

Curriculum	
Content Area: Visual Arts	
Unit Title: Art of the Stone Age	Duration: 5 weeks
Grade Level: 6	
Essential Questions <ul style="list-style-type: none"> ● What was the significance of the Stone Age for the discipline of Art? ● How were natural resources utilized by Stone Age artists? ● How was the Art of this time a tool for communication and documenting history? 	
Enduring Understandings <ul style="list-style-type: none"> ● Students will understand the motivation to create art, along with the tools and materials used to create this style of Art. ● Students will learn about the daily lives of people in the Stone Age and their need to create. ● Students will compare and contrast their art making experience to the experience that artists in the Stone Age may have had. 	
Student Learning Targets (Objectives): <i>Students will be able to...</i> <ul style="list-style-type: none"> ● I can tell the significance of the Stone Age in Art History. ● I can tell the resources that were utilized to create art at this time. ● I can understand how art is a method of communication about people and life during this time period 	
Focus Standards (Major Standards)	
<ul style="list-style-type: none"> ● 1.5.8.Pr5a: Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives. ● 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed. ● 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions. 	

- **1.5.8.Cr3a:** Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

New Jersey Student Learning Standards: Interdisciplinary Connections

Language Arts

- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4 Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- We will be reading a handout on Art in the Stone Age. This handout explains the materials that Stone Age Artists used to create art, where they created it, and what their motivation was for creating art. We will discuss what motivates artists to create art? I will show some examples of cave paintings from the Lascaux cave. We will compare and contrast these images. What is similar about the style of these works? What materials do you think they used when creating these pieces? We will then do a virtual walkthrough of this cave. We will end class with a critique of the art of the Stone Age. Do you personally relate to the style or subject matter of this work? Would you use any of the techniques you saw in this work in your own artwork? Manilla paper will be distributed to sketch some thumbnail sketches of a hunting story that the student intends to draw in next week's class.

Week 2- Thumbnail sketches will be distributed. I will put some images of Stone Age art on the board for reference. We will be creating a larger copy of the thumbnail onto construction paper. I will demonstrate how to create an implied texture onto their construction paper to create depth

and realism. Our goal is to create a “rocky” surface. Once students are happy with their work, we will draw our hunting stories from our thumbnails onto our background. I will demonstrate how blending of the oil pastels can be used to create realism. Artwork will be collected for a critique next week.

Week 3- All student work will be attached to the board. We will review the questions we answered about Stone Age art during the first week: Do you personally relate to the style or subject matter of this work? How? How did you use the techniques you saw in the original work in your own artwork? What were the challenges you had? What is something that one of your classmates did really well?

Manilla paper will be distributed to sketch some new thumbnail sketches which will be used to create a clay form next week.

Week 4- We will discuss how to take a 2D image and create it into a 3D clay sculpture. What are the challenges? Do you think you need multiple drawings to visualize what something will look like in a 3D form? Clay and clay tools will be distributed. I will demonstrate how to transfer a 2D image into clay by making a hollow cone form first. The class will create their hollow form. I will then pinch the edges of the open area into 4 legs. Students will do the same. Next, we will look at the details of our drawings and begin to pinch the clay to create the head. Each student will then be working independently to create their animal. These will be left out to dry.

Week 5- We will paint the clay animals from the previous week. We will discuss proper painting techniques. How thick to apply glaze, and where not to glaze. Why do some colors of glaze change in the kiln? While students are working I will be circulating around the room to troubleshoot any problems. At the end of the period we will discuss the process of taking a 2D image and creating it in 3D. What were the challenges? Do you think you were successful? Would something have made the process easier? Do you think you will use this technique in the future?

Evidence of Student Learning

Formative Assessments

- Questioning about styles in Art and how geography and natural resources influence the art style of a culture.
- KWL as a class to see what students know and want to know.

Summative Assessments

- Critique students will participate in a class critique of their work and the work of their peers. Knowledge of the characteristics of Stone Age Art will be assessed.

Benchmark Assessments

- Assess the use of the blending techniques and the sculpting techniques in future projects.
- The finished oil pastel drawing and clay animal. Class critique of the processes.

Suggested Options for Differentiation**Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)****Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Oil pastels
- Grey construction paper
- Paper towels for blending

<ul style="list-style-type: none"> ● Pencils ● Stone Age References ● Clay ● Clay glaze ● Paint brushes ● Clay carving tools
Suggested Resources
<ul style="list-style-type: none"> ● https://courses.lumenlearning.com/boundless-arthistory/chapter/the-stone-age/ ● Lascaux Virtual Tour

Curriculum	
Content Area: Visual Arts	
Unit Title: Art of Ancient Egypt	Duration: 4 weeks
Grade Level: 6	
Essential Questions	
<ul style="list-style-type: none"> ● What characteristics are common in most Egyptian artworks? ● How did religion influence ancient Egyptian art? ● How did geography and natural resources influence art media and tools? 	
Enduring Understandings	
<ul style="list-style-type: none"> ● Identify the subject matter, religious influence, characteristics and materials commonly used in Egyptian art. ● Understand the motivation behind the creation of art. ● Create a piece of art in the style of ancient Egyptian art. ● Compare the use of hieroglyphics as a form of communication to the creation of cave paintings during the Stone Age. 	
Student Learning Targets (Objectives):	
<i>Students will be able to...</i>	
<ul style="list-style-type: none"> ● I can tell a piece of art is Egyptian based on the characteristics I see. ● I can see the influence of religion in Egyptian Art. 	

- I can understand how resources that were available to the Egyptian led to the invention of art tools and tempera paint.

Focus Standards (Major Standards)

- **1.5.8.Pr4a:** Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion. **1.5.8.Re7a:** Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- **1.5.8.Re7b:** Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
- **1.5.8.Re9a:** Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
- **1.5.8.Cn11a:** Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.

New Jersey Student Learning Standards: Interdisciplinary Connections

Language Arts-

- **R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4 Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- We will read an informative text about the art of ancient Egypt. We will discuss how religious beliefs played a key role in the subject matter of Egyptian Art. What influences your art? Where you live? What you believe? Your values? We will then look at some examples of Egyptian Art. We will compare and contrast two portraits. I will point out the similarities in the use of line, color and drawing style. We will discuss what an art style is. I will demonstrate how to draw a portrait from a profile point of view. Students will be given a chance to draw their own portrait. This will be an initial sketch for their final drawing.

Week 2- We will look at two more portraits from Ancient Egyptian art. We will review the common characteristics found in these portraits which will contribute to the recognition of the style of Egyptian Art. I will hand out final copy paper. I will demonstrate again how to draw a portrait in profile. I will give the class an opportunity to draw. We will discuss proportions. What are they? How are they important in creating a realistic portrait? How do Art styles contribute to the use of proportions? Are portraits always realistic? We will continue to add details to the portraits in the Egyptian style (large eyes, profile view, jewelry and makeup.)

Week 3- Today is the final week on Egyptian portraits. We will discuss the use of color and how color is also an important part of an artistic style. Egyptian art uses many earthtones. We will read an article that discusses where pigments for paints came from in Ancient Egypt. This will lead to a discussion about how natural resources and geography contribute to the artistic process and final result. Students will have time to color their portraits.

Week 4-All student work will be attached to the board. We will review the questions we answered about Egyptian art during previous weeks: Do you personally relate to the style or subject matter of this work? How? How did you use the techniques you saw in the original work in your own artwork? What were the challenges you had? What is something that one of your classmates did really well?

Evidence of Student Learning

Formative Assessments

- Questioning about styles in Art and how geography and natural resources influence the art style of a culture.
- KWL as a class to see what students know and want to know.

Summative Assessments

- Critique students will participate in a class critique of their work and the work of their peers. Knowledge of the characteristics of Egyptian Art will be assessed.

Benchmark Assessments

- Students will be assessed in their final Egyptian portrait. This should include use of the Egyptian style of art and characteristics of Egyptian portraits. Large eyes, makeup, frontal perspective and the use of color.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Manilla paper
- White drawing paper
- Ancient Egyptian Art references
- Pencils
- Erasers
- Colored pencils

Suggested Resources

- <http://study.com/academy/lesson/ancient-egyptian-art-history-and-style.html>https://www.youtube.com/watch?v=ibp_i7bekOU
- <http://iwcmediaecology.pbworks.com/w/page/8480798/Egyptian%20Hieroglyphics>

Curriculum

Content Area: Visual Arts

Unit Title: Radial Symmetry

Duration: 5 weeks

Grade Level: 6

Essential Questions

- What is radial symmetry?
- What are some examples of radial symmetry in nature?

- What art forms use the design principle of radial symmetry?

Enduring Understandings

- Identify what radial symmetry is, and be able to identify it in nature and in works of art.
- Students will understand the motivation to create art using radial symmetry in Asia to honor the Buddhist religion.
- Understand the ancient way of creating Mandala designs and how that changed with modern technology.

Student Learning Targets (Objectives):

Students will be able to...

- I can tell what radial symmetry is.
- I can identify examples of radial symmetry in nature and in works of Art.
- I can understand radial symmetry as a design principle that creates rhythm in a piece of art

Focus Standards (Major Standards)

- **1.5.8.Re7a:** Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- **1.5.8.Re7b:** Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
- **1.5.8.Pr4a:** Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
- **1.5.8.Re8a:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

New Jersey Student Learning Standards: Interdisciplinary Connections

Language Arts-

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

9.2 Career Awareness, Exploration, and Preparation
 This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4 Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- We will explore the topic of symmetry. I will draw the capital letter H on the board. I will add a vertical dashed line down the center. I will ask what do you think I am pointing out about this letter? What does the vertical dashed line indicate? This will lead to the topic of symmetry. I will write radial symmetry on the board. I will ask if anyone knows what this type of symmetry is? If they do, I will ask for an example. We will discuss the differences and similarities between bilateral and radial symmetry. I will then introduce the art of Mandala designs. I will show some examples along with a short video about the process of creating Mandala designs in sand. Why was it important to the

Buddhists to create this art? What was their motivation? The class will work as a group to use templates and sand to create a simple design. We will share our work and discuss the challenges of this activity. I will take pictures of the sand mandalas and we will clean up.

Week 2- Review what we did last week creating sand Mandala designs. How do you think that technology changed this art form? I will show examples of mandala designs created with different media. (computer generated, printed, hand drawn.) We will start out with thumbnail sketching of possible mandala designs. I will demonstrate how to start with a center point and add the same shape around the center. I will advise the class to try different shape combinations in each sketch. By the end of the period they should have a final design planned out. The final works will be produced next week.

Week 3- Students will be given a white paper for their final copy. Thumbnail sketches will be distributed as reference materials. We will begin by adding concentric circles around our center point. These will serve as stopping points for each layer of pattern. This will help ensure that the work stays neat. Shape templates will be provided to keep the size and shape consistent. The goal for the period is to finish the pencil drawing of their design.

Week 4- We will discuss planning our color scheme for our Mandala designs. I will put up the original Mandala designs from the first week and other designs using various media. We will look for color connections. Did they use primary colors? Secondary colors? Tertiary colors? Does the color scheme use values of one color or a few colors? What mood do you get from certain color schemes? Students will go back to their original thumbnail and try out different color combinations. When they are happy with their choices they will move onto their final copy.

Week 5- Continue work on final Mandala designs. A critique will be done at the end of the period to discuss the use of the design principles- line, shape and color. We will discuss the challenges of the projects, and celebrate the successes. We will ponder how did where you live, your beliefs and your interests influence your work?

Evidence of Student Learning

Formative Assessments

- Questioning about styles in Art and how geography and religion or media influence the art style of a culture.
- KWL as a class to see what students know and want to know.

Summative Assessments

- Critique students will participate in a class critique of their work and the work of their peers. Knowledge of the motivation behind Mandala designs and the knowledge of radial symmetry will be assessed.

Benchmark Assessments

- Assess the use of radial symmetry and the effectiveness of a color scheme in the final Mandala design.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Mandala design references
- Pencils
- Manilla paper

- White paper
- Colored pencils
- Markers
- Crayons
- Sand
- Shape templates

Suggested Resources

- <https://www.youtube.com/watch?v=0MfmGui8RiE>
- <http://mandala-designs.tumblr.com/>
- <https://www.youtube.com/watch?v=wULr0mYYr8ch><https://www.pinterest.com/sg4667/quilling-mandala/?lp=true>
- <http://www.instructables.com/id/Quilled-Mandala/>

Curriculum

Content Area: Visual Arts

Unit Title: Cartooning

Duration: 5 weeks

Grade Level: 6

Essential Questions

- How do cartoons communicate ideas?

- What would it be like to be a cartoonist as a career?
- How are color and pattern utilized to create emphasis in cartoons?

Enduring Understandings

- Identify the difference between cartooning and realistic drawing.
- Understand how correct proportions are essential in realistic figures, but can be exaggerated in cartoons.
- Understand the job of a cartoonist.
- Create a cartoon that communicates an idea.
- Understand how color and pattern can create emphasis.

Student Learning Targets (Objectives):

Students will be able to...

- I can understand cartooning as a tool for communication and expressing opinions.
- I can see how the career of a cartoonist would be.
- I can understand how pattern and color create emphasis in Art.

Focus Standards (Major Standards)

- **1.5.8.Pr4a:** Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
- **1.5.8.Re7a:** Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- **1.5.8.Re7b:** Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
- **1.5.8.Re9a:** Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
- **1.5.8.Cn11b:** Analyze and contrast how art forms are used to reflect global issues, including climate change.

New Jersey Student Learning Standards: Interdisciplinary Connections**Social Studies-**

- **6.3.8.A.2:** Participate in a real or simulated hearing to develop a legislative proposal that addresses a public issue, and share it with an appropriate legislative body (e.g., school board, municipal or county government, state legislature).

New Jersey Student Learning Standards: College and Career Readiness**9.2 Career Awareness, Exploration, and Preparation**

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4• Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1-We will explore the topic of cartooning. We will be comparing and contrasting cartoons vs. realistic drawing. We will work together to practice drawing different body styles, proportions and how to show movement. These practices will be saved as reference for next week. Why is proportion important when drawing people? How can this proportion be exaggerated when drawing cartoons?

Week 2- We will discuss how cartoons can communicate ideas and opinions. We will then look at political cartoons. What were the artists trying to communicate? What tools did they use to help communicate these ideas? Students will get into groups to come up with an issue that they want to communicate something about. They will each sketch out ideas and come up with a strong cartoon that communicates ideas.

Week 3- We will revisit the issues that groups came up with to express in their cartoons. An example would be global warming. How can an artist create a cartoon which communicates the need for environmental changes to save the planet. How did groups choose to get their point across? Each group will be assigned the task of creating a poster to inform the public of their issue. They will break the task up into parts: a text writer, an illustrator, a color artist and a layout specialist. The jobs will be explained and the groups will decide who does which job. The layout specialist will do thumbnail sketches of how the poster will be organized. The writer will come up with the words that will convey the message. The illustrator will come up with the image to portray the message. The color artist will decide on the color palette for the poster that will help get the most attention.

Week 4- Continue work on posters. Posters should be complete this week for a critique next week.

Week 5- Critique of posters. The class will get a chance to see all of the posters. I will ask the class if they can identify the issue that the poster is portraying. How do they know this? Does the text and illustration do a good job telling the story? Does the color scheme add to the message? If so, how? What works well, what would you change? The group who created the poster will then talk about their work.

Evidence of Student Learning

Formative Assessments

- Questioning about how ideas are communicated in Art.
- KWL as a class to see what students know about cartooning and political cartoons and want to know.

Summative Assessments

- Critique students will participate in a class critique of their work and the work of their peers.

Benchmark Assessments

- The final poster from each group will be assessed for neatness, effectiveness of communicating the issue, how the color scheme relates to the issue, and finally how the layout helps the ease of understanding the topic.

Suggested Options for Differentiation**Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)****Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Political cartoon references
- Pencils
- Manilla paper/White posterboard
- Colored pencils

- Markers
- Crayons
- Computers to look up information on the topic chose

Suggested Resources

- <https://design.tutsplus.com/articles/cartoon-fundamentals-how-to-draw-a-cartoon-body--vector-18651>
- <https://xroads.virginia.edu/~MA96/PUCK/part1.html>
- <https://www.loc.gov/classroom-materials/political-cartoons-and-public-debates/>

Curriculum

Content Area: Visual Arts

Unit Title: Self Portrait	Duration: 5 weeks
Grade Level: 6	
Essential Questions	
<ul style="list-style-type: none"> • How do I make a drawing look like me? • How are proportions and the placement of features important in portrait drawing? • How does shading add realism? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Place features on the face in the correct location using appropriate scale. • Shade the facial plane to create highlights, midtones and shadows which will create a realistic portrait. 	
Student Learning Targets (Objectives):	
<i>Students will be able to...</i>	
<ul style="list-style-type: none"> • I can understand where the features belong on the face. • I can utilize scale to create a realistic portrait. • I can understand how shading adds depth and realism to a portrait. • I can use highlights, midtones and shadows effectively in my drawing. 	
Focus Standards (Major Standards)	
<ul style="list-style-type: none"> • 1.5.8.Pr4a: Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion. • 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed. • 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions. • 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process. 	

New Jersey Student Learning Standards: Interdisciplinary Connections**Math-**

- **6. RP.1.** Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities.

New Jersey Student Learning Standards: College and Career Readiness**9.2 Career Awareness, Exploration, and Preparation**

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.4•** Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- We will review what we learned about proportions from our previous lesson. Students will practice drawing a perfect circle until they are satisfied. We will then add a square inside the circle, this square will form the sides of the face. The top of the circle will become the top of the head, and a chin will be added by adding a curved line connecting the two bottom corners of the square. Extra lines will be erased. Next, the class will create guidelines. They will draw a line across the middle of the face shape for the eyeline, followed by a line in the middle of the space from the eyeline to the chin to create the bottom of the nose. Finally, another guideline will be added in the middle of the space between the nose line and chin to create the mouth line.

Week 2- I will show some examples of the portraits of the artist Joel Colo. I will point out the same guidelines in his work by drawing on top of them on the whiteboard. I will demonstrate the rules for eye, nose and mouth width. Examples will show how these rules are correct. Students will then add in their eyes, nose and mouth. Mirrors will be provided so that students can examine the shape of their features.

Week 3- We will revisit the work of Joel Colo. This time we will focus on hair. I will question the students about how they would go about drawing hair. Next, students will be asked to look at the hair as a shape, not individual strands. This will give a more realistic volume to the hair. They will observe their own hair, and draw it on their portrait. Special attention will be paid to length of hair compared to features and shading of hair. I will point out where shadows fall from the hair onto the face, and where highlights would be.

Week 4- This week we will focus on shading the face. We will use KWL to find out what students know about shading. I will show a quick video of how to shade the face. I will point out that the face is a spherical shape, so shading it is like shading a simple sphere. Then we will look at how the features cast shadows on the face. Again, the portraits of Joel Colo will be shown to highlight the shading techniques. Students will use paper towels to blend their pencil, and erasers to create highlights.

Week 5- Critique of portraits. Students will be doing a self critique from a rubric. They will be reading the statements and scoring themselves. The bottom will be a place for reflection about the process. Invite students to share their work.

Evidence of Student Learning

Formative Assessments

- Questioning about proportions and scale in realistic drawing.
- KWL as a class to see what students know about shading portraits and want to know.

Summative Assessments

- Questioning about placement of features.

Benchmark Assessments

- The final portrait drawing will be assessed to see if the student understood the concepts of proportion and shading. A self grading rubric and reflection will identify any struggles a student may have had.

Suggested Options for Differentiation**Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)****Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Joel Colo Art References
- Pencils
- Manilla paper
- White paper
- Erasers
- Paper towels

Suggested Resources

- https://www.youtube.com/watch?v=cdSzAOgSuewhttps://www.youtube.com/watch?v=8F_9dHAQ4Oc
- <https://creativityism.wordpress.com/2013/07/15/meet-the-charcoal-master-joel-colo/>

Curriculum

Content Area: Visual Arts

Unit Title: Cartoon Animal Portraits

Duration: 4 weeks

Grade Level: 6

Essential Questions

- How do I simplify an animal to create a cartoon that looks like the animal?
- How does pattern add interest to a cartoon?
- Why did artists choose to flatten shapes instead of creating dimension with value?

Enduring Understandings

- I can understand how to simplify an animal and still keep it recognizable.
- I can understand why artists would choose to use flat color without value.
- I can understand how discovering a new way to create Art was exciting for artists like Pablo Picasso.

Student Learning Targets (Objectives):

Students will be able to...

- Simplify the form of an animal to create a recognizable cartoon.
- Recognize why Modern artists choose to use flat color instead of value.

Focus Standards (Major Standards)

- **1.5.8.Re7a:** Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- **1.5.8.Cr2a:** Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- **1.5.8.Re8a:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4• Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- I will begin the class showing some realistic works created by Pablo Picasso. I will then show some of the more abstract flattened images that were created by Picasso. Why do you think Picasso changed the way he created Art? Do you think all artists have a need to change their creative processes or styles? I will ask the class to think about their own drawing. Has their style and the things that they like to draw changed over time? Why was this? I will introduce the concept of how before modern art, the goal of artists was to create very realistic Art. Buildings were portrayed in perspective, people were drawn with great attention to detail and shading. Then Modern Art happened and artists started to experiment with different styles. Forms were painted flat, without value. Art was appreciated for line quality and color not realism. This ultimately led to abstract art. We are going to be drawing simple cartoon animals. I want you to think about an animal and what the important attributes of that animal are to make it recognizable. For example, a rabbit has long ears, a puffy tail and big teeth. I will demonstrate how to draw a rabbit in a simplified form. I will then show the class the work of Serie Gollo. Students will have the opportunity to draw a simplified animal.

Weeks 2 and 3- We will review how art changes over time. I will introduce the design principle of pattern as a way to add rhythm to a piece of art. I will demonstrate how to use patterns on their animal drawings. Patterns will be unified with mutual color schemes. Students will have the opportunity to add patterns to their works.

Week 4- We will finish up coloring our animals. All pieces will be displayed on the board for critique. We will discuss the following questions: What characteristics of the animal were used to help identify the animal in its simplified form? Does this work? How could the artist change the work to communicate what animal it is better? Do the patterns have unity? What creates this unity? What troubles did you have with this assignment? What did you enjoy about it?

Evidence of Student Learning

Formative Assessments

- Questioning about the change of art over time.
- KWL as a class to see what students know about the change in the style of Art from the Stone Age to Modern Art.

Summative Assessments

- Questioning about what characteristics make an animal recognizable as that animal? Did the student achieve this?

Benchmark Assessments

- The final animal drawing will be assessed to see if the student understood the concepts of simplified drawing, pattern creating rhythm and creating unity in their patterns.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement

- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Serie Gallo and Pablo Picasso Art References
- Pencils
- Manilla paper
- White paper
- Erasers
- Markers

Suggested Resources

- <http://www.serie-golo.com/en/>
- <https://www.pablocicasso.org/>
- <https://www.greecehighdefinition.com/blog/2021/1/14/ancient-greek-art-painting-in-ancient-greece>

Curriculum	
Content Area: Visual Arts	
Unit Title: Two- Point Perspective	Duration: 5 weeks
Grade Level: 6	
Essential Questions	
<ul style="list-style-type: none"> ● What is two-point perspective? ● How is two-point perspective different than one-point perspective? ● Where did perspective originate from? 	
Enduring Understandings	
<ul style="list-style-type: none"> ● Successfully create an original work of art utilizing two-point perspective. ● Understand the differences between one-point perspective and two-point perspective. ● Know the terms: horizon line, vanishing point, foreground, middleground and background. 	
Student Learning Targets (Objectives):	
<i>Students will be able to...</i>	
<ul style="list-style-type: none"> ● I can use two-point perspective in my Art. ● I can tell the difference between two-point perspective and one-point perspective. ● I can understand why an artist would choose to use one type of perspective over another. ● I can understand where the concept of perspective came from. 	
Focus Standards (Major Standards)	
<ul style="list-style-type: none"> ● 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process. ● 1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. 	

- **1.5.8.Cr1b.** Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.

New Jersey Student Learning Standards: Interdisciplinary Connections

Math- 8.G.4. Understand that a two-dimensional figure is similar to another if the second can be obtained from the first by a sequence of rotations, reflections, translations, and dilations; given two similar two-dimensional figures, describe a sequence that exhibits the similarity between them. 5. Use informal arguments to establish facts about the angle sum and exterior angle of

New Jersey Student Learning Standards: College and Career Readiness

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.4• Engineering design is a systematic, creative and iterative process used to address local and global problems.

Instructional Plan

Week 1- We will review the concept of one-point perspective from previous years. I will then show examples of two-point perspective. We will compare and contrast the two. What are the differences and similarities between one-point perspective and two point perspective? Why would an artist choose one over the other? What careers would have a use for perspective. I will then review the origin of perspective. Why was perspective important to the artists at this time? We will be creating a city using two-point perspective. We will work step-by-step to create this city. In this class we will get our horizon line, vanishing points, and sidewalks done.

Weeks 2 and 3- We will continue to work on our cities. I will demonstrate how to create buildings along both sidewalks. I will challenge the class to figure out how to make buildings taller and shorter, and how to leave spaces between buildings. Details such as windows, doors and signs will be added.

Week 4- We will look at adding people and cars into our cities. How do you draw a car using two-point perspective? What happens to objects as they get closer to the vanishing points? How do I draw people in motion? We will discuss these questions to create a realistic drawing.

Week 5- We will be critiquing our work. All student work will be attached to the board. We will discuss the following: What makes our cities look realistic? How was depth created? Where do you see an example that is most realistic? What was difficult about this project? What was easy? If you could visit one of these cities, which would it be and why?

Evidence of Student Learning

Formative Assessments

- Questioning about the differences between one-point and two-point perspective, how perspective creates depth in an artwork, and the origin of perspective.
- KWL as a class to see what students know about two-point perspective.

Summative Assessments

- Questioning about how the size of objects changes as they get closer to the vanishing point. Do I see this knowledge in the student's artwork?

Benchmark Assessments

The final two-point perspective drawing will be assessed for knowledge of how to correctly utilize two vanishing points in drawing. Are all lines either straight or diagonally drawn to a vanishing point?

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist

<ul style="list-style-type: none"> ● Provide encouragement ● Reteach skills when necessary <p>Gifted and Talented:</p> <ul style="list-style-type: none"> ● Encourage students to add more exacting details <p>ELL:</p> <ul style="list-style-type: none"> ● Visual examples ● Demonstrations for each step of the project ● Assign a buddy who speaks the same language
Suggested Materials
<ul style="list-style-type: none"> ● One and two-point perspective references ● Pencils ● White paper ● Erasers ● rulers
Suggested I Resources
<ul style="list-style-type: none"> ● https://cravepainting.com/blog/one-point-perspectivehttps://helloartsy.com/2pt-perspective/ ● https://www.youtube.com/watch?v=cOsxQbkdUvs ● http://www.essentialvermeer.com/technique/perspective/history.html

Curriculum	
Content Area: Visual Arts	
Unit Title: Pop Art	Duration: 3 weeks
Grade Level: 6	

Essential Questions

- What is Pop Art?
- Who are some artists associated with Pop Art?
- How can computer technology be utilized to create art?
- How does modern technology make artistic expression more impactful?

Enduring Understandings

- Successfully create an original work of art in a Pop Art style utilizing google docs.
- Recognize some famous Pop Artists and their work.
- Understand the motivation for creating Pop Art in the 1950's and 1960's.
- Understand how technology makes communication easier.

Student Learning Targets (Objectives):

Students will be able to...

I can understand the motivation of artists to create Pop Art.

- I can name some famous Pop Artists.
- I can understand how computer technology can be used to create effective Pop Art.
- I can see a correlation between technology and spreading artistic expression and ideas more effectively.

Focus Standards (Major Standards)

- **1.5.8.Cr2a:** Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- **1.5.8.Re8a:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
- **1.5.8.Cr1b.** Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: *Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.*

New Jersey Student Learning Standards: Computer Science and Design Thinking

- Nature of Technology- Sometimes a technology developed for one purpose is adapted to serve other purposes.
- Interaction of Technology and Humans- Technology interacts with society, sometimes bringing about changes in a society's economy, politics, and culture, and often leading to the creation of new needs and wants.

Instructional Plan

Week 1- We will look at the movement of Pop Art. I will show examples of this art form. We will discuss the purpose for artist like Andy Warhol, Jasper Johns and Burton Morris to create their Art. Why do you think it was popular? How do you think this art movement could change with modern day technology? Social media? Students will be challenged to think of a topic that they wish to represent in their Pop Art. Some examples could be American Freedoms, global warming, and world peace. They will brainstorm ways that they can represent their topic through the use of visual images. They will need 4 images to create their Art. These will be sketched on manilla paper, and used for a reference in our class next week.

Week 2- We will be using google docs to create our final artwork. Students will use the sketches that they came up with last week to create their art. They will use google image searches and clip art to find images that help to communicate their ideas. Once these images are found they will

be placed on a page in google docs in a block format. The images will be recolored to help communicate the idea and give a Pop Art feel. A frame will be added around each picture. Final pieces will be printed.

Week 3- We will be critiquing our work. All student work will be attached to the board. We will discuss the following: How do the images chosen effectively communicate the topic? Can you guess the topic based on the images shown? What images could have helped communicate the idea more effectively? What was difficult about this project? What was easy?

Evidence of Student Learning

Formative Assessments

- Questioning about the movement of Pop Art and famous artists of this style of Art.
- KWL as a class to see what students know about Pop Art.

Summative Assessments

- Questioning about how the images they propose to use in their design effectively communicate the topic.

Benchmark Assessments

- The final computer Pop Art piece. Does it communicate the topic? Do the colors chosen help to communicate the topic? Is the artwork neat?

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Pop Art references
- Pencils
- Manilla paper for sketching
- Erasers
- Computers
- Internet

Suggested Resources

- <https://www.theartstory.org/movement/pop-art/https://helloartsy.com/2pt-perspective/>
- https://www.moma.org/learn/moma_learning/themes/pop-art/
- <https://www.riseart.com/guide/2352/guide-to-pop-art>
- <https://www.tate.org.uk/kids/explore/what-is/pop-art>

Curriculum	
Content Area: Visual Arts	
Unit Title: Color	Duration: 5 weeks
Grade Level: 5	
Essential Questions <ul style="list-style-type: none"> ● How do we see color? ● How do artists use color to show the principles of art (emphasis, unity, pattern and balance)? ● Who was Josef Albers? ● What contributions did he make to color theory? 	
Enduring Understandings <ul style="list-style-type: none"> ● Understand the use of color to represent the principles of design (emphasis, unity, pattern and balance). ● They will be able to understand how color changes in different light and with the influence of other colors as theorized by Josef Albers. 	
Student Learning Targets (Objectives): <i>Students will be able to...</i> <ul style="list-style-type: none"> ● I can understand how we see color. ● I can use color to create emphasis, unity, pattern and balance. ● I can recognize the work of Josef Albers and his contributions to color theory. 	
Focus Standards (Major Standards)	
<ul style="list-style-type: none"> ● 1.5.5.Cr2a. Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice. ● 1.5.5.Cr2c. Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement. ● 1.5.5.Re7a. Speculate about artistic processes, interpret, and compare works of art and other responses. 	

New Jersey Student Learning Standards: Interdisciplinary Connections

Math-

- **5G.B3.** Understand that attributes belonging to a category of two-dimensional figures also belong to all subcategories of that category.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: *Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.*

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- Teach the class the design principles of unity, emphasis, balance and pattern. Look at the element of color. How can each of the design principles be shown using color? Discuss the work of Josef Albers. How did he create value? What were his theories about color? Assign groups of 4. Give each student one principle to focus on. Tell the groups they need to create 1 original piece of Art which incorporates all principles by using color. Each member of the group will plan the composition of their design principle in a sketch.

Week 2- The ideas from the sketches from the previous week will be assembled into one composition. The challenge will be to allow the individual principles to still be understood in a composition that combines 4 principles. Each student will draw their own part onto one paper, and then take turns painting in their design. Colors will be decided upon as a group.

Week 3- Each group will present their compositions to the class. The class will ask questions, and try to guess what elements are showing which design principle.

Week 4- Explain what an after image is. Show some examples of after images in the work of Josef Albers. Have students create an after image from cut pieces of construction paper on a white background.

Week 5- We will critique the after image assignment. Do the images work? If so, why do they work? What do you think was wrong with the images that did not work?

Evidence of Student Learning

Formative Assessments

- Questioning about the design principles of unity, emphasis, balance and pattern. How do these design principles work to create harmony in an artwork?
- KWL as a class to see what students know about Josef Albers.

Summative Assessments

- Questioning about how the images they came up with individually can be combined in a composition that works harmoniously.
- What causes our eyes to have an after image? What is the recipe for creating a good after image?

Benchmark Assessments

- The final group project. The final after image. Were they successful at communicating design principles and producing an after image?

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Josef Albers' Art references
- Pencils
- Manilla paper for sketching
- Erasers
- PaintWhite paper
- Construction paper
- Scissors
- glue

Suggested Resources

- <https://www.slideshare.net/kpikuet/elements-and-principles-of-art-presentation>
- <https://www.brainpickings.org/2013/08/16/interaction-of-color-josef-albers-50th-anniversary/>
- <https://www.moillusions.com/category/afterimage-optical-illusions/>
- <https://www.pantone.com/articles/color-fundamentals/how-do-we-see-color>

- <https://www.ceenta.com/news-blog/why-do-i-see-afterimages>
- *An Eye for Color: The Story of Josef Albers Hardcover – September 1, 2009 by Natasha Wang*

Curriculum

Content Area: Visual Arts

Unit Title: Op Art/ Value

Duration: 6 weeks

Grade Level: 5

Essential Questions

- How do I mix all 12 colors on the color wheel successfully?
- How do I mix the values of each color?
- What is Op Art?
- Who are some Op artists?
- How is value created using different media?

Enduring Understandings

- Identify and mix the twelve colors of the color wheel, and create values of each of these colors.
- Students will be able to identify the work of Op Artist Victor Vasarely.
- Students will understand the motivation for creating art during the Op Art movement.

Student Learning Targets (Objectives):

Students will be able to...

- I can mix all colors on the color wheel and their values.
- I can tell what Op art is and some Op Artists.

- I can use various media to create value.

Focus Standards (Major Standards)

- **1.5.5.Cr2a.** Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
- **1.5.5.Cr2c.** . Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- **1.5.5.Re7a.** Speculate about artistic processes, interpret, and compare works of art and other responses.
- **1.5.5pr.4.a.** Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

- **New Jersey Student Learning Standards: College and Career Readiness**

21st Century Life and Careers (2014) 9.1.8.A.2: *Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.*

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- Review the color wheel, and how primary and secondary colors are made. Introduce tertiary colors. How do you think these are made? Students will be challenged to mix all 12 colors on the color wheel. These will be painted in swatches on a white paper to be used in next week's assignment.

Week 2- Students will create a color wheel with the swatches from last week. The challenge will be to create unity with the colors through the use of shape. For example, the primary colors could be in the shape of a dog, the secondary colors could be in the shape of a bone, and the tertiary colors could be in the shape of a doghouse. All of these elements relate to one another.

Week 3- Students will be given a lesson on Op Art. We will look at some examples of the work of Victor Vasarely. What is Op Art? When did it occur? Who are some famous Op Artists? What was the motivation behind this style of Art? I will point out the use of value in Victor Vasarely's work. How is value used to create the illusion of space? Students will be asked to create a value scale of one of their colors on their color wheel. How is a tint made? How is a shade made?

Weeks 4 and 5- Students will begin their own Op Art painting. We will divide our paper up into various size boxes. Each box will have a smaller box inside with the corners connected to form a picture frame. The challenge will be to mix tints and shades of a color to create the illusion that the boxes are popping out or popping in.

Week 6- We will critique the Op Art assignment. Do the images seem to pop out or in? If so, why do they work? What do you think was wrong with the images that did not work?

Evidence of Student Learning

Formative Assessments

- Questioning about the color wheel and primary, secondary and tertiary colors.
- KWL as a class to see what students know about value.

Summative Assessments

- Questioning about how to create unity through related images. Assess knowledge of unity through the color wheel assignment.

Benchmark Assessments

- Students will be assessed on their ability to mix values of the 12 colors on the color wheel and successfully create a piece of Op Art using value.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Color wheel references
- Paintbrushes
- Tempera paint

- White paper
- Scissors
- Glue
- Pencilrulers
- Erasers
- Black sharpie markers

Suggested I Resources

- <http://www.artnet.com/artists/victor-vasarely/>
- <http://www.imagewithjoy.com/staging/wp-content/uploads/2012/01/value-CW-copy6.jpg>
- <https://www.usability.gov/how-to-and-tools/methods/color-basics.html>
- <https://www.sensationalcolor.com/hue-value-chroma/>

Curriculum

Content Area: Visual Arts

Unit Title: Asian Art

Duration: 8 weeks

Grade Level: 5

Essential Questions

- What images are associated with Chinese landscapes?
- How do I create depth in a landscape?
- What is the cultural significance of the dragon in Chinese culture?
- What motifs are associated with Chinese culture?
- What colors are seen in Chinese Art?
- Who is Shen Zhou?
- How is his work important to Chinese culture?

Enduring Understandings

- Identify the characteristics of Chinese art and the contributions of Shen Zhou.
- Utilize value to create depth in an original landscape composition.
- Understand how adding texture to a piece of art adds to the realism of the piece.

Student Learning Targets (Objectives):

Students will be able to...

- I can recognize Chinese landscapes.
- I can create depth in a landscape.
- I can tell of the significance of the dragon in Chinese culture.
- I can recognize Chinese motifs and colors used in Chinese Art.
- I can recognize the art of Shen Zhou and his contributions to Chinese culture.

Focus Standards (Major Standards)

- **1.5.5.Cr2a.** Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
- **1.5.5.Cr2c.** . Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- **1.5.5.Re7a.** Speculate about artistic processes, interpret, and compare works of art and other responses.
- **1.5.5pr.4.a.** Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.
- **1.5.5cr2.b.** Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
- **1.5.5.re7b.** Analyze visual arts including cultural associations.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1-Read a page about Chinese landscape. Analyze the work of painter Shen Zhou. How does he use value to create depth? What types of lines does his work use? How does his work compare to other artists of this time period? Present day artists? Students will create 5 thumbnail sketches of a possible landscape design. They will get this design approved and final copies will be done next week.

Weeks 2 and 3- Students will use charcoal and chalk pastel to create the background for their landscape. We will review the color wheel and discuss the colors that would blend to make a nice sky, and how complementary color schemes should be avoided. A manilla paper will be used as a template for creating mountains. When the background is complete I will demonstrate how to draw a tree using a sharpie marker. Students will practice these techniques on scrap paper before drawing trees on their final copy. They will then add the tree to their final copy along with any other details.

Week 4- We will critique the Chinese inspired landscape assignment. Do you get a sense that the landscape was inspired by a Chinese landscape? If so, what characteristics in the work give you that feeling? What do you think is the strongest part of the landscape? The weakest? How could you make the weak part stronger?

Weeks 5 and 6- Look at some examples of Chinese dragons. What are the common characteristics? Colors used? Create the head of a dragon from a cut paper pattern. Use construction paper rolled into a cone to create the body shape. Cut tissue paper to mimic the texture of scales on the dragon. Add legs with construction paper.

Week 7- We will critique our dragons. Do you think your dragon looks like a Chinese dragon? Why? Is the craftsmanship neat? What areas were difficult for you? What do you wish you could change? What are you proud of? We will also begin our next project by having the class paint a paint splatter on a piece of white paper.

Week 8-Create an animal from the paint splatter from last week in the style of Hua Tunan. We will look at examples of Hua Tunan's work. We will compare and contrast this artist to the work of Jackson Pollack and Shen Zhou. How are these styles similar? Different? Students will create their animal using their paint splatter and sharpie marker. This will be a quick activity. We will share our work at the end of the period. Students will come up with a story to go along with their animal.

Evidence of Student Learning

Formative Assessments

- Questioning about how value creates depth. How Chinese landscape artists utilize value.
- KWL as a class to see what students know about Asian Art..

Summative Assessments

- Questioning about the importance of good craftsmanship in the visual arts. What are some steps you can take to ensure your artwork is neat and well made?
- **Benchmark Assessments**
- Students will be assessed on their use of value to create depth in their landscape. They will also be assessed on the craftsmanship and use of appropriate colors on their dragons. Finally, they will be assessed on their splatter animal and how the imagery relates to the story they create about the animal.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Chinese landscape references
- Manilla paper
- Paintbrushes
- Tempera paint
- White paper
- Scissors
- Glue
- Pencils
- Erasers
- Black sharpie markers

Suggested Resources

- <https://www.pinterest.com/pin/140807925825656513/>
- <http://artcuratorforkids.com/art-around-the-world-in-30-days-day-8-china/>
- <https://prezi.com/njgopmfyvzc2/ancient-china-vs-modern-china/>
- <http://www.huatunan.com/>

Curriculum	
Content Area: Visual Arts	
Unit Title: Clay	Duration: 8 weeks
Grade Level: 5	
Essential Questions <ul style="list-style-type: none"> ● How can I create textures in clay? ● How does the theme influence the Elements of Art in a piece? ● What are some techniques for creating relief in clay? ● How can a pinch technique be a basis for an animal sculpture? 	
Enduring Understandings <ul style="list-style-type: none"> ● Identify relief sculpture as an art form dating back to 3500 B.C. in ancient Egypt. ● Understand that multiple depths on the surface of the clay are important for creating visual interest and realism in relief sculpture. ● Understand how a simple pinch pot can be used as the base for an animal sculpture. 	
Student Learning Targets (Objectives):	

Students will be able to...

- I can create a relief in clay which utilizes texture.
- I can tell you how the theme can influence the Elements of Art in a piece.
- I can utilize clay tools to effectively show varying depths in my clay relief.
- I can create an animal form from a simple pinch pot.

Focus Standards (Major Standards)

- **1.5.5.Cr2a.** Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
- **1.5.5.Cr2c.** . Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- **1.5.5.Re7a.** Speculate about artistic processes, interpret, and compare works of art and other responses.
- **1.5.5cr2.b.** Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
- **1.5.5.re7b.** Analyze visual arts including cultural associations.
- **1.5.5.cn10.a.** Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.

New Jersey Student Learning Standards: Interdisciplinary Connections

Science-

- **5-LS2-1.** Develop a model to describe the movement of matter among plants, animals, decomposers, and the environment

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- We will read aloud text about relief sculpture. Students will be asked to select a theme for their sculpture. Five thumbnail sketches will be done to go along with the theme. Students will share their sketches with a partner and decide on the best idea for their clay project. They will analyze if the sketch communicates the idea of the theme. What parts do a great job of this? Are there any changes needed to make the theme more clear?

Weeks 2 and 3- Students will use their sketches to create their relief sculpture. They will begin by creating an even slab of clay. Clay tools will then be utilized to sketch out the picture onto the clay. Students will need at least 3 levels of depth in their relief. One for the background, one for the middleground and one for the foreground. They will then work on a combination of carving some clay away, adding clay on and pushing some clay in. Clay tools will be used to add details to create realism.

Weeks 4 and 5- Students will be glazing their clay relief. Emphasis will be placed on applying 3 thick coats of glaze. Students will be challenged to use light colors in the background and more bold colors in the foreground to create the illusion of even more depth in their sculpture.

Week 6- We will critique our work. Did the work succeed in communicating the theme that the artist wanted to portray? Can you see depth in the relief? Is the craftsmanship well done? What were the challenges? What was easy?

Week 7- We will be creating a clay animal from a pinch pot. Students will review how to make a pinch pot. Why is it important to hollow out a clay piece? Students will complete their animal.

Week 8- We will be glazing our animals. Review of proper glazing techniques.

Week 9- We will critique the clay animal assignment. Is the craftsmanship well done? What were the challenges? What was easy?

Evidence of Student Learning

Formative Assessments

- Questioning about relief sculpture as an art form.

- KWL as a class to see what students know about relief sculpture.

Summative Assessments

- Were multiple depths used in the relief sculpture?
- Did the animal sculpture utilize the pinch technique?

Benchmark Assessments

- Students will be assessed on their final relief sculptures and how well they communicate their theme.
- How well is depth created in the relief sculpture?
- Did the student apply the glaze effectively to help communicate the theme?
- Is the craftsmanship of the animal neat? Are pieces attached properly?
- Did the student apply 3 coats of glaze for a nice finish?

Suggested Options for Differentiation**Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)****Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist

- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Relief sculpture references
- Manilla paper
- Paintbrushes
- Ceramic glaze
- Pencils
- Erasers
- Clay tools

Suggested Resources

- <http://www.visual-arts-cork.com/sculpture/relief.htm>
- <https://www.britannica.com/art/relief-sculpture>
- <https://www.youtube.com/watch?v=2COAdMxjBik>
- <https://www.youtube.com/watch?v=A-qIVrRYU4M>

Curriculum	
Content Area: Visual Arts	
Unit Title: One-Point Perspective	Duration: 4 weeks
Grade Level: 5	
Essential Questions <ul style="list-style-type: none"> ● How can perspective be used to create a room? ● How does scale play an important role in perspective? ● How do the Elements of Art and Principles of design further create realism? 	
Enduring Understandings <ul style="list-style-type: none"> ● Identify that perspective is an amazing tool for drawing realistic spaces. ● Understand the terms vanishing point, horizon line and orthogonal lines. ● Understand that in order to create perspective correctly, all lines must be angled toward the vanishing point or be straight horizontal or straight vertical. ● Discuss the elements and principles used to create realism. ● Understand how a simple pinch pot can be used as the base for an animal sculpture. 	
Student Learning Targets (Objectives): <i>Students will be able to...</i> <ul style="list-style-type: none"> ● I can successfully apply perspective to create a three- dimensional room. 	

- I can understand how scale and perspective go hand and hand.
- I can see how the Elements of Art and Principles of design further create realism in Art.

Focus Standards (Major Standards)

- **1.5.5.Cr1a.** Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects
- **1.5.5.Cr2c.** . Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- **1.5.5.Re7a.** Speculate about artistic processes, interpret, and compare works of art and other responses.
- **1.5.5.Cr2.b.** Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
- **1.5.5.Cr 3a.** Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.

New Jersey Student Learning Standards: Interdisciplinary Connections

Math-

- 5MDC,3. Recognize volume as an attribute of solid figures and understand concepts of volume measurement.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- We will view some examples of one-point perspective. I will ask students what they know about perspective. What is a vanishing point? What is the purpose of the vanishing point? We will draw together to create a room with a window. I will demonstrate how to create a wooden floor, carpet and a throw rug. Students will pick their favorite.

Week 2- Students will continue to work on their one point perspective drawings. I will demonstrate how to draw various pieces of furniture. I will show them how to draw a piece of furniture from the side and create the front by using the vanishing point. Students will have time to complete furniture in their rooms.

Week 3- Students will use markers, colored pencil or crayon to color their rooms. We will talk about unity. How can color create unity in a piece of Art? Students will be encouraged to take their time and think about their use of color to create an eye pleasing design.

Week 4 - We will critique the final one-point perspective drawing assignment. Was the vanishing point used properly? Were the lines not going to the vanishing point drawn straight? How was color used to create unity? What were the challenges? What was easy?

Evidence of Student Learning

Formative Assessments

- Questioning about what a horizon line and vanishing point are.
- KWL as a class to see what students know about One-point perspective.

Summative Assessments

- Observation of proper use of the vanishing point and ruler. Is the ruler touching the vanishing point? Is the ruler being held straight to draw a straight line?
- **Benchmark Assessments**
- Students will be assessed on their proper use of the vanishing point and using straight lines in their final room drawing. They will also be assessed on the neatness of their work. Learning will also be assessed during the critique of the lesson.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- One-point perspective references
- White drawing paper
- Pencils
- Erasers
- Markers Colored pencils

Suggested Resources

- <https://www.youtube.com/watch?v=qOojGBEsWQw>
- <http://www.essentialvermeer.com/technique/perspective/history.html>
- <https://artclasscurator.com/examples-of-unity-in-art/>

Curriculum	
Content Area: Visual Arts	
Unit Title: Line	Duration: 3 weeks
Grade Level: 4	
Essential Questions	
<ul style="list-style-type: none"> • What types of lines are found in art? • Does the type of line used in an artwork contribute to the overall mood of the piece? • Does an artist always use the same line style? • How would famous works look if their line styles were different? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Identify various line styles in works of art. • Understand how changing the style of lines will affect the overall mood of the piece. 	

- Use many different line styles in their artwork.

Student Learning Targets (Objectives):

Students will be able to...

- I can name some different line styles and identify them in works of Art.
- I can discuss how line style contributes to the mood of the piece.
- I can observe that line styles can sometimes become the art style of the artist.
- I can identify that changing line styles of famous works can change the mood of the piece.

Focus Standards (Major Standards)

- **1.5.5re8.a.** -Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.
- **1.5.5.Re9a.** Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **NJLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RI.6.7.** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: *Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.*

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Weeks 1 and 2- We will discuss line as an element of art. We will list different types of lines. What does line do for an artwork? Do lines give a certain mood to a piece of art? I will show them VanGogh's Starry Night. What can you say about the style of line used in this piece? What mood does it give to the viewer? What if the lines were smooth, solid lines? How would that change the mood of the piece? For this assignment, the class will be creating an original drawing. After the drawing is done, they will trace it onto another piece of paper. On the second copy they will be asked to change the line style by adding 3 different types of lines in place of their original lines. Students will reflect on how the mood of the original work was changed with the addition of different line styles.

Week 3- We will be critiquing the line drawing. Each student will have their original piece of art and the copy with the changed line on display. I will have volunteers discuss the changes they felt that the change in line style contributed to the overall mood of the piece. We will discuss their findings.

Evidence of Student Learning

Formative Assessments

- Questioning about line styles in Art and how they contribute to the overall mood of the piece.
- KWL as a class to see what students know about lines and mood in Art.

Summative Assessments

- Critique- students will participate in a class critique of their work and the work of their peers. Knowledge of the line styles and mood will be assessed.

Benchmark Assessments

- Students will be assessed on their ability to use different line styles in an original piece of art and reflect on how it changed the mood of the piece.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)**Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- White drawing paper
- Pencils
- Sharpie markers
- Line reference
- VanGogh Starry Night reference

Suggested Resources

- <https://www.invisionapp.com/design-defined/elements-of-design/>
- <https://www.katemovnihartist.com/post/appreciate-interesting-lines-in-art>
- <https://www.mayfieldschools.org/StarryNight.aspx>

Curriculum	
Content Area: Visual Arts	
Unit Title: Zentangle Animal Portraits	Duration: 4 weeks
Grade Level: 4	
Essential Questions <ul style="list-style-type: none"> • What is a zentangle? • How do I make my zentangle varied and interesting? • How do I draw an animal to scale from a picture? 	
Enduring Understandings <ul style="list-style-type: none"> • Create a to scale drawing of an animal from a photograph. • Create zentangles with varying line styles • Create zentangles with elements spaced differently to create interest. 	
Student Learning Targets (Objectives): <i>Students will be able to...</i> <ul style="list-style-type: none"> • I can tell what a zentangle is. 	

- I can identify different line styles in a zentangle.
- I can vary the spacing of pattern elements to create interest in my zentangle.
- I can use measurement techniques to correctly draw an animal to scale.

Focus Standards (Major Standards)

- **1.5.5.cr1.a.** Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.
- **1.5.5.cr2.a.** Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
- **1.5.5.cr3.a.** Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in.
- **1.5.5.re.7.a.** Speculate about artistic processes, interpret, and compare works of art and other responses.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **Mathematics (2016) 4.G.A.3:** Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.
- **Mathematics (2016) 4.G.A.1:** Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.2.4.A.3: Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- Artists will view some examples of Zentangles. We will look at how the element of line is portrayed in these works. I will point out the overall look of the zentangle. Does it look light? Dark? What do you think gives the design this effect? Students will be given a practice paper to doodle some zentangles to use for their project.

Week 2- I will demonstrate how to copy an image onto a paper using a measuring technique. While I am drawing I am constantly measuring and comparing the scale of parts of the drawing to other pieces in the drawing. For example, I draw the animal's nose on my paper and then when I need to draw the eyes I will measure the eyes and compare them to the nose. Then I have an idea of how large the eyes have to be. This process will continue in all parts of the drawing. I will help students to use these techniques successfully in their own drawings. Another tip will be to have the students look at the negative space while drawing their animal. This will help with creating the correct shape for tricky areas.

Weeks 3 and 4- Students will add their zentangles to the different areas of their drawings. I will remind them to vary the line styles and distance between the design elements to create a variety of light and dark patterns. We will do a critique of the work. The original picture of the animal will be placed alongside the zentangle. We will look at the scale of the drawing as compared to the picture. We will look at the zentangles. Do the areas where your animal has lighter coloring use lighter patterned zentangles? Do the areas where your animal has darker coloring use darker patterned zentangles? Positive comments and positive criticism will be modeled.

Evidence of Student Learning

Formative Assessments

- Questioning about line styles in zentangles as a review of the last unit.
- KWL as a class to see what students know about zentangles.

Summative Assessments

- Critique- students will participate in a class critique of their work and the work of their peers. Knowledge of the line styles and varying the lightness and darkness of a pattern will be assessed.

Benchmark Assessments

- The final animal portrait including the zentangles will be the benchmark assessment. Students will be assessed on their ability to draw to scale and vary their patterns.

Suggested Options for Differentiation**Modifications** (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)**Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project

- Assign a buddy who speaks the same language

Suggested Materials

- Animal reference pictures
- Zentangle references
- Pencils
- Sharpie markers
- Erasers
- rulers

Suggested Resources

- <https://zentangle.com/pages/get-started>
-  [Beginners Guide to Start Zentangles](#)

Curriculum

Content Area: Visual Art

Unit Title: African Art

Duration: 7 weeks

Grade Level: 4

Essential Questions

- What are some motifs and colors associated with African Art?
- What is Adinkra cloth?
- How is Adinkra cloth made?
- What is the meaning behind the symbols created on Adinkra cloth?
- What symbols can I create that mean something about my culture or my personality?
- Why do the African people make masks? What are their importance?
- What is a ritual that we do as Americans that can relate to the rituals of Africa?

Enduring Understandings

- Identify the characteristics of African art as they relate to African culture.
- Understand the process of creating an Adinkra cloth.
- Understand the importance of symbolism in African Art.

Student Learning Targets (Objectives):

Students will be able to...

- I can recognize motifs and colors of African Art.
- I can understand the process and symbolism behind the creation of Adinkra cloth.
- I can identify similar characteristics of African masks and their importance.
- I can relate some of our customs in America to those in Africa.

Focus Standards (Major Standards)

- **1.5.5.cn.10a.** Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.
- **1.5.5.cn.11. a.** Communicate how art is used to inform the values, beliefs and culture of an individual or society.
- **1.5.5.cn.11.b.** Communicate how art is used to inform others about global issues, including climate changes.

New Jersey Student Learning Standards: Interdisciplinary Connections

- **6.1.5.HistoryUP.7:** Describe why it is important to understand the perspectives of other cultures in an interconnected world.
- Mathematics 4.G.A.3:** Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

New Jersey Student Learning Standards: College and Career Readiness

21st Century Life and Careers (2014) 9.1.8.A.2: Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- Students will be introduced to the art of Africa. I will show a map so that students know where Africa is on the globe. We will look at the cultural significance of Adinkra cloth. We will read a short text about this cloth and look at some Adinkra cloth designs. We will review the significance of the symbols found on Adinkra cloth. What are some symbols in our culture and their meanings? Do we have any symbols in our culture that are similar in the look or meaning as any of the African symbols? Students will be creating their own Adinkra cloth out of construction paper. They will weave strips of paper and add symbols that reflect a personality trait they have. They will work on choosing their symbols and practicing drawing them onto manilla paper.

Weeks 2 and 3- Paper strips will be distributed. Students will weave them and glue the edges. They will use sharpie markers to add their symbols to the weaving. We will have a class critique to look at our weavings, and talk about how they communicate something about us.

Week 4- We will look at African masks. Students will participate in a KWL to see what they know about African masks and what they would like to learn. We read a text about African masks. It will outline the use of masks in ceremonies and symbolism of mask shapes and the representation

of different regions of Africa. We will look at some examples of masks and compare and contrast them. Students will sketch out some mask ideas for next week.

Week 5- Construction paper will be handed out to create the mask. The paper will be folded in half and cut to create a symmetrical design. Eye holes will also be cut in this way. I will do an example of how to add design to the mask. Designs will be outlined in sharpie. I will question the class about their thoughts for how we would make these pieces of paper look like carved wood. I will demonstrate a technique to create an implied wood texture on the mask.

Week 6- The class will paint the designs that they drew onto their masks. We will review the colors that are used in traditional African masks.

Week 7- We will glue our masks onto our weaving. These will be put on display on the board. We will critique our work. The following will be discussed: What elements of your work allow the viewer to know it was inspired by African art? What do the symbols and designs of the work communicate to the viewer? What did you enjoy learning about African art? What questions do you still have about the art and traditions of African art?

Evidence of Student Learning

Formative Assessments

- Questioning about similarities and the differences between US culture and African culture.
- KWL as a class to see what students know about traditions in African culture and the importance of African masks and Adinkra cloths.

Summative Assessments

- Students will be assessed on the symbols they chose to represent themselves from African culture- class discussion.

Benchmark Assessments

- Students will be assessed on their use of appropriate African motifs and colors in an original Adinkra cloth and mask design. A critique will also assess knowledge of the processes of making Adinkra cloth, masks and the cultural traditions and values of these processes.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Construction paper
- Scissors
- Glue

- Black sharpie markers
- Tempera paint
- Paintbrushes- thick and thin
- African Art references on Adinkra cloth and masks

Suggested Resources

- [Adinkra Cloth](#)
- http://www.adinkra.org/htmls/adinkra_index.htm
- <https://www.artfactory.com/africanmasks/information/african-mask-materials.htm>
- https://www.rebirth.co.za/African_mask_history_and_meaning.htm

Curriculum

Content Area: Visual Arts

Unit Title: Perspective / Foreshortening

Duration: 8 weeks

Grade Level: 4

Essential Questions

- How can perspective be applied to lettering?
- How does the placement of the horizon line and vanishing point change the perspective in a piece of art?
- How does foreshortening create emphasis in art?
- How does value create form?

Enduring Understandings

- Identify that the placement of the horizon line and vanishing point are essential to the overall point of view of the artwork.

- Students will observe artworks with different horizon lines and vanishing points, and be able to discuss the differences in the pieces.
- Students will create their name in a graffiti style using perspective.
- They will also create a robot using foreshortening for interest and value to create form.
- The importance of presentation when displaying art.

Student Learning Targets (Objectives):

Students will be able to...

- I can successfully apply perspective to create three- dimensional lettering.
- I can identify the changes in form as I change the placement of a horizon line and vanishing point.
- I can use foreshortening as a tool for emphasis in my art.
- I can use value to create form in a 2 dimensional piece of art.
- I can see how neat work gives a good impression.

Focus Standards (Major Standards)

- **1.5.5.cr1.a.** Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.
- **1.5.5.cr1.b.** Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to artmaking that is meaningful to the makers.
- **1.5.5.cr.2** Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- **1.5.5.pr5.a.** Prepare and present artwork safely and effectively.
- **1.5.5.pr6.a.** Discuss how exhibits and museums provide information and in person experiences about concepts and topics.

New Jersey Student Learning Standards: Interdisciplinary Connections

4G.a.2. Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles.

New Jersey Student Learning Standards: College and Career Readiness

9.1.8.A.2: Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- KWL about graffiti. We will look at graffiti as an art form. I will show the class some examples of beautiful graffiti. What types of lines do you see in the examples? Why do you think the artist used a variety of lines? What do images included in the graffiti add to the overall design? Students will be given a letter packet to trace as a starting point for their graffiti. They will be tracing the letters of their name. Once they have the basic letters drawn they will be encouraged to change the lettering to give it style. Images can also be incorporated into the graffiti name. I will demonstrate how to add interest to the letters.

Week 2- Students will be given a handout which shows how to add dimension to each letter of the alphabet. I will demonstrate this on the board. The class will use the period to add the dimension to their letters and to trace their letters and color the sides in black. I will circulate to make sure students are understanding where they should be adding the sides to each letter.

Week 3- I will demonstrate a few techniques for adding shading to lettering to create form. We will be using oil pastels for this. I will begin with the color wheel. I will point out that colors across from one another should not be applied next to one another on their letters. This will result in a

muddy brown. I will demonstrate how to outline with a dark color and fill in with a lighter color and blend and how to color with a light color at the top and blend into a darker color. Students will have time to complete the coloring of their letters.

Week 4- We will continue to color our letters and create a shape that the letters will be inside of. The shape will also be colored and blended to show dimension. I will demonstrate this technique. All names will be cut out, and hung on the board for a critique. The following will be discussed: How did the change you made in the style of your letters add to the mood of your lettering? What creates dimension in your letters? What worked well? What did you struggle with?

Week 5- Students will use their knowledge of form to create a robot using foreshortening. I will explain what foreshortening is, and show examples of foreshortening. We will practice drawing cylinders and rectangular prisms from different perspectives. The assignment will be to create a robot in action using foreshortening. The robot could be kicking, punching or holding something up towards the viewer. I will demonstrate how to use simple geometric shapes to create a robot. Next, I will show how to change these shapes to show action and use foreshortening. Students will sketch some ideals out and choose their favorite for next week.

Weeks 6 and 7- Students will draw their final copy from the sketch they drew last week. They will outline it in black marker. I will demonstrate how to create shadows and reflections on their robots to create more dimension. This will be done again in oil pastel.

Week 8- We will hang our robots up on the board for a critique. Again the subject of presentation and neatness will be discussed. Questions for the critique will be the following: What action is your robot doing? How is this represented? What overall feeling does your robot give the viewer? Was this intentional? What were the challenges of this project? What was easy for you?

Evidence of Student Learning

Formative Assessments

- Questioning about the types of lines in graffiti and the impact they have to the overall design.
- KWL about Graffiti.

Summative Assessments

- Questioning and observation of student work about how to create dimension in a 2D drawing.

Benchmark Assessments

- They will be assessed on their use of contrast of color, shading to create depth and dimension in their graffiti name and robot.

Suggested Options for Differentiation**Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)****Special Education and 504**

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials	
<ul style="list-style-type: none"> ● White drawing paper ● Manilla paper ● Pencils ● Sharpie markers ● Oil pastels ● Scissors ● Paper towels ● Graffiti references ● Robot references 	
Suggested Resources	
<ul style="list-style-type: none"> ● Google image search for graffiti names ● https://99designs.com/blog/design-tutorials/3d-lettering/ ● https://drawpaintacademy.com/foreshortening/ ● Robots in action Google image search 	

Curriculum	
Content Area: Visual Arts	
Unit Title: Value	Duration: 6 weeks
Grade Level: 4	
Essential Questions	
<ul style="list-style-type: none"> ● How do artists use value to create realism? ● How does value create form? ● How is a light source essential to creating value? ● Who was Georgia O'Keeffe? 	

<ul style="list-style-type: none"> ● What are some of Georgia O'Keeffe's famous paintings?
<p>Enduring Understandings</p> <ul style="list-style-type: none"> ● Identify value as an essential element for creating realistic form in art. ● Students will recognize the need for a light source to create this value. ● Students will understand how Georgia O'Keefe used value in her paintings.
<p>Student Learning Targets (Objectives): <i>Students will be able to...</i></p> <ul style="list-style-type: none"> ● I can understand how value is utilized to create realism. ● I can see how value is needed to create form in 2 dimensional works. ● I can see how light determines value. ● I can recognize the paintings of Georgia O'Keefe and know a little about her as an artist.
<p>Focus Standards (Major Standards)</p> <ul style="list-style-type: none"> ● 1.5.5cr1.b. Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to artmaking that is meaningful to the makers. ● 1.5.5.cr2.b. Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment1.5.5re8.a. Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements. ● 1.5.5.re9.a. Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.
<p>New Jersey Student Learning Standards: Interdisciplinary Connections</p>
<p>Social Studies</p> <ul style="list-style-type: none"> ● 6.1.4B4-Describe how landforms, climate and weather, and availability of resources have impacted where and how people live and work in different regions of New Jersey and the United States.
<p>New Jersey Student Learning Standards: College and Career Readiness</p>

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements

New Jersey Student Learning Standards: Computer Science and Design Thinking

8.2 Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- I will introduce the artist Georgia O'Keeffe. We will watch a short biography about her life. I will point out how the subject matter of her art changed with the places she lived. I will show her early charcoal works that were created when she was living in NYC. We will discuss how the subject matter and use of bold lines suits the city lifestyle. I will then show some of her later works. How did her style change? Where do you think she might have been living at the time of these paintings? We will discuss how the landforms of the south west influenced her art. I will hand out some charcoal and paper. I will have students draw four squares on their paper. The objective will be to create value from light to dark using the charcoal. There will be no directions for how to do this. We will discuss the results as a class.

Week 2- With the knowledge about value from last week, students will be asked to draw a simple teacup and saucer. They will use charcoal to shade it. We will discuss good technique and the importance of keeping your work surface neat when using a messy media.

Week 3- I will demonstrate how to draw a flower in the close up style of Georgia O'Keeffe. Students will have time to draw their own. Artificial flowers will be available to use as reference materials.

Weeks 4 and 5- In these weeks we will focus on how to create value with color. Value is what gives Georgia's flowers their dimensions. I will demonstrate how to create highlights, midtones and shadows within their flower drawing to give it realism. Students will paint their midtone and then add the shadows and highlights.

Week 6- We will display our artwork on the board for a class critique. The following questions will be discussed: What inspired you to draw the flower that you did? How does the color choice give the viewer an aesthetic response to your piece? Were you trying to get a particular response to your artwork? Was it hard to create value in paint? Why?

Evidence of Student Learning

Formative Assessments

- Questioning about how where you live influences your art.
- KWL about Georgia O'Keeffe

Summative Assessments

- Responses to questions asked during the critique of the work of Georgia O'Keefe.

Benchmark Assessments

Students will be assessed on their use of value to create form, correct use of a light source on all objects in their charcoal drawing and flower painting.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- White paper
- Pencils
- Erasers
- Paper towels
- Charcoal
- Tempera paint
- Paintbrushes
- Sharpie markers
- Georgia O'Keeffe references

Suggested Resources

- <https://collections.okeeffemuseum.org/>
-  Georgia O'Keeffe: A Brief History (School Friendly)
- <https://drawpaintacademy.com/what-is-value-in-art/>

Curriculum	
Content Area: Visual Arts	
Unit Title: Creating Motion in Art	Duration: 5 weeks
Grade Level: 4	
Essential Questions <ul style="list-style-type: none"> ● How do I create a clay piece that shows movement? ● What types of lines should my piece utilize to show movement? ● How are the lines of a figure in motion different from one that is stagnant? ● Who is Nick Mackman? What art is she famous for? 	
Enduring Understandings <ul style="list-style-type: none"> ● To observe an animal in motion and replicate this movement in clay. ● To use the elements and principles of art to describe this motion. ● Recognize how the motion changes the overall form of the animal. 	
Student Learning Targets (Objectives): <i>Students will be able to...</i> <ul style="list-style-type: none"> ● I can observe how a subject moves and translate that into clay. ● I can see that diagonal lines are important to show movement. ● I can see that a figure in motion has more of a curve to the form than one not in motion. 	

- I can recognize the work of Nick Mackman, and how she shows movement in her sculptures.

Focus Standards (Major Standards)

- **1.5.5.cn10a.** Create works of art that reflect community cultural traditions. Discuss using formal and conceptual
- **1.5.5.re9a.** Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.
- **1.5.5re8a.** Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.

New Jersey Student Learning Standards: Interdisciplinary Connections

Science-

- **4-LS1-1.** Construct an argument that plants and animals have internal and external structures that function to support survival, growth, behavior, and reproduction

New Jersey Student Learning Standards: College and Career Readiness

- **9.2 Career Awareness, Exploration, and Preparation**
This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

New Jersey Student Learning Standards: Computer Science and Design Thinking

- **8.2** Engineering design is a systematic and creative process of communicating and collaborating to meet a design challenge.

Instructional Plan

Week 1- We will discuss animal movement. Do all animals move in the same way? At the same rate? What happens to their bodies when they move? I will show a video example of some animals in motion. Students will do a quick sketch of what the animal looks like when it is moving. I will demonstrate how to do this gesture drawing first. We will share our drawings and discuss more. What kinds of lines were used in your

gesture drawing? Are the lines similar in different animals? The last animal we will look at is an elephant. Again, students will draw a gesture drawing of the elephant. I will demonstrate how to add details to make it look like a real elephant.

Week 2- We will use clay to create the elephant we drew in the previous class. I will review how to make a pinch pot so that we have a hollow form. We will cut the bottom 4 times and pinch the sections together to form the legs of the elephant. We will pop out the side of the pinch pot to create a head. Ears, trunk and tail will be added with extra clay.

Week 3- While we give the clay time to dry, we will shade the elephant drawing we created during the first week of the unit. This will be a review of the value lesson from a previous unit. We will share our drawings during a critique. The questions for the critique will be: How did you begin the shading of your elephant? How did you create highlights, midtones and shadows? Are you happy with the results? What was the most challenging part of this project?

Week 4- We will be glazing our clay elephants. Directions will be reviewed for how to glaze properly. Students can either use realistic colors, or be creative with an expressionist approach.

Week 5- We will share our clay pieces during a critique. The questions for the critique will be: How did you decide what colors you wanted to glaze your elephant? Was the glazing effective for portraying the emotion or look you were after? Are you happy with the results? What was the most challenging part of this project?

Evidence of Student Learning

Formative Assessments

- Questioning about how to create movement in your art.
- KWL about gesture drawings
-

Summative Assessments

- We will have a critique to discuss the art process of creating gesture drawings. Did they capture the movement of the animal? Sketches will be assessed.

Benchmark Assessments

- Students will be assessed on their ability to capture that movement in the form of their clay animal. They will also be assessed on their ability to create the animal from a pinch pot, attach pieces correctly, and glaze with three thick layers creating a gloss finish.

Suggested Options for Differentiation

Modifications (ELLs, Special Education, 504, Students at risk of failure, Gifted and Talented)

Special Education and 504

- Read text out loud as a class.
- Rephrase questions, directions, and explanations
- Allow extended time
- Art processes will be demonstrated and an example of a completed work will be on display.
- Individual help will be given to those who seem to be struggling.
- Hand over hand can be utilized if a student becomes frustrated.
- Extra encouragement and praise for trying hard.

Students at Risk for Failure

- Provide a checklist
- Provide encouragement
- Reteach skills when necessary

Gifted and Talented:

- Encourage students to add more exacting details

ELL:

- Visual examples
- Demonstrations for each step of the project
- Assign a buddy who speaks the same language

Suggested Materials

- Manilla paper
- Animals in motion videos
- Nick Mackman references
- Clay
- Clay toolsPaintbrushes
- Glaze
- Pencils
- Charcoal

Suggested Resources

- <http://nickmackmansculpture.co.uk/blog/background-influences-and-technique>
- <https://www.youtube.com/watch?v=NmSbXwpCNpk>
- https://www.youtube.com/watch?v=iX_E9tdpo2s