

# SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT



*Committed to Excellence*

Course Name: Visual Arts	Grade Level (s): Sixth Grade
BOE Adoption Date: September 2014;	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.

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- **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

- **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

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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.
4. **Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They

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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.

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- 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. 21<sup>st</sup> Century Skill(s):** These skills emphasis the growing need to focus on those skills that prepare students successfully by focusing on core subjects and 21<sup>st</sup> 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.

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**Sixth 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

**\*This unit structure reflects alignment with NAEP organizational framework.**



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Scope and Sequence Chart: Sixth Grade Visual & Performing Arts		
Trimester	Strand	Resources
Trimester 1	NJ SLS 1.1.8.D.1, NJ SLS 1.1.8.D.2	Model Curriculum Unit 1- 5
Trimester 2	NJ SLS 1.3.8.D.1, NJ SLS 1.3.8.D.2, NJ SLS 1.3.8.D.3, NJ SLS 1.3.8.D.5, NJ SLS 1.3.8.D.6	
Trimester 3	NJ SLS 1.4.8.A.1, NJ SLS 1.4.8.A.3, NJ SLS 1.4.8.A.6, NJ SLS 1.4.8.B.2	

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Trimester I
<p><b>I. NJ SLS 1.1.8.D.1</b> <b>Content Statement:</b> Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time. <b>Cumulative Progress Indicator:</b> Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.</p> <p><b>I. NJ SLS 1.1.8.D.2</b> <b>Content Statement:</b> The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures. <b>Cumulative Progress Indicator:</b> Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.</p>

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## Trimester II

### I. NJ SLS 1.3.8.D.1

**Content Statement:** The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

**Cumulative Progress Indicator:** Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

### II. NJ SLS 1.3.8.D.2

**Content Statement:** Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

**Cumulative Progress Indicator:** Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

### III. NJ SLS 1.3.8.D.3

**Content Statement:** The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

**Cumulative Progress Indicator:** Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

### IV. NJ SLS 1.3.8.D.5

**Content Statement:** Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

**Cumulative Progress Indicator:** Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.

### V. NJ SLS 1.3.8.D.6

**Content Statement:** The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.

**Cumulative Progress Indicator:** Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.

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### Trimester III

**I. NJ SLS 1.4.8.A.1**

**Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

**Cumulative Progress Indicator:** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

**II. NJ SLS 1.4.8.A.3**

**Content Statement:** The arts reflect cultural mores and personal aesthetics throughout the ages.

**Cumulative Progress Indicator:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

**III. NJ SLS 1.4.8.A.6**

**Content Statement:** Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criterion for judging originality. **Cumulative Progress Indicator:** Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.

**IV. NJ SLS 1.4.8.B.2**

**Content Statement:** Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist. **Cumulative Progress Indicator:** Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

Trimester I Visual & Performing Arts			
ESTABLISHED GOALS:  New Jersey Student Learning Standards Visual Arts NJ SLS 1.1.8.D.1, NJ SLS 1.1.8.D.2	Big Idea		
	<i>Expression</i>		
	<i>ENDURING UNDERSTANDINGS</i>		<i>ESSENTIAL QUESTIONS</i>
	<ul style="list-style-type: none"> <li>• Art can be used as a tool for personal expression</li> <li>• The elements and principles contribute to creating visually interesting artwork</li> <li>• Successful artists develop original ideas and their work can be used as inspiration for other artists' work</li> </ul>		<ul style="list-style-type: none"> <li>• How can you use Art to express yourself in different ways?</li> <li>• How can you use the characteristics of Abstract Expressionism to tell us about yourself?</li> <li>• How can you create a work of art that is visually interesting?</li> </ul>
	• <i>Learning Goals &amp; Objectives</i>		
	<i>Student will understand...</i>	<i>Students will be able to...</i>	
	<ul style="list-style-type: none"> <li>• There are many opinions and unspoken rules about beauty and taste in art.</li> <li>• The elements and principles contribute to creating visually interesting artwork.</li> <li>• The meaning behind a work of art can be deep or superficial.</li> <li>• Any materials can be used to make art- there are no materials that are</li> </ul>	<ul style="list-style-type: none"> <li>• Create an abstract composition that expresses a feeling, idea, personality, etc.</li> <li>• Create a realistic composition that expresses a story or narrative.</li> <li>• Develop skills using watercolors (washes, feathering)</li> <li>• Develop skills using the Elements and Principles of Art, especially color theory.</li> <li>• Critique a famous work of art, your own work of art, a classmate's work of</li> </ul>	



<p><b>NJ SLS 1.1.8.D.1</b></p> <p><b>Content Statement:</b> Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p><b>Cumulative Progress Indicator:</b> Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.</p>	<p>and paintings by Jasper Johns, Jim Dine, Robert Delaunay, Paul Klee etc.) and produce similar use of shape as the focus of original artwork.</p> <p><b>SLO 3:</b> <b>NJ SLS 1.1.8.D.1</b> Identify primary colors in two -dimensional works of art (e.g., Piet Mondrian's <i>Compositions in Red, Blue and Yellow</i>, DeStijl paintings by Bart Van Der Lick, Paul Cézanne still life's, Roy Lichtenstein's paintings etc.) and apply primary colors in original artwork.</p> <p><b>SLO 4:</b> <b>NJ SLS 1.1.8.D.1</b> Recognize artists' use of pattern/texture (e.g., Judy Chicago's <i>Pasadena Lifesavers</i> series, Jasper John's number series, Pueblo pottery, Greek vases etc.) and use pattern as the inspiration for original artwork.</p>	<p><b>NJ SLS 1.1.8.D.1</b></p> <p>Visual literacy:</p> <ul style="list-style-type: none"> <li>- Identify basic geometric shapes (i.e., circle, square and triangle) in two-dimensional works of art such as those of Michelangelo and Leonardo Di Vinci.</li> </ul> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of basic geometric shapes by producing similar use of shape as the focus of original two-dimensional artwork.</li> </ul> <p><b>NJ SLS 1.1.8.D.1</b></p> <p>Visual literacy:</p> <ul style="list-style-type: none"> <li>- Identify primary colors in two - dimensional works of art such as the work of Michelangelo and Leonardo Da Vinci.</li> </ul> <p>Application: In the creation of artwork.</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of primary colors by applying primary colors in original two-dimensional artwork.</li> </ul> <p><b>NJ SLS 1.1.8.D.1</b></p> <p>Visual literacy:</p> <ul style="list-style-type: none"> <li>- Recognize artists' use of pattern/texture in the works of Michelangelo and Leonardo Da Vinci.</li> </ul>
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	<p><b>SLO 5:</b> <b>NJ SLS 1.1.8.D.1</b> Generalize how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras. Identify and utilizing the illusion of form: cubes, spheres, cylinders and cones as the primary elements in original works of art in art.</p> <p><b>SLO 6:</b> <b>NJ SLS 1.1.8.D.1</b> Compare and contrast symmetrical and asymmetrical balance in masterworks from diverse cultures and historical eras (e.g., David Smith's <i>Cubi</i> series convey balance through arrangement of geometric shapes, Symmetrical balance of Ansel Adams photographs where shapes are mirrored on either side of an axis.</p> <p><b>SLO 7:</b> <b>NJ SLS 1.1.8.D.1</b> Identify the use of proportion/scale relationships in historical and contemporary art masterworks (e.g., Stonehenge, a prehistoric monument, environmental works by Christo and Jeanne Claude, hyper-realistic self-portraits of Chuck Close, selected works by Do-Ho-Suh such as <i>Public Figures</i>, Claes Oldenburg, Luis Jimenez, Henry Moore etc.). Create original works of art emphasizing and exaggerating proportions relative to human scale emphasizing realistic facial features.</p>	<p>Application: in the creation of artwork - Demonstrate knowledge of pattern/texture by using pattern as the inspiration for original artwork.</p> <p><b>NJ SLS 1.1.8.D.1</b> Visual literacy: -Generalize how forms (three-dimensional geometric figures) are used in masterworks of art, such as the work of Leonardo Da Vinci and student artwork, from diverse cultures and historical eras.</p> <p>Application: in the creation of artwork - Demonstrate knowledge of form in the creation of two-dimensional artwork where form is the primary element.</p> <p><b>NJ SLS 1.1.8.D.1</b> Visual literacy: - Compare and contrast symmetrical and asymmetrical balance in masterworks from diverse cultures and historical eras, such as the work of Leonardo Da Vinci and student artwork.</p> <p>Application: in the creation of artwork. N/A</p>
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<p><b>NJ SLS 1.1.8.D.2</b></p> <p><b>Content Statement:</b> The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p><b>Cumulative Progress Indicator:</b> Compare and</p>	<p><b>SLO 8:</b> <b>NJ SLS 1.1.8.D.1</b></p> <p>Identify ways that similar shapes are clustered together to create rhythmic, repetitive patterns unifying the design of masterworks from diverse cultures and historical eras (e.g., Aboriginal Art, Op Art, Tara Donovan’s repetitive use of everyday objects in sculptural installations, etc.) and use rhythm as a design element in original artwork.</p> <p><b>SLO 9:</b> <b>NJ SLS 1.1.8.D.2</b></p> <p>Compare and contrast and element of art making in diverse cultural historical contexts (e.g., Aboriginal Art vs. French Impressionism/pointillism, Minoan Art vs. Russian, Constructivism, Ethnographic Art vs. Folk Art etc.).</p>	<p><b>NJ SLS 1.1.8.D.1</b></p> <p>Visual literacy:</p> <ul style="list-style-type: none"> <li>- Identify the use of proportion/scale relationships in historical and contemporary art masterworks such as Leonardo Da Vinci and Frida Kahlo.</li> </ul> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of proportion/scale in the creation of original, two or three- dimensional, works of art emphasizing and exaggerating proportions relative to human scale emphasizing realistic facial features.</li> </ul> <p><b>NJ SLS 1.1.8.D.1</b></p> <p>Visual literacy:</p> <ul style="list-style-type: none"> <li>- Identify ways that similar shapes are clustered together to create rhythmic, repetitive patterns unifying the design of masterworks from diverse cultures and historical eras such as aboriginal art and Op art.</li> </ul> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of rhythm as a design element in the creation of original, two-dimensional artwork.</li> </ul> <p><b>NJ SLS 1.1.8.D.2</b></p>
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contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.		Visual literacy: - Compare and contrast the elements of art making in diverse cultural historical contexts in works such as aboriginal artwork and the works of Michelangelo. Application: in the creation of artwork N/A
<b>Resources</b>		
<p>-Teacher developed Power Point Presentations:</p> <p>- Artwork Visuals of artist and art work such as: Oaxacan animal sculptures, aboriginal Australian designs and the artwork of artists: Keith Haring, Amedeo Modigliani and Michelangelo. Pablo Picasso</p> <p>-Teacher and/or student samples</p>		
<b>Instructional Methods</b>		
<b>Learning Activities</b> (Refer to Marzano Framework (DQ 2-4; DQ5))	<ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Student participation</li> <li>• Teacher observations</li> <li>• Projects</li> <li>• Modeling</li> <li>• Manipulate and explore through age appropriate projects any of the following media: Crayon, Chalk, Pastel, Marker, Paint, Clay, Textiles, Paper, Paper Mache</li> </ul>	
	Suggested Modifications & Accommodations	

21 <sup>st</sup> Century Skills			
<b>Interdisciplinary Connections (Applicable Standards):</b> <ul style="list-style-type: none"> <li>• Technology</li> <li>• Career ready practices</li> <li>• Financial literacy</li> <li>• Subject specific interdisciplinary</li> <li>• Career exploration</li> </ul>	<b>Integration of Technology:</b> Technology: <ul style="list-style-type: none"> <li>• <a href="http://www.Pppst.com">www.Pppst.com</a></li> <li>• <a href="http://www.Davisart.com">www.Davisart.com</a></li> <li>• <a href="http://www.Deepspaceparkle.com">www.Deepspaceparkle.com</a></li> <li>• <a href="http://www.Artsonia.com">www.Artsonia.com</a></li> </ul>	<b>21<sup>st</sup> Century Themes:</b> <ul style="list-style-type: none"> <li>• Global Awareness</li> <li>• Health Literacy</li> <li>• Civic Literacy</li> <li>• Financial, Economic, Business, &amp; Entrepreneurial Literacy</li> <li>• Health Literacy</li> </ul>	<b>21<sup>st</sup> Century Skills:</b> <ul style="list-style-type: none"> <li>• Creativity &amp; Innovation</li> <li>• Media Literacy</li> <li>• *Information &amp; Communication</li> <li>• Technologies Literacy</li> <li>• Communication &amp; Collaboration</li> </ul>
Assessments			
<b>Assessment Types</b>	<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"> <li>• 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"> <li>○ one to one conferencing and anecdotal notes</li> <li>○ Whole class and small group discussions</li> <li>○ Rubrics</li> </ul> </li> <li>• <b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>• A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> </ul> <p><b>Project Based Performance Assessment</b></p>		

	<a href="#">..\Art Rubrics\6th grade RUBIRC self portrait.docx</a> <a href="#">..\Art Rubrics\6th grade Magnified art rubric (1).docx</a>
<b>Assessment Modules</b>	<b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed. <ul style="list-style-type: none"> <li>• Teacher observation during practice activities and in class discussions</li> <li>• Project based rubric assessing skills and knowledge</li> </ul>

<b>Possible Assessment Modifications /Accommodations/Differentiation:</b>			
<b>Special Education Students</b> <ul style="list-style-type: none"> <li>• Modify assignments as needed (e.g., vary length, limit items)</li> <li>• Shorten assignments</li> <li>• Increase the amount of item allowed to complete assignments and tests</li> <li>• Limit amount of work required or length of tests</li> <li>• Hands-on-projects</li> </ul>	<b>English Language Learners</b> <ul style="list-style-type: none"> <li>• Team assessment</li> </ul>	<b>At-Risk Learners</b> <ul style="list-style-type: none"> <li>• Preview test procedures</li> <li>• Group collaborative assessment</li> </ul>	<b>Advanced Learners</b> <ul style="list-style-type: none"> <li>• Challenge explanation with opened ended response</li> <li>• Additional Assignments based on standards</li> </ul>

<b>Possible Instructional Modifications /Accommodations:</b>			
<b>Special Education Students</b> <ul style="list-style-type: none"> <li>• Read class materials orally</li> <li>• Provide small group instruction</li> </ul>	<b>English Language Learners</b> <ul style="list-style-type: none"> <li>• Visual and simplified written directions.</li> </ul>	<b>At-Risk Learners</b> <ul style="list-style-type: none"> <li>• Varied reinforcement procedures</li> <li>• Allow for further processing and project completion time</li> </ul>	<b>Advanced Learners</b> <ul style="list-style-type: none"> <li>• Opened ended questioning</li> </ul>

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Possible Instructional Modifications /Accommodations:			
<ul style="list-style-type: none"><li>• Provide study outlines/guides</li><li>• Prior notice of tests</li><li>• Test study guide</li></ul>			



### 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](http://www.Pppst.com)
- [www.Davisart.com](http://www.Davisart.com)
- [www.Deepspacesparkle.com](http://www.Deepspacesparkle.com)
- [www.Artsonia.com](http://www.Artsonia.com)
- [www.ARTSTOR.org](http://www.ARTSTOR.org)

Trimester II Visual & Performing Arts			
<b>ESTABLISHED GOALS:</b>  New Jersey Student Learning Standards Visual Arts  NJ SLS 1.3.8.D.1, NJ SLS 1.3.8.D.2, NJ SLS 1.3.8.D.3, NJ SLS 1.3.8.D.5, NJ SLS 1.3.8.D.6	<b>Big Idea</b>		
	Aesthetics and Formalism: Styles in History		
	<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
	<ul style="list-style-type: none"> <li>There are many opinions and unspoken rules about beauty and taste in art.</li> <li>The elements and principles contribute to creating visually interesting artwork.</li> <li>The meaning behind a work of art can be deep or superficial.</li> <li>Any materials can be used to make art- there are no materials that are</li> </ul>		<ul style="list-style-type: none"> <li>How can you use found objects to make a work of art?</li> <li>How can you use the artwork of artists such as Piet Mondrian and David Smith to inspire your own work?</li> <li>How can you create an artwork that demonstrates abstract form?</li> <li>What makes something truly beautiful?</li> <li>How can you create a work of art that is visually interesting?</li> </ul>
	<ul style="list-style-type: none"> <li><b>Learning Goals &amp; Objectives</b></li> </ul>		
	<b>Student will understand...</b> <ul style="list-style-type: none"> <li>Artwork of different cultures can tell us information about the culture.</li> <li>Art can be a vehicle for storytelling.</li> <li>The elements and principles contribute to creating visually interesting artwork</li> <li>Successful artists develop original ideas and their work can be used as inspiration for other artists' work</li> </ul>	<b>Students will be able to...</b> <ul style="list-style-type: none"> <li>Create a story based on a Socratic question.</li> <li>Create a narrative artwork that illustrates a personal story.</li> <li>Develop skills using various styles such as those found in Greek Art.</li> <li>Develop skills using the Elements and Principles of Art, especially pattern</li> </ul>	



<p>Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.</p> <p><b>Content Statement:</b> The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.</p> <p><b>Cumulative Progress Indicator:</b> Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.</p>	<p><b>SLO 3:</b> <b>NJ SLS 1.3.8.D.1</b> Identify primary colors in two -dimensional works of art (e.g., Piet Mondrian’s <i>Compositions in Red, Blue and Yellow</i>, DeStijl paintings by Bart Van Der Lick, Paul Cézanne still life’s, Roy Lichtenstein’s paintings etc.) and apply primary colors in original artwork.</p> <p><b>SLO 4:</b> <b>NJ SLS 1.3.8.D.2</b> Recognize artists’ use of pattern/texture (e.g., Judy Chicago’s <i>Pasadena Lifesavers</i> series, Jasper John’s number series, Pueblo pottery, Greek vases etc.) and use pattern as the inspiration for original artwork.</p>	<p>basic shapes in original two – dimensional pieces of art to support the narrative content.</p> <p><b>NJ SLS 1.3.8.D.1</b> Visual literacy: -Identify primary colors in two -dimensional works of art such as the work of Roy Lichtenstein.</p> <p>Application: in the creation of artwork - Demonstrate knowledge of primary colors by applying primary colors in original two- dimensional artwork.</p> <p><b>NJ SLS 1.3.8.D.2</b> Visual literacy: -Recognize artists’ use of pattern/texture in artwork such as aboriginal artwork.</p> <p>Application: in the creation of artwork - Demonstrate knowledge of pattern/texture by using pattern as the inspiration of original artwork.</p> <p><b>NJ SLS 1.3.8.D.3</b></p>
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<p><b>Unit 3</b> <b>NJ SLS 1.3.8.D.1</b></p> <p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and</p>	<p><b>SLO 5:</b> <b>NJ SLS 1.3.8.D.3</b></p> <p>Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/nonobjective art, and conceptual art. Apply similar concepts to the creation of original artworks in the style of representative work from a chosen genre.</p> <p><b>Unit 3</b> <b>SLO 1:</b> <b>NJ SLS 1.3.8.D.1</b></p> <p>Create a sculpture using three dimensional media which distorts or exaggerates proportion. (e.g., mixed media work of Marisol and Claus Oldenburg).</p> <p><b>SLO 2:</b> <b>NJ SLS 1.3.8.D.1</b></p> <p>Create artworks which demonstrate the use of asymmetrical balance and emphasis in variety of media (e.g., create a kinetic sculpture which shows more detail in one area to create emphasis in the style of Alexander Calder).</p>	<p>Visual literacy: -Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/nonobjective art, and conceptual art. Artist such as Frida Kahlo, Vincent Van Gogh, Chuck Close and Pablo Picasso.</p> <p>Application: in the creation of artwork. - Demonstrate knowledge of art genres by applying concepts to the creation of original artworks in the style of representative work from a chosen genre.</p> <p><b>Unit 3</b> <b>NJ SLS 1.3.8.D.1</b></p> <p>Visual literacy: N/A Application: in the creation of artwork -Create a sculpture using three-dimensional media, which distorts or exaggerates proportion. Use inspiration from artists such as Clause Oldenburg.</p> <p><b>NJ SLS 1.3.8.D.1</b></p> <p>Visual literacy: N/A Application: in the creation of artwork</p>
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<p>rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p><b>NJ SLS 1.3.8.D.5</b></p> <p><b>Content Statement:</b> Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.</p> <p><b>Cumulative Progress Indicator:</b> Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual</p>	<p><b>SLO 3:</b> <b>NJ SLS 1.3.8.D.1</b></p> <p>Use additive and subtractive sculptural techniques to create the illusion of movement (e.g., an animal in motion as depicted in Ashevak Adla's <i>Walking Bear</i>, Inuit Art).</p> <p><b>SLO 4:</b> <b>NJ SLS 1.3.8.D.5</b></p> <p>Use literary sources which embody the themes of allegory, symbolism and irony as source of inspiration to create a three dimensional multi-media works of art.</p> <p><b>SLO 5:</b> <b>NJ SLS 1.3.8.D.1 and 1.3.8.D.6</b></p> <p>Create a mixed media artwork based on observation from an actual environment (e.g., environmental sculpture by Andy Goldsworthy about conservation and recycling). Synthesize the design principles of balance, harmony, unity,</p>	<p>- Create artworks, which demonstrate the use of asymmetrical balance and emphasis in variety of media. Use inspiration from artists such as Alexander Calder</p> <p><b>NJ SLS 1.3.8.D.1</b></p> <p>Visual literacy: N/A Application: in the creation of artwork -Use additive and subtractive sculptural techniques to create the illusion of movement. Use inspiration from bas (low)- relief sculptures.</p> <p><b>NJ SLS 1.3.8.D.5</b></p> <p>Visual literacy: N/A Application: in the creation of artwork -Use literary sources, such as world mythology, which embody the themes of allegory, symbolism and irony as source of inspiration to create a three dimensional multi-media works of art.</p> <p><b>NJ SLS 1.3.8.D.1 and 1.3.8.D.6</b></p>
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<p>statements as inspiration for original artworks.</p> <p><b>NJ SLS 1.3.8.D.1 and 1.3.8.D.6</b></p> <p><b>1.3.8.D.1 Content Statement:</b> The creation of art is Content: The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p><b>1.3.8.D.6 Content Statement:</b> The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.</p> <p><b>Cumulative Progress Indicator:</b></p>	<p>emphasis, proportion, and rhythm/movement to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>	<p>Visual literacy: N/A</p> <p>Application: in the creation of artwork</p> <ol style="list-style-type: none"> <li>1. Create a mixed media artwork based on observation from an actual environment. Use artists like Andy Goldsworthy as inspiration.</li> <li>2. Synthesize the principles of design to enhance the expression of creative ideas</li> </ol>
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Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.		
<b>Resources</b>		
<p><b>-Unit 2 &amp; 3</b></p> <p>-Teacher developed Power Point Presentations:</p> <p>- Artists and artwork such as: Leonardo Da Vinci, Frida Kahlo, Chuck Close, Roy Lichtenstein, Pablo Picasso, Vincent Van Gogh and aboriginal art.</p> <ul style="list-style-type: none"> <li>- Artwork Visuals of the work of Andy Goldsworthy, Alexander Calder, Clause Oldenburg, and bas relief sculpture</li> <li>- Literature: World Mythology/ Myths</li> </ul> <p>-Teacher and/or student samples</p>		
<b>Instructional Methods</b>		
<p><b>Learning Activities</b> (Refer to Marzano Framework (DQ 2-4; DQ5))</p>	<ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Student participation</li> <li>• Teacher observations</li> <li>• Projects</li> <li>• Modeling</li> <li>• Manipulate and explore through age appropriate projects any of the following media: Crayon, Chalk, Pastel, Marker, Paint, Clay, Textiles, Paper, Paper Mache</li> </ul>	
	Suggested Modifications & Accommodations:	

21 <sup>st</sup> Century Skills			
<b>Interdisciplinary Connections (Applicable Standards):</b> <ul style="list-style-type: none"> <li>Technology</li> <li>Career ready practices</li> <li>Financial literacy</li> <li>Subject specific interdisciplinary</li> <li>Career exploration</li> </ul>	<b>Integration of Technology:</b> Technology: <ul style="list-style-type: none"> <li><a href="http://www.Pppst.com">www.Pppst.com</a></li> <li><a href="http://www.Davisart.com">www.Davisart.com</a></li> <li><a href="http://www.Deepspacesparkle.com">www.Deepspacesparkle.com</a></li> <li><a href="http://www.Artsonia.com">www.Artsonia.com</a></li> </ul>	<b>21<sup>st</sup> Century Themes:</b> <ul style="list-style-type: none"> <li>Global Awareness</li> <li>Health Literacy</li> <li>Civic Literacy</li> <li>Financial, Economic, Business, &amp; Entrepreneurial Literacy</li> <li>Health Literacy</li> </ul>	<b>21<sup>st</sup> Century Skills:</b> <ul style="list-style-type: none"> <li>Creativity &amp; Innovation</li> <li>Media Literacy</li> <li>*Information &amp; Communication</li> <li>Technologies Literacy</li> <li>Communication &amp; Collaboration</li> </ul>
Assessments			
<b>Assessment Types</b>	<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"> <li>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"> <li>one to one conferencing and anecdotal notes</li> <li>Whole class and small group discussions</li> <li>Rubrics</li> </ul> </li> <li><b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> <li><b>Project Based Performance Assessment</b>  <a href="#">..\Art Rubrics\6th grade Magnified art rubric (1).docx</a> </li> </ul>		

	<u>..\Art Rubrics\6th grade RUBIRC self portrait.docx</u>
<b>Assessment Modules</b>	<p><b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <p>Unit 1 &amp; 2</p> <ul style="list-style-type: none"> <li>• Teacher observation during practice activities and in class discussions</li> <li>• Project based rubric assessing skills and knowledge</li> </ul>

<b>Possible Assessment Modifications /Accommodations/Differentiation:</b>			
<p><b>Special Education Students</b></p> <ul style="list-style-type: none"> <li>• Modify assignments as needed (e.g., vary length, limit items)</li> <li>• Shorten assignments</li> <li>• Increase the amount of item allowed to complete assignments and tests</li> <li>• Limit amount of work required or length of tests</li> <li>• Hands-on-projects</li> </ul>	<p><b>English Language Learners</b></p> <ul style="list-style-type: none"> <li>• Team assessment</li> </ul>	<p><b>At-Risk Learners</b></p> <ul style="list-style-type: none"> <li>• Preview test procedures</li> <li>• Group collaborative assessment</li> </ul>	<p><b>Advanced Learners</b></p> <ul style="list-style-type: none"> <li>• Challenge explanation with opened ended response</li> <li>• Additional Assignments based on standards</li> </ul>

Possible Instructional Modifications /Accommodations:			
Special Education Students	English Language Learners	At-Risk Students	Advanced Learners
<ul style="list-style-type: none"> <li>• Read class materials orally</li> <li>• Provide small group instruction</li> <li>• Provide study outlines/guides</li> <li>• Prior notice of tests</li> <li>• Test study guide</li> </ul>	<ul style="list-style-type: none"> <li>• Visual and simplified written directions.</li> </ul>	<ul style="list-style-type: none"> <li>• Varied reinforcement procedures</li> <li>• Allow for further processing and project completion time</li> </ul>	<ul style="list-style-type: none"> <li>• Opened ended questioning</li> </ul>

### Suggested Resources

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- <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](http://www.Davisart.com)
- [www.Deepspacesparkle.com](http://www.Deepspacesparkle.com)
- [www.Artsonia.com](http://www.Artsonia.com)
- [www.ARTSTOR.org](http://www.ARTSTOR.org)

Trimester III Visual & Performing Arts		
<b>ESTABLISHED GOALS:</b>  New Jersey Student Learning Standards Visual Arts  NJ SLS 1.4.8.A.1, NJ SLS 1.4.8.A.3, NJ SLS 1.4.8.A.6, NJ SLS 1.4.8.B.2	Big Idea	
	<i>Style in History and Architecture</i>	
	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	<ul style="list-style-type: none"> <li>• The history of art mirrors world history.</li> <li>• The work of master artists can inspire our own artwork.</li> <li>• The elements and principles contribute to creating visually interesting artwork</li> <li>• Architecture affects our daily life.</li> <li>• Architects consider form, function and visual interest when designing a building.</li> <li>• The elements and principles contribute to creating visually interesting artwork</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork of a specific time period lend insight to the values of the people and the happenings of the time?</li> <li>• How can you use the artwork of a master artist to inspire your own work?</li> <li>• How would you design your dream high school?</li> <li>• How does an architect create visual interest?</li> <li>• How can you create artwork that is original?</li> <li>• How can you use your own personal style in architecture?</li> </ul>
	Learning Goals & Objectives	
	<i>Student will understand...</i> <ul style="list-style-type: none"> <li>• Successful artists develop original ideas and their work can be used as inspiration for other artists' work</li> <li>• Architects consider form, function and visual interest when designing a</li> </ul>	<i>Students will be able to...</i> <ul style="list-style-type: none"> <li>• Create an artwork based on the work or style of an artist from history.</li> <li>• Develop skills using various styles and materials in art.</li> <li>• Create a visually interesting</li> </ul>



	building. <ul style="list-style-type: none"> <li>The elements and principles contribute to creating visually interesting artwork</li> </ul>	architectural design of a high school building. <ul style="list-style-type: none"> <li>Develop skills using various styles in architecture.</li> </ul>
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Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<b>Unit 4</b> <b>NJ SLS 1.4.8.A.1</b> <b>Content Statement:</b> Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.  <b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.  <b>NJ SLS 1.4.8.A.6 and 1.4.8.B.2</b> <b>1.4.8.A.6 Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	<b>Unit 4</b> <b>SLO 1:</b> <b>NJ SLS 1.4.8.A.1</b> Generate observational and emotional responses to diverse culturally and historically specific masterworks of visual art. Apply characteristics of exemplars to the creation of original two and three- dimensional works of art that evoke similar categorical response.  <b>SLO 2:</b> <b>NJ SLS 1.4.8.A.6 and 1.4.8.B.2</b> Describe the comparative differences in the architectural; design of public buildings throughout history (e.g., Buckingham Palace, The Taj Mahal,	<b>Unit 4</b> <b>NJ SLS 1.4.8.A.1</b> Visual literacy: -Generate observational and emotional responses to diverse culturally and historically specific masterworks of visual art, such as the works of Frida Kahlo, Chuck Close and Vincent Van Gogh.  Application: in the creation of artwork: - Demonstrate knowledge/inspiration by applying characteristics of exemplars to the creation of original two and three-dimensional works of art that evoke similar categorical response.  <b>NJ SLS 1.4.8.A.6 and 1.4.8.B.2</b> Visual literacy: - Describe the comparative differences in the architectural; design of public

<p><b>Cumulative Progress Indicator:</b> Differentiate between “traditional” works of art and those that do not use conventional elements to express new ideas.</p> <p><b>1.4.8.B.2 Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p>	<p>The White House, Casa Mila by Antonia Guadi, Michael Graves’ Swan and the Dolphin Hotels, Disney Resorts in Orlando Flordia etc.)</p>	<p>buildings throughout history such as the Taj Mahal, The White House, The Pantheon and Disney World Resorts.</p> <p>Application: in the creation of artwork N/A</p>
<p><b>NJ SLS 1.4.8.A.6</b></p> <p><b>1.4.8.A.6 Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate between “traditional” works of art and those that do not use conventional elements to express new ideas.</p> <p><b>NJ SLS 1.4.8.B.2</b></p>	<p><b>SLO 3:</b></p> <p><b>NJ SLS 1.4.8.A.6</b></p> <p>Differentiate between “traditional” three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new three dimensional design ideas. Utilize varied stylistic elements in the creation of art.</p> <p><b>SLO:4</b></p>	<p><b>NJ SLS 1.4.8.A.6</b></p> <p>Visual literacy: -Differentiate between “traditional” three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new three dimensional design ideas. Incorporate visual from artists such as Pablo Picasso and Andy Goldsworthy.</p> <p>Application: in the creation of artwork - Utilize varied stylistic elements in the creation of art</p>

<p><b>Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p> <p><b>Unit 5</b>  <b>NJ SLS 1.2.8.A.3</b></p> <p><b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>	<p><b>NJ SLS 1.4.8.B.2</b></p> <p>Describe formal structures and art making techniques used in the creation of two and three-dimensional artwork from different cultures and historical eras (e.g., <i>Freeze on the Pantheon</i>, Gothic paintings on wood, Renaissance frescos, wood cuts, and Jan van Eyck's works and the invention of oil painting etc.) and incorporate some of these</p> <p><b>Unit 5</b>  <b>SLO 1:</b>  <b>NJ SLS 1.2.8.A.3</b></p> <p>Analyze the social historical and political impact of wars from different eras and how they were interpreted by the artist and reflected in their artworks (e.g., compare and contrast <i>The Third of May</i> by Francisco Goya verses <i>Guernica</i> by Pablo Picasso and explain how this artwork represents the disdain of the artists for war and its deadly impact on the innocent people of Spain).</p> <p><b>SLO 2:</b></p>	<p><b>NJ SLS 1.4.8.B.2</b></p> <p>Visual literacy:          -Describe formal structures and art making techniques used in the creation of two and three-dimensional artwork from different cultures and historical eras. Observe visuals from artists such as Claes Oldenburg, Pablo Picasso, and aboriginal artwork.</p> <p>Application: in the creation of artwork</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of formal structures and art making techniques applied by incorporating these stylistic nuances to the creation of original two and three-dimensional artwork.</li> </ul> <p><b>Unit 5</b>  <b>NJ SLS 1.2.8.A.3</b></p> <p>Visual literacy:          - Analyze the social historical and political impact of wars from different eras and how they were interpreted by the artist and reflected in their artworks; such as Picasso's <i>Guernica</i>)</p> <p>Application: in the creation of artwork:</p>
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	<p><b>NJ SLS 1.2.8.A.3</b> Analyze how artists use calligraphic line to create social, historical, and/or political ideas (e.g., Wu Zhen, <i>Bamboo</i>, 1350, or Kazuaki Tanahashi, <i>Breakthrough</i>, 1998, etc.).</p> <p><b>SLO 3:</b> <b>NJ SLS 1.2.8.A.3</b> Differentiate between geometric and organic shapes when creating a work in the natural world and in master works (e.g., Lorenzo Ghiberti, <i>The Gates of Paradise</i>, 1425-52, Jacques-Louis David, <i>The Oath of the Horatii</i>, 1748, etc.).</p> <p><b>SLO 4:</b> <b>NJ SLS 1.2.8.A.3</b> Identify how warm and cool colors or color schemes communicate a given emotion in a social, historical, and/or political context (e.g., Vincent van Gogh, <i>The Bedroom</i>, 1889, Matisse, <i>The Red Studio</i>, 1911, Lutz Haufschild, <i>Questions of the Heart</i>, 1989-90 (stained glass)).</p> <p><b>SLO 5:</b></p>	<p>N/A</p> <p><b>NJ SLS 1.2.8.A.3</b> Visual literacy: - Analyze how artists use calligraphic line to create social, historical, and/or political ideas such as Kazuaki Tanahashi, <i>Breakthrough</i>, 1998</p> <p>Application: in the creation of artwork: N/A</p> <p><b>NJ SLS 1.2.8.A.3</b> Visual literacy: - Differentiate between geometric and organic shapes when creating a work in the natural world and in master works such as those of Pablo Picasso.</p> <p>Application: in the creation of artwork: N/A</p> <p><b>NJ SLS 1.2.8.A.3</b> Visual literacy: -Identify how warm and cool colors or color schemes communicate a given emotion in a social, historical, and/or</p>
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	<p><b>NJ SLS 1.2.8.A.3</b> Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work (e.g., Katsusahika Hokusai, <i>The Great Wave of Kanagawa</i>, 1830-31, Yoruba, Nigeria, <i>African Crown (ade)</i>, early 20th century, Claire Zeisler, <i>Tri-Color Arch</i>, 1983-84, etc.).</p> <p><b>SLO 7:</b> <b>NJ SLS 1.2.8.A.3</b> Compare and contrast various forms of balance in masterworks from diverse cultures and historical contexts (e.g., Symmetrical balance: Judy Chicago, <i>Pasadena Lifesavers Red Series #3</i>, Asymmetrical balance: Kasimir Malevich, <i>Suprematist Painting</i>, <i>Black Rectangle</i>, <i>Blue Triangle</i>, Radial Balance: <i>Rose Window</i>, <i>South Transept</i>, <i>Chartres Cathedral</i>).</p> <p><b>SLO 8:</b> <b>NJ SLS 1.2.8.A.3</b> Identify how proportion/scale has affected the aesthetics throughout time, socially and culturally in two and three-dimensional works of art. (e.g., Andrew Wyeth, <i>Christina's World</i>, 1948, Claes Oldenburg, <i>Clothespin</i>, 1976).</p>	<p>political context. View the works of artists such as Vincent Van Gogh.</p> <p>Application: in the creation of artwork: N/A</p> <p><b>NJ SLS 1.2.8.A.3</b> Visual literacy: -Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work. View the works of artists such as Vincent Van Gogh.</p> <p>Application: in the creation of artwork: N/A</p> <p><b>NJ SLS 1.2.8.A.3</b> Visual literacy: -Compare and contrast various forms of balance in masterworks from diverse cultures and historical contexts such as the works of aboriginal artists.</p> <p>Application: in the creation of artwork: N/A</p>
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	<p><b>SLO 9:</b>  <b>NJ SLS 1.2.8.A.3</b>          Differentiate how pattern is used in objective vs. non-objective works of art in two and three-dimensional works of art (e.g., Non-objective: Annie M. Peachey, <i>Four in Block Work Quilt</i>, 1925 - 35, Objective: Faith Ringgold, <i>The Men: Mask Face Quilt #2</i>, 1986, Three Dimensional: Louis Sullivan, <i>Grille of Elevator Enclosure Cage from the Chicago Stock Exchange Building</i> 1893 -94).</p>	<p><b>NJ SLS 1.2.8.A.3</b>          Visual literacy:          - Identify how proportion/scale has affected the aesthetics throughout time, socially and culturally in two and three-dimensional works of art such as the work of Pablo Picasso and Frida Kahlo.</p> <p>Application: in the creation of artwork:          N/A</p> <p><b>NJ SLS 1.2.8.A.3</b>          Visual literacy:          -Differentiate how pattern is used in objective vs. non-objective works of art in two and three-dimensional works of art. Obverse artwork such as that of Vincent Van Gogh and aboriginal artists.</p> <p>Application: in the creation of artwork:          N/A</p>
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Resources			
<p>-Teacher developed Power Point Presentations featuring:</p> <p>-Artist and artwork such as: Pablo Picasso, Vincent Van Gogh, Clause Oldenburg, Chuck Close, Frida Kahlo, aboriginal art, The White House, Taj Mahal, and Disney World Resorts.</p> <p>-Teacher and/or student samples</p>			
Instructional Methods			
<b>Learning Activities</b> (Refer to Marzano Framework (DQ 2-4; DQ5))	<ul style="list-style-type: none"><li>• Warm-up activities</li><li>• Exploratory activities</li><li>• Class discussions</li><li>• Student participation</li><li>• Teacher observations</li><li>• Projects</li><li>• Modeling</li><li>• Manipulate and explore through age appropriate projects any of the following media: Crayon, Chalk, Pastel, Marker, Paint, Clay, Textiles, Paper, Paper Mache</li></ul>		
	Suggested Modifications & Accommodations:		
21 <sup>st</sup> Century Skills			
<b>Interdisciplinary Connections (Applicable Standards):</b> <ul style="list-style-type: none"><li>• Technology</li><li>• Career ready practices</li><li>• Financial literacy</li><li>• Subject specific interdisciplinary</li><li>• Career exploration</li></ul>	<b>Integration of Technology:</b> Technology: <ul style="list-style-type: none"><li>• <a href="http://www.Pppst.com">www.Pppst.com</a></li><li>• <a href="http://www.Davisart.com">www.Davisart.com</a></li><li>• <a href="http://www.Deepspacesparkle.com">www.Deepspacesparkle.com</a></li><li>• <a href="http://www.Artsonia.com">www.Artsonia.com</a></li></ul>	<b>21<sup>st</sup> Century Themes:</b> <ul style="list-style-type: none"><li>• Global Awareness</li><li>• Health Literacy</li><li>• Civic Literacy</li><li>• Financial, Economic, Business, &amp; Entrepreneurial Literacy</li><li>• Health Literacy</li></ul>	<b>21<sup>st</sup> Century Skills:</b> <ul style="list-style-type: none"><li>• Creativity &amp; Innovation</li><li>• Media Literacy</li><li>• *Information &amp; Communication</li><li>• Technologies Literacy</li><li>• Communication &amp; Collaboration</li></ul>

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"> <li>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"> <li>one to one conferencing and anecdotal notes</li> <li>Whole class and small group discussions</li> <li>Rubrics</li> </ul> </li> <li><b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> <li><b>Project Based Performance Assessment</b>  <a href="#">..\Art Rubrics\6th grade Magnified art rubric (1).docx</a>  <a href="#">..\Art Rubrics\6th grade RUBIRC self portrait.docx</a> </li> </ul>
Assessment Modules	<p><b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> <li>Teacher observation during practice activities and in class discussions</li> <li>Project based rubric assessing skills and knowledge</li> </ul>



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Possible Assessment Modifications /Accommodations/Differentiation:			
<b>Special Education Students</b> <ul style="list-style-type: none"><li>• Modify assignments as needed (e.g., vary length, limit items)</li><li>• Shorten assignments</li><li>• Increase the amount of item allowed to complete assignments and tests</li><li>• Limit amount of work required or length of tests</li><li>• Hands-on-projects</li></ul>	<b>English Language Learners</b> <ul style="list-style-type: none"><li>• Team assessment</li></ul>	<b>At-Risk Students</b> <ul style="list-style-type: none"><li>• Preview test procedures</li><li>• Group collaborative assessment</li></ul>	<b>Gifted &amp; Talented Learners</b> <ul style="list-style-type: none"><li>• Challenge explanation with opened ended response</li><li>• Additional Assignments based on standards</li></ul>

Possible Instructional Modifications /Accommodations:			
<b>Special Education Students</b> <ul style="list-style-type: none"><li>• Read class materials orally</li><li>• Provide small group instruction</li><li>• Provide study outlines/guides</li><li>• Prior notice of tests</li></ul> Test study guide	<b>English Language Learners</b> <ul style="list-style-type: none"><li>• Visual and simplified written directions.</li></ul>	<b>At-Risk Learners</b> <ul style="list-style-type: none"><li>• Varied reinforcement procedures</li><li>• Allow for further processing and project</li></ul>	<b>Advanced Learners</b> <ul style="list-style-type: none"><li>• Opened ended questioning</li></ul>

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Possible Instructional Modifications /Accommodations:			
		completion time	

### 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](http://www.Pppst.com)
- [www.Davisart.com](http://www.Davisart.com)
- [www.Deepspacesparkle.com](http://www.Deepspacesparkle.com)
- [www.Artsonia.com](http://www.Artsonia.com)
- [www.ARTSTOR.org](http://www.ARTSTOR.org)