p>	<ul style="list-style-type: none"> • Warm-up activities • Exploratory activities • Class discussions • Student participation • Teacher observations • Projects 	

		<ul style="list-style-type: none">ModelingManipulate and explore through age appropriate projects any of the following media: Paint, water color pencil, colored pencil	
		Suggested Modifications & Accommodations:	
21 st Century Skills			
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none">TechnologyCareer ready practicesFinancial literacySubject specific interdisciplinaryCareer exploration	Integration of Technology: Technology: <ul style="list-style-type: none">www.Pppst.comwww.Davisart.comwww.Deepspacesparkle.comwww.Artsonia.com	21st Century Themes: <ul style="list-style-type: none">Global AwarenessHealth LiteracyCivic LiteracyFinancial, Economic, Business, & Entrepreneurial LiteracyHealth Literacy	21st Century Skills: <ul style="list-style-type: none">Creativity & InnovationMedia Literacy*Information & CommunicationTechnologies LiteracyCommunication & Collaboration
Assessments			
Assessment Types	NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i> <ul style="list-style-type: none">Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as:<ul style="list-style-type: none">one to one conferencing and anecdotal notesWhole class and small group discussionsRubricsLearning assignments that measure individual student progress on a learning goal are to be		

	<p>used throughout a unit when appropriate to extend and assess student learning.</p> <ul style="list-style-type: none"> • A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement. • Project Based Performance Assessment ..\Art Rubrics\5th grade TP sculpture rubric.docx ..\Art Rubrics\5th grade RUBIRC self portrait (1).docx
Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> • Teacher observation during practice activities and in class discussions • Project based rubric assessing skills and knowledge

Suggested Resources

Web resources for teaching elementary art:

- <http://www.proteacher.com/>
- <http://www.princetonol.com/groups/iad/lessons/middle/4kids-4teach.htm>
- <http://education.smarttech.com/ste/en-US/Ed+Resource/Classroom+resources/Elementary/Art+and+Design/>

Web resources for teachers, parents, and students:

- www.Pppst.com
- www.Davisart.com
- www.Deepspacesparkle.com
- www.Artsonia.com
- www.ARTSTOR.org

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Trimester II Visual & Performing Arts		
ESTABLISHED GOALS: New Jersey Student Learning Standards Visual Arts NJ SLS 1.3.5.D.1, NJ SLS 1.3.5.D.2, NJ SLS 1.3.5.D.3, NJ SLS 1.3.5.D.4, NJ SLS 1.3.5.D.5	Big Idea	
	<i>Careers in the Arts</i>	
	<i>ENDURING UNDERSTANDINGS</i>	<i>ESSENTIAL QUESTIONS</i>
	<ul style="list-style-type: none"> Artists use perspective to create the illusion of depth and deep space on a flat surface. Successful artists develop original ideas and their work can be used as inspiration for other artists' work Artists can trick their viewer to consider that the impossible can exist. 	<ul style="list-style-type: none"> How can you become better at drawing from life? Why might an artist want to draw from life?
	<i>Learning Goals & Objectives</i>	
	<i>Student will understand...</i> <ul style="list-style-type: none"> There are universal proportions that apply to almost every person's body. Artists use their observational skills to create realistic representations. 	<i>Students will be able to...</i> <ul style="list-style-type: none"> Analyze their own proportions by measuring themselves and partner with a ruler. Design a realistic frontal figure and figure in action using realistic proportions. Create a realistic picture of an artist in action.

Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
Unit 2 NJ SLS 1.3.5.D.1 1.3.5.D.1 Content Statement: The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems. Cumulative Progress Indicator: Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.	Unit 2 SLO 1: NJ SLS 1.3.5.D.1 Work individually and collaboratively in small groups to design and execute a mural, either painted or mosaic, that responds to a posed problem or theme.	Unit 2 NJ SLS 1.3.5.D.1 Visual literacy: N/A Application: in the creation of artwork - Work individually and collaboratively in small groups to design and execute a mural, either painted or mosaic, that responds to a posed problem or theme such as a genres of art and the artist associated with those genres: surrealism (Salvador Dali)), impressionism (Georges Seurat), and futurism (such as Natalia Goncharova)
NJ SLS 1.3.5.D.2 Content Statement: Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages. Cumulative Progress Indicator: Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate	SLO 2: NJ SLS 1.3.5.D.2 Research works of art from various historical periods and use this research to create an original work of art that illustrates a particular theme or image in the styles researched.	NJ SLS 1.3.5.D.2 Visual literacy: N/A Application: in the creation of art 1. Research works of art from various historical periods such as surrealism (Salvador Dali)), impressionism (Georges Seurat), and futurism (such as Natalia Goncharova)

<p>stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.</p> <p>NJ SLS 1.3.5.D.5</p> <p>Content Statement: There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.</p> <p>Cumulative Progress Indicator: Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.</p> <p>Unit 3</p> <p>NJ SLS 1.3.5.D.3</p> <p>Content Statement: Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p>	<p>SLO 3:</p> <p>NJ SLS 1.3.5.D.5</p> <p>Collaborate with classmates in the creation of works and presentation of a multiple art media art exhibition by contributing work along a common theme and assume various roles in the coordination of the exhibit (e.g., curator, publicist, art critic, installer, documentary person etc.).</p> <p>Unit 3</p> <p>SLO 1:</p> <p>NJ SLS 1.3.5.D.3</p> <p>Using age-appropriate terminology, identify common and distinctive characteristics of masterworks from various genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art etc.)</p>	<p>2. Demonstrate knowledge of art styles by using art research to create an original work of art that illustrates a particular theme or images in the styles</p> <p>NJ SLS 1.3.5.D.5</p> <p>Visual literacy: N/A</p> <p>Application: in the creation of artwork -Collaborate with classmates in the creation of works and presentation of multiple art media art exhibition by contributing work along a common theme such as surrealism (Salvador Dali), impressionism (Georges Seurat), and futurism (such as Natalia Goncharova)</p> <p>-Assume various roles in the coordination such as curator, publicist, installer and historian/ documenter, of the exhibit</p> <p>Unit 3</p> <p>NJ SLS 1.3.5.D.3</p> <p>Visual literacy: - Using age appropriate terminology, identify common and distinctive</p>
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<p>Cumulative Progress Indicator: Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.</p> <p>NJ SLS 1.3.5.D.3 and 1.3.5.D.4</p> <p>1.3.5.D.3 Content Statement: Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p> <p>Cumulative Progress Indicator: Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.</p> <p>1.3.5.D.4 Content Statement: The characteristics and physical properties of the</p>	<p>and experiment with various compositional approaches influenced by these genres art to create original two-dimensional artworks.</p> <p>SLO 2:</p> <p>NJ SLS 1.3.5.D.3 and 1.3.5.D.4</p> <p>Describe various physical properties that differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging, and create two and three-dimensional artworks that demonstrate knowledge of those differences and stylistic influences (e.g., realism, surrealism, nonobjective art, conceptual art etc.).</p>	<p>characteristics of masterworks from various genres of visual artworks such as art genres with the works of associated artists: surrealism (Salvador Dali)), impressionism (Georges Seurat), and futurism (Natalia Goncharova)</p> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> - Demonstrate knowledge of characteristics of genres by experimenting with various compositional approaches influences by these genres (see above) to create original two – dimensional artworks. <p>NJ SLS 1.3.5.D.3 and 1.3.5.D.4</p> <p>Visual literacy:</p> <ul style="list-style-type: none"> - Describe various physical properties that differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging. Observe visuals of artists such as Pablo Picasso, Richard Serra, Faith Ringgold, Chuck Close. <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the differences between media and stylistic influences in the creation of two- dimensional artwork.
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<p>various materials available for use in art-making present infinite possibilities for potential application.</p> <p>Cumulative Progress Indicator: Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.</p>		
Resources		
<p>-Teacher developed Power Point Presentations:</p> <p>- Artwork Visuals of the work of art periods surrealism (Salvador Dali)), impressionism (Georges Seurat), and futurism (Natalia Goncharova) and artists Faith Ringgold, Pablo Picasso, Chuck Close and Richard Serra</p> <p>-Teacher and/or student samples</p>		
Instructional Methods		
<p>Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))</p>	<ul style="list-style-type: none"> • Warm-up activities • Exploratory activities • Class discussions • Student participation • Teacher observations • Projects • Modeling • Manipulate and explore through age appropriate projects any of the following media: Textiles 	
	Suggested Modifications & Accommodations:	

21 st Century			
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none"> Technology Career ready practices Financial literacy Subject specific interdisciplinary Career exploration 	Integration of Technology: Technology: <ul style="list-style-type: none"> www.Pppst.com www.Davisart.com www.Deepspacesparkle.com www.Artsonia.com 	21st Century Themes: <ul style="list-style-type: none"> Global Awareness Health Literacy Civic Literacy Financial, Economic, Business, & Entrepreneurial Literacy Health Literacy 	21st Century Skills: <ul style="list-style-type: none"> Creativity & Innovation Media Literacy *Information & Communication Technologies Literacy Communication & Collaboration
Assessments			
Assessment Types		<p>NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i></p> <ul style="list-style-type: none"> Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as: <ul style="list-style-type: none"> one to one conferencing and anecdotal notes Whole class and small group discussions Rubrics Learning assignments that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning. A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement. Project Based Performance Assessment ..\Art Rubrics\5th grade RUBIRC self portrait (1).docx ..\Art Rubrics\5th grade TP sculpture rubric.docx 	

Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <p>Unit 1 & 2</p> <ul style="list-style-type: none"> • Teacher observation during practice activities and in class discussions • Project based rubric assessing skills and knowledge
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Suggested Resources

Web resources for teaching elementary art:

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- <http://www.princetonol.com/groups/iad/lessons/middle/4kids-4teach.htm>
- <http://education.smartech.com/ste/en-US/Ed+Resource/Classroom+resources/Elementary/Art+and+Design/>

Web resources for teachers, parents, and students:

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- www.Davisart.com
- www.Deepspacesparkle.com
- www.Artsonia.com
- www.ARTSTOR.org
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Trimester III Visual & Performing Arts			
ESTABLISHED GOALS:		Big Idea	
New Jersey Student Learning Standards Visual Arts NJ SLS 1.4.5.A.1, NJ SLS 1.4.5.A.2, NJ SLS 1.4.5.A.3, NJ SLS 1.4.5.B.1, NJ SLS 1.4.5.B.2, NJ SLS 1.4.5.B.3, NJ SLS 1.4.5.B.4, NJ SLS 1.4.5.B.5, NJ SLS 1.2.5.A.1, NJ SLS 1.2.5.A.2, NJ SLS 1.2.5.A.3		<i>Students will be able to independently use their learning to...</i>	
		ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
		<ul style="list-style-type: none"> We can learn much about another culture from their artwork. The elements and principles of art make an artwork visually interesting. Perspective can be created by changing color. Successful artists develop original ideas and their work can be used as inspiration for other. 	<ul style="list-style-type: none"> How can you use the artwork of ancient cultures to inspire your own work? How can you use the elements and principles of art to design a visually interesting artwork? How can you use color to create perspective in a landscape? What can you learn about ancient cultures by studying their artwork?
		Learning Goals & Objectives	
		<i>Student will understand...</i> <ul style="list-style-type: none"> Artists use perspective to create the illusion of depth and deep space on a flat surface. Successful artists develop original ideas and their work can be used as inspiration for other artists' work 	<i>Students will be able to...</i> <ul style="list-style-type: none"> Create a realistic landscape using watercolor layers Create atmospheric perspective by manipulating color Design a visually interesting dragons, using pattern, color, various animal parts and research. Critique a famous work of art, your own work of art, a classmate's work of art, using positive words and constructive criticism.

<p>NJ SLS 1.4.5.A.3</p> <p>Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p> <p>Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context.)</p>	<p>SLO 3: NJ SLS 1.4.5.A.3</p> <p>Identify how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference in self-generated, peer and masterworks of art from diverse cultures and eras.</p>	<p>NJ SLS 1.4.5.A.3</p> <p>Visual literacy: -Identify how art, such as the work of Faith Ringgold, communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference in self-generated, peer and masterworks of art from diverse cultures and eras.</p> <p>Application: in the creation of artwork</p>
<p>NJ SLS 1.4.5.B.1</p> <p>Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.</p> <p>Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</p>	<p>SLO 4: NJ SLS 1.4.5.B.1</p> <p>Assess the application of the elements of art and principles of design in self-generated, peer and masterworks of visual artworks using measurable criteria.</p>	<p>NJ SLS 1.4.5.B.1</p> <p>Visual literacy: -Assess the application of the elements of art and principles of design in self-generated, peer and masterworks, such as the work of Pablo Picasso, Faith Ringgold and Richard Serra, of visual artworks using measurable criteria.</p> <p>Application: in the creation of artwork N/A</p>

<p>NJ SLS 1.4.5.B.2 Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.</p> <p>Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>SLO 6: NJ SLS 1.4.5.B.3 Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</p> <p>Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p> <p>NJ SLS 1.4.5.B.4 Content Statement: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.</p> <p>Cumulative Progress Indicator: Define technical proficiency, using the elements of the arts and principles of design.</p>	<p>SLO 5: NJ SLS 1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers (e.g., the application of the design elements and principals as the basic for formal structure).</p> <p>SLO 6: NJ SLS 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of master works of visual art from various cultures as well as self-generated and peer artwork.</p> <p>SLO 7: NJ SLS 1.4.5.B.4 Use evaluative tools to evaluate the technical proficiency and application of the elements of art and principles of design in self-generated, peer and professional artworks.</p>	<p>NJ SLS 1.4.5.B.2 Visual literacy: N/A</p> <p>Application: -Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers (e.g., the application of the design elements and principals as the basic for formal structure/formalism</p> <p>NJ SLS 1.4.5.B.3 Visual literacy: - Use discipline-specific arts terminology to evaluate the strengths and weaknesses of master works of visual art, such as the work of Pablo Picasso, Faith Ringgold and Richard Serra, from various cultures as well as self-generated and peer artwork.</p> <p>Application: in the creation of artwork N/A</p>
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<p>NJ SLS 1.4.5.B.5</p> <p>Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p> <p>Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</p> <p>Unit 5</p> <p>NJ SLS 1.2.5.A.1</p> <p>Content Statement: Art and culture reflect and affect each other.</p> <p>Cumulative Progress Indicator: Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</p>	<p>SLO 8:</p> <p>NJ SLS 1.4.5.B.5</p> <p>Distinguish ways in which individuals may disagree about the relative merits of artwork based on the personal, cultural and historical traditions and describe the purpose of the artwork and its intended audience.</p> <p>Unit 5</p> <p>SLO 1:</p> <p>NJ SLS 1.2.5.A.1</p> <p>Discuss how artists utilize subject matter, symbols and themes to communicate meaning and purpose in art.</p>	<p>NJ SLS 1.4.5.B.4</p> <p>Using age-appropriate terminology, identify common and distinctive characteristics of masterworks from various genres of visual artworks (e.g., surrealism (Salvador Dali)), impressionism (Georges Seurat), and futurism (Natalia Goncharova)</p> <p>Application: in the creation of artwork:</p> <ul style="list-style-type: none"> - Demonstrate characteristics of masterworks from various genres in the experimentation of various compositional approaches influenced by these genres art to create original two-dimensional artworks. <p>NJ SLS 1.4.5.B.5</p> <p>Visual literacy:</p> <ol style="list-style-type: none"> 1.Distinguish ways in which individuals may disagree about the relative merits of artwork, such as the work of Faith Ringgold, based on the personal, cultural and historical traditions 2.Describe the purpose of the artwork and its intended audience. <p>Application: in the creation of artwork N/A</p>
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<p>NJ SLS 1.2.5.A.2 Content Statement Characteristic approaches to content, form, style, and design define art genres.</p> <p>Cumulative Progress Indicator: Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>	<p>SLO 2: NJ SLS 1.2.5.A.1 Demonstrate visual art as a reflection of societal values and beliefs by utilizing symbols (marks agreed upon by a culture as having specific meaning or connotations) into original works of art</p>	<p>Unit 5 NJ SLS 1.2.5.A.1 Visual literacy: -Discuss how artists utilize subject matter, symbols and themes to communicate meaning and purpose in art.</p> <p>Application: in the creation of artwork N/A</p>
<p>NJ SLS 1.2.5.A.3 Content Statement: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.</p> <p>Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history</p>	<p>SLO 3: NJ SLS 1.2.5.A.2 Utilize contextual information pertaining to distinctive stylistic methodologies to investigate, interpret and analyze the viewpoint of the culture where the art was created. Identify through the elements and principals of design how art can help analyze art works (e.g., line creating the illusion of space; shapes and form being organic, geometric, abstract and kinetic; the use of visual and implied texture, color, various types of balance, the use of rhythm, repetition, variety, proportion and emphasis from objects found in nature) and serve as a record of time for that culture.</p> <p>SLO 4: NJ SLS 1.2.5.A.3 Discuss how interpretations of artwork change as culture evolves (e.g., North Rose Window, Notre Dame Cathedral, Paris; Ishtar Gate, Babylon; Arches of the Great Mosque, Cordoba; Man with a</p>	<p>NJ SLS 1.2.5.A.1 Visual literacy: N/A</p> <p>Application: in the creation of artwork. -Demonstrate visual art as a reflection of societal values and beliefs by utilizing symbols (personal and or society based) into original works of art</p> <p>NJ SLS 1.2.5.A.2 Visual literacy: 1.Utilize contextual information pertaining to distinctive stylistic methodologies to investigate, interpret and analyze the viewpoint of the culture where the art was created 2. Identify through the elements and</p>

	<p>Guitar, Lipchitz; Family, Henry Moore; Little Dancer Fourteen Years Old, Degas) .</p> <p>SLO 5: NJ SLS 1.2.5.A.3 Analyze the distinguishing characteristics of various artists whose significant contribution to the art world has had an impact on their peer and future generations of artists (e.g., Leonardo Da Vinci, Jackson, Pollack, Andy Warhol, Anne Hamilton, Jeff Coons, Chen Woo, Rene Magritte etc.).</p>	<p>principals of design how art can help analyze art works (e.g., line creating the illusion of space) and serve as a record of time for that culture.</p> <p>Application: in the creation of artwork N/A</p> <p>NJ SLS 1.2.5.A.3 Visual literacy: -Discuss how interpretations of artwork, such as the work of Picasso, changes as culture evolves</p> <p>Application: in the creation of artwork</p> <p>NJ SLS 1.2.5.A.3 Visual literacy: -Analyze the distinguishing characteristics of various artists whose significant contribution to the art world has had an impact on their peer and future generations of artists, such as Pablo Picasso.</p> <p>Application: in the creation of artwork</p>
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Resources			
Resources: -Teacher developed Power Point Presentations: - Artwork Visuals of the work of art periods surrealism (Salvador Dali), impressionism (Georges Seurat), and futurism (Natalia Goncharova) and artists Faith Ringgold, Pablo Picasso, Chuck Close and Richard Serra -Teacher and/or student samples			
Instructional Methods			
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	<ul style="list-style-type: none">• Warm-up activities• Exploratory activities• Class discussions• Student participation• Teacher observations• Projects• Modeling• Manipulate and explore through age appropriate projects any of the following media: recycled objects, Paper,		
	Suggested Modifications & Accommodations:		
21 st Century Skills			
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none">• Technology• Career ready practices	Integration of Technology: Technology: <ul style="list-style-type: none">• www.Pppst.com• www.Davisart.com	21st Century Themes: <ul style="list-style-type: none">• Global Awareness• Health Literacy• Civic Literacy• Financial, Economic,	21st Century Skills: <ul style="list-style-type: none">• Creativity & Innovation• Media Literacy• *Information &

<ul style="list-style-type: none"> Financial literacy Subject specific interdisciplinary Career exploration 	<ul style="list-style-type: none"> www.Deepspacesparkle.com www.Artsonia.com 	Business, & Entrepreneurial Literacy <ul style="list-style-type: none"> Health Literacy 	Communication <ul style="list-style-type: none"> Technologies Literacy Communication & Collaboration
Assessments			
Assessment Types	<p>NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i></p> <ul style="list-style-type: none"> Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as: <ul style="list-style-type: none"> one to one conferencing and anecdotal notes Whole class and small group discussions Rubrics Learning assignments that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning. A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement. <p>Project Based Performance Assessment ..\Art Rubrics\5th grade RUBIRC self portrait (1).docx ..\Art Rubrics\5th grade TP sculpture rubric.docx</p>		
Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <p>Unit 1 & 2</p> <ul style="list-style-type: none"> Teacher observation during practice activities and in class discussions Project based rubric assessing skills and knowledge 		

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