



# Art

## Grade 6, Fine & Performing Arts

**Developed By:** Mr. Peter Behrens, Ms. Dawn Crescitelli, Ms. Joanne Crupi, Mrs. Dawn Goldberg, Mr. Vincent Vicchiariello

**Effective Date:** Fall 2022

### Scope and Sequence

Month			
September	Unit 1: Drawing  Contour line studies, observational drawing, and upside down drawing using various drawing mediums focusing on a variety of line work.		
October	Unit 1: Drawing  Value studies and grid drawings of various subject matter using a variety of drawing mediums.		
November	Unit 1: Drawing  Perspective drawings showing space both implied and actual space/depth in a work of art using various drawing mediums.		
December	Unit 2: Painting / Color Theory  Students will revisit color theory and collaborative color activities.	Unit 2: Painting / Color Theory  Students will revisit the concepts of value, primary colors, secondary colors and tertiary colors.	
January	Unit 2: Painting / Color Theory  Monochromatic and Value Paintings: Value scale, monochromatic, or analogous color paintings.		
February	Unit 2: Painting / Color Theory  Collaborative or Individual culminating painting that touches on color theory and brushwork which uses multiple painting techniques for each medium.	Unit 2: Painting / Color Theory  Students will create an original artwork demonstrating an understanding of the color wheel	
March	Unit 3: Mixed Media / Collage / Fabrics & Fibers  Differentiate between real and implied textures.	Unit 3: Mixed Media / Collage / Fabrics & Fibers  View works of art that highlight how artists use different techniques to achieve	

		simulated/implied textures	
April	<p>Unit 3: Mixed Media / Collage / Fabrics &amp; Fibers</p> <p>Analyze mixed media works by artists such as Romare Bearden and Faith Ringgold Create original works of art based on environments familiar to students (home, school, cityscapes, beaches, parks etc.) using a variety of mediums.</p>	<p>Unit 3: Mixed Media / Collage / Fabrics &amp; Fibers</p> <p>Work collaboratively to plan a mixed media collage that tells a story. Books, TV shows, movies, etc. can be used as inspiration for a collage that will be assembled on canvas.</p>	
May	<p>Unit 4: Sculpture / Ceramics</p> <p>Differentiate between utilitarian and decorative objects.</p>	<p>Unit 4: Sculpture / Ceramics</p> <p>View 3-D works of art by artists and designers that use the elements of art and principles of design to fabricate utilitarian and decorative objects.</p>	<p>Unit 4: Sculpture / Ceramics</p> <p>Create original works of art applying the elements and principles of choice to design a 3-D utilitarian object that expresses (visually) a specific idea (purpose and theme).</p>
June	<p>Unit 4: Sculpture / Ceramics</p> <p>Formulate a personal philosophy concerning ceramics as a utilitarian craft and decorative art.</p>	<p>Unit 4: Sculpture / Ceramics</p> <p>Develop criteria for evaluating and critiquing a work of ceramic art as an object and for its historical and cultural value.</p>	<p>Unit 4: Sculpture / Ceramics</p> <p>Apply the elements of art and principles of choice in the creation of a decorative artifact based on current historical and cultural values.</p>

## Unit 1

### Drawing

## Summary and Rationale

Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.

Drawing has creative, expressive and educational value; it remains fundamental to translating and analyzing the world. Drawing remains a central and pivotal activity to the work of many artists and designers – a touchstone and tool of creative exploration that informs visual discovery. It fundamentally enables the visualization and development of perceptions and ideas. The role of drawing in education remains critical, and not just to the creative disciplines in art and design for which it is foundational.

## Recommended Pacing

8 - 15 class sessions

## Standards

1.5.8.Cr: CREATING: Generating and conceptualizing ideas.

1.5.8.Cr.1	<p>Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.</p> <p>Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.makers.</p>
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1.5.8.Cr.2	<p>Demonstrate persistence and willingness to experiment and take risks during the artistic process.</p> <p>Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.</p> <p>Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.</p>
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1.5.8.Cr.3	Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement
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1.5.8.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.8.Pr.4	Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
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1.5.8.Pr.5	Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.
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1.5.8.Pr.6	Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.
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1.5.8.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.

1.5.8.Re.7	Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.
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	Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
1.5.8.Re.8	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.Re.9	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.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.	
1.5.8.Cn.10	Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
1.5.8.Cn.11	Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.  Analyze and contrast how art forms are used to reflect global issues, including climate change.
Interdisciplinary Connections	
English Language Arts	
RI.6.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
9.2 Career Awareness, Exploration, Preparation, and Training	
9.2.8.CAP.3	Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
9.4 Life Literacies and Key Skills	
9.4.8.CI.3	Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
9.4.8.DC.4	Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
9.4.8.GCA.2	Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
9.4.8.TL.3	Select appropriate tools to organize and present information digitally.
Integration of Technology	

8.2.8.ED.2

Identify the steps in the design process that could be used to solve a problem.

## Instructional Focus

### Enduring Understandings:

#### Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Anchor Standard 2: Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.

People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

Anchor Standard 3: Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

#### Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts, and artworks for preservation and presentation.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect

### Essential Questions:

#### Creating

Anchor Standard 1: Generating and conceptualizing ideas.

What conditions, attitudes, and behaviors support creativity and innovative thinking?

What factors prevent or encourage people to take creative risks?

How does collaboration expand the creative process?

How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions?

How do artists determine what resources and criteria are needed to formulate artistic investigations?

Anchor Standard 2: Organizing and developing ideas.

How do artists work?

How do artists and designers determine whether a particular direction in their work is effective?

How do artists and designers learn from trial and error?

How do artists and designers care for and maintain materials, tools and equipment?

Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?

What responsibilities come with the freedom to create?

How do objects, places and design shape lives and communities?

How do artists and designers determine goals for designing or redesigning objects, places, or systems?

How do artists and designers create works of art or design that effectively communicate?

Anchor Standard 3: Refining and completing products.

What role does persistence play in revising, refining and developing work?

How do artists grow and become accomplished in art forms?

How does collaboratively reflecting on a work help us experience it more completely?

#### Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

How are artworks cared for and by whom?

What criteria, methods and processes are used to select work

it.

Anchor Standard 6: Conveying meaning through art.

Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

**Responding**

Anchor Standard 7: Perceiving and analyzing products.

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Visual arts influences understanding of and responses to the world.

Anchor Standard 8: Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

Anchor Standard 9: Applying criteria to evaluate products.

People evaluate art based on various criteria.

**Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

for preservation or presentation?

Why do people value objects, artifacts and artworks, and select them for presentation?

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

What methods and processes are considered when preparing artwork for presentation or preservation?

How does refining artwork affect its meaning to the viewer?

What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Anchor Standard 6: Conveying meaning through art.

What is an art museum?

How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?

How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Responding**

Anchor Standard 7: Perceiving and analyzing products.

How do life experiences influence the way you relate to art?

How does learning about art impact how we perceive the world?

What can we learn from our responses to art?

What is visual art?

Where and how do we encounter visual arts in our world?

How do visual arts influence our views of the world?

Anchor Standard 8: Interpreting intent and meaning.

What is the value of engaging in the process of art criticism?

How can the viewer "read" a work of art as text?

How does knowing and using visual art vocabulary help us understand and interpret works of art?

Anchor Standard 9: Applying criteria to evaluate products.

How does one determine criteria to evaluate a work of art?

How and why might criteria vary?

How is a personal preference different from an evaluation?

**Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

How does engaging in creating art enrich people's lives?

How does making art attune people to their surroundings?

How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

How does art help us understand the lives of people of different times, places, and cultures?  
How is art used to impact the views of a society?  
How does art preserve aspects of life?

### Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

### Objectives (SLO)

Students will know:

#### **Creating**

Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

There are a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.

Each arts discipline has distinct characteristics, as do the artists who create them

#### **Presenting**

How to interpret, reflect on, and evaluate their own art and the works of others based on characteristics and criteria

Develop a personal philosophy regarding the nature of art and the subject of their work

Preparing and refining artwork for display will have a

Students will be able to:

#### **Creating**

Differentiate the expressive potential of line as visual communication that includes symbols, calligraphic letters and numbers.

Use lines to create ideographic artwork stemming from an examination of symbolic lines in diverse cultures.

Classify geometric and organic shapes used in two dimensional masterworks of art from diverse cultures and historical eras and explain ways shape provides measurement and or defines objects creating associations in the natural world. Create original works of art inspired by shape as the primary element of art.

#### **Presenting**

Analyze how artists use calligraphic lines to create social, historical, and/or political ideas.

Differentiate between geometric and organic shapes when creating a work in the natural world and in master works.

Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work.

Differentiate how form is represented.

direct affect on the meaning of the work to the viewer.

### **Responding**

Exposure to a range of art is key to how we interpret, respond, and create art.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

Technical skills, vocabulary and knowledge necessary for creative and expressive production

Appropriate media, subject matter, and symbols for expression

Problem solving techniques for originality, flexibility, fluency, and imagination

### **Connecting**

Relationships exist between visual arts history, culture, and other disciplines

Art affects and is affected by the culture and world around us.

Art is related to all other disciplines.

Knowledge of the context of a composition, artist, and culture fosters increased understanding and appreciation of art.

Understanding works of art provides insights into an individual's own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas.

### **Responding**

Use drawing media to create original artwork in one point perspective that demonstrates the principle of unity (e.g., perspective, implied space, illusionary depth).

Create an original artwork that employs various principles of balance, emphasis, and proportion to express the creative idea.

Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/non objective art, and conceptual art. Apply similar concepts to the creation of original artworks in the style of representative work from a chosen genre.

### **Connecting**

Generate observational and emotional responses to diverse culturally and historically specific masterworks of visual art.

Apply characteristics of exemplars to the creation of original two and three-dimensional works of art that evoke a similar categorical response.

Describe formal structures and art making techniques used in the creation of two and three dimensional artwork from different cultures and historical eras and incorporate some of these stylistic nuances to the creation of original two and three-dimensional art work.

## **Suggested Resources/Technology Tools**

Art history/Artist/Artwork Connections (suggested):

- The Lascaux cave paintings
- Jean-Michel Basquiat's graffiti art inspired paintings
- The paintings of Paul Klee
- Robert Smithson's massive earthwork Spiral Jetty extrapolated from ancient symbolism, sky writing, calligraphy
- Egyptian hieroglyphics
- Elizabeth Murray's physically shaped canvases broke the traditional two dimensional plane in painting
- De Stijl artist Piet Mondrian painted squares, rectangles, and straight lines to emulate scientific precision and perfection
- Wu Zhen, Bamboo, 1350
- Kazuaki Tanahashi, Breakthrough, 1998
- Lorenzo Ghiberti, The Gates of Paradise, 1425-52
- Jacques-Louis David, The Oath of the Horatii, 1748



- Katsusahika Hokusai, The Great Wave of Kanagawa, 1830-31
- Yoruba, Nigeria, African Crown (ade), early 20th century
- Claire Zeisler, Tri-Color Arch, 1983-84
- Doris Lee's, Thanksgiving, 1935
- Freeze on the Pantheon
- Gothic paintings on wood
- Jan van Eyck's art works

#### Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

### Tier 1 Modifications and Accommodations

*Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans*

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding

- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping.

Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable

### [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing citizen and employee.
- Apply appropriate academic and technical skills.
- Attend to personal health and financial well being.
- Communicate clearly and effectively and with reason.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Employ valid and reliable research strategies.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership, and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity.
- Work productively in teams while using cultural global competence.



## Unit 2

### Painting / Color Theory

#### Summary and Rationale

Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction. The creative, expressive and educational value experienced in drawing is continued and expanded upon with painting. Painting gives students the opportunity to convey ideas, express emotion, use their senses, explore color, explore process and outcomes, and create aesthetically pleasing works and experiences.

#### Recommended Pacing

8 - 15 class sessions

#### Standards

1.5.8.Cr: CREATING: Generating and conceptualizing ideas.

1.5.8.Cr.1

Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.

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

1.5.8.Cr.2

Demonstrate persistence and willingness to experiment and take risks during the artistic process.

Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.

Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

1.5.8.Cr.3

Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement

1.5.8.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.8.Pr.4

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.Pr.5

Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.

1.5.8.Pr.6

Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.

1.5.8.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.

1.5.8.Re.7	<p>Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.</p> <p>Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.</p>
1.5.8.Re.8	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.
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1.5.8.Cn.11	<p>Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.</p> <p>Analyze and contrast how art forms are used to reflect global issues, including climate change.</p>
Interdisciplinary Connections	
English Language Arts	
RI.6.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
9.2 Career Awareness, Exploration, Preparation, and Training	
9.2.8.CAP.3	Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
9.4 Life Literacies and Key Skills	
9.4.8.CI.3	Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
9.4.8.DC.4	Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
9.4.8.GCA.2	Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
9.4.8.TL.3	Select appropriate tools to organize and present information digitally.
Integration of Technology	

8.2.8.ED.2

Identify the steps in the design process that could be used to solve a problem.

## Instructional Focus

### Enduring Understandings:

#### **Creating**

Anchor Standard 1: Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Anchor Standard 2: Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.

People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

Anchor Standard 3: Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

#### **Presenting**

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts, and artworks for preservation and presentation.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Anchor Standard 6: Conveying meaning through art.

Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues

### Essential Questions:

#### **Creating**

Anchor Standard 1: Generating and conceptualizing ideas.

What conditions, attitudes, and behaviors support creativity and innovative thinking?

What factors prevent or encourage people to take creative risks?

How does collaboration expand the creative process?

How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions?

How do artists determine what resources and criteria are needed to formulate artistic investigations?

Anchor Standard 2: Organizing and developing ideas.

How do artists work?

How do artists and designers determine whether a particular direction in their work is effective?

How do artists and designers learn from trial and error?

How do artists and designers care for and maintain materials, tools and equipment?

Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?

What responsibilities come with the freedom to create?

How do objects, places and design shape lives and communities?

How do artists and designers determine goals for designing or redesigning objects, places, or systems?

How do artists and designers create works of art or design that effectively communicate?

Anchor Standard 3: Refining and completing products.

What role does persistence play in revising, refining and developing work?

How do artists grow and become accomplished in art forms?

How does collaboratively reflecting on a work help us experience it more completely?

#### **Presenting**

Anchor Standard 4: Selecting, analyzing, and interpreting work.

How are artworks cared for and by whom?

communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

### **Responding**

Anchor Standard 7: Perceiving and analyzing products.

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Visual arts influences understanding of and responses to the world.

Anchor Standard 8: Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

Anchor Standard 9: Applying criteria to evaluate products.

People evaluate art based on various criteria.

### **Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

What criteria, methods and processes are used to select work for preservation or presentation?  
Why do people value objects, artifacts and artworks, and select them for presentation?

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

What methods and processes are considered when preparing artwork for presentation or preservation?  
How does refining artwork affect its meaning to the viewer?

What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Anchor Standard 6: Conveying meaning through art.

What is an art museum?

How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?

How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

### **Responding**

Anchor Standard 7: Perceiving and analyzing products.

How do life experiences influence the way you relate to art?

How does learning about art impact how we perceive the world?

What can we learn from our responses to art?

What is visual art?

Where and how do we encounter visual arts in our world?

How do visual arts influence our views of the world?

Anchor Standard 8: Interpreting intent and meaning.

What is the value of engaging in the process of art criticism?

How can the viewer "read" a work of art as text?

How does knowing and using visual art vocabulary help us understand and interpret works of art?

Anchor Standard 9: Applying criteria to evaluate products.

How does one determine criteria to evaluate a work of art?  
How and why might criteria vary?

How is a personal preference different from an evaluation?

### **Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

How does engaging in creating art enrich people's lives?  
 How does making art attune people to their surroundings?  
 How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

How does art help us understand the lives of people of different times, places, and cultures?  
 How is art used to impact the views of a society?  
 How does art preserve aspects of life?

**Evidence of Learning (Assessments)**

- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

**Objectives (SLO)**

Students will know:

**Creating**

Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

There are a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.

Each arts discipline has distinct characteristics, as do the artists who create them

**Presenting**

Students will be able to:

**Creating**

Compare applications of the principle of design in two-dimensional works of peers, known and emerging artists from diverse cultures and historical eras.

Design and create paintings that demonstrate an understanding of the elements and principles of design

Integrate the principles of design of emphasis in original two and three-dimensional art works and explain how this principle of design is used to communicate the artistic intent of peer and diverse known and emerging artists

**Presenting**

Discuss the role of artists and describe how artwork is used to communicate stories, ideas and emotions that are reflections of their place in history and culture .

Describe how the subject matter chosen by the artists for a particular artwork(s) is used to convey the purpose or



How to interpret, reflect on, and evaluate their own art and the works of others based on characteristics and criteria  
Develop a personal philosophy regarding the nature of art and the subject of their work

Preparing and refining artwork for display will have a direct affect on the meaning of the work to the viewer.

### **Responding**

Exposure to a range of art is key to how we interpret, respond, and create art.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

Technical skills, vocabulary and knowledge necessary for creative and expressive production

Appropriate media, subject matter, and symbols for expression

Problem solving techniques for originality, flexibility, fluency, and imagination

### **Connecting**

Relationships exist between visual arts history, culture, and other disciplines

Art affects and is affected by the culture and world around us.

Art is related to all other disciplines.

Knowledge of the context of a composition, artist, and culture fosters increased understanding and appreciation of art.

Understanding works of art provides insights into an individual's own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas.

intent of the artwork(s) (e.g., to celebrate, to replicate, to create emotion and personal response, etc.).

Identify, select and define those elements and principles of design (e.g., line shape, color, texture, repetition, rhythm, emphasis, balance) that help create a good work.

### **Responding**

Use symbolism for pictorial representation/visual communication in the creation of works of art stemming from real life observation for inspiration.

Demonstrate a variety of brush styles and appropriate types for use in watercolor, and acrylic painting.

Demonstrate concepts of color theory including primary, secondary, and warm and cool color schemes.

Demonstrate watercolor techniques including wet on wet, dry brush, and color resist.

Demonstrate a variety of painting application methods including color mixing, and blending techniques.

### **Connecting**

Identify the characteristics of exemplary works of visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

Recognize that individuals have different opinions about various works of art by sharing individual responses for liking or disliking specific aspects of a particular work of art.

Participate in collaborative critiques and provide and receive feedback with their peers.

## **Suggested Resources/Technology Tools**

Art history/Artist/Artwork Connections (suggested):

- Anselm Kiefer's heavily textured canvases
- Ad Reinhardt's paintings with a uniformed flatness to their surface
- Katsusahika Hokusai, The Great Wave of Kanagawa, 1830-31
- Yoruba, Nigeria, African Crown (ade), early 20th century
- Claire Zeisler, Tri-Color Arch, 1983-84
- Non-objective: Annie M. Peachey, Four in Block Work Quilt
- Objective: Faith Ringgold, The Men: Mask Face Quilt #2

- Three Dimensional: Louis Sullivan, Grille of Elevator Enclosure Cage from the Chicago Stock Exchange Building 1893 -94
- Andy Goldsworthy, Environmental Sculptures

Resources (websites, books, videos):

- <https://collections.louvre.fr/en/>
- <https://www.metmuseum.org/art/collection>
- <https://artsandculture.google.com/>

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

### Tier 1 Modifications and Accommodations

*Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans*

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses

- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping.

Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable

### [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing citizen and employee.
- Apply appropriate academic and technical skills.
- Attend to personal health and financial well being.
- Communicate clearly and effectively and with reason.
- Consider the environmental, social and economics impacts of decisions.
- Demonstrate creativity and innovation.
- Employ valid and reliable research strategies.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership, and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity.
- Work productively in teams while using cultural global competence.



## Unit 3

### Mixed Media / Collage / Fabrics & Fibers

#### Summary and Rationale

Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction. An introduction to mixed media techniques, collage and fibers allows students to reinterpret and expand upon the skills they learned using traditional media. Exposure to a wider variety of art making experiences allows students to identify their preferred method of expression.

#### Recommended Pacing

8 - 15 class sessions

#### Standards

1.5.8.Cr: CREATING: Generating and conceptualizing ideas.

1.5.8.Cr.1	Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.  Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.makers.
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1.5.8.Cr.2	Demonstrate persistence and willingness to experiment and take risks during the artistic process.  Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.  Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
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1.5.8.Cr.3	Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement
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1.5.8.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.8.Pr.4	Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
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1.5.8.Pr.5	Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.
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1.5.8.Pr.6	Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.
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1.5.8.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.	
1.5.8.Re.7	<p>Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.</p> <p>Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.</p>
1.5.8.Re.8	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.Re.9	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.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.	
1.5.8.Cn.10	Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
1.5.8.Cn.11	<p>Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.</p> <p>Analyze and contrast how art forms are used to reflect global issues, including climate change.</p>
Interdisciplinary Connections	
English Language Arts	
RI.6.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
9.2 Career Awareness, Exploration, Preparation, and Training	
9.2.8.CAP.3	Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
9.4 Life Literacies and Key Skills	
9.4.8.CI.3	Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
9.4.8.DC.4	Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
9.4.8.GCA.2	Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
9.4.8.TL.3	Select appropriate tools to organize and present information digitally.

Integration of Technology

8.2.8.ED.2

Identify the steps in the design process that could be used to solve a problem.

### Instructional Focus

#### Enduring Understandings:

##### **Creating**

Anchor Standard 1: Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Anchor Standard 2: Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.

People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

Anchor Standard 3: Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

##### **Presenting**

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts, and artworks for preservation and presentation.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Artists, curators and others consider a variety of factors and methods including evolving technologies

#### Essential Questions:

##### **Creating**

Anchor Standard 1: Generating and conceptualizing ideas.

What conditions, attitudes, and behaviors support creativity and innovative thinking?

What factors prevent or encourage people to take creative risks?

How does collaboration expand the creative process?

How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions?

How do artists determine what resources and criteria are needed to formulate artistic investigations?

Anchor Standard 2: Organizing and developing ideas.

How do artists work?

How do artists and designers determine whether a particular direction in their work is effective?

How do artists and designers learn from trial and error?

How do artists and designers care for and maintain materials, tools and equipment?

Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?

What responsibilities come with the freedom to create?

How do objects, places and design shape lives and communities?

How do artists and designers determine goals for designing or redesigning objects, places, or systems?

How do artists and designers create works of art or design that effectively communicate?

Anchor Standard 3: Refining and completing products.

What role does persistence play in revising, refining and developing work?

How do artists grow and become accomplished in art forms?

How does collaboratively reflecting on a work help us experience it more completely?

##### **Presenting**

Anchor Standard 4: Selecting, analyzing, and interpreting work.

when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Anchor Standard 6: Conveying meaning through art.

Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

### **Responding**

Anchor Standard 7: Perceiving and analyzing products.

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Visual arts influences understanding of and responses to the world.

Anchor Standard 8: Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

Anchor Standard 9: Applying criteria to evaluate products.

People evaluate art based on various criteria.

### **Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

How are artworks cared for and by whom?

What criteria, methods and processes are used to select work for preservation or presentation?

Why do people value objects, artifacts and artworks, and select them for presentation?

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

What methods and processes are considered when preparing artwork for presentation or preservation?

How does refining artwork affect its meaning to the viewer?

What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Anchor Standard 6: Conveying meaning through art.

What is an art museum?

How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?

How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

### **Responding**

Anchor Standard 7: Perceiving and analyzing products.

How do life experiences influence the way you relate to art?

How does learning about art impact how we perceive the world?

What can we learn from our responses to art?

What is visual art?

Where and how do we encounter visual arts in our world?

How do visual arts influence our views of the world?

Anchor Standard 8: Interpreting intent and meaning.

What is the value of engaging in the process of art criticism?

How can the viewer "read" a work of art as text?

How does knowing and using visual art vocabulary help us understand and interpret works of art?

Anchor Standard 9: Applying criteria to evaluate products.

How does one determine criteria to evaluate a work of art?

How and why might criteria vary?

How is a personal preference different from an evaluation?

### **Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

How does engaging in creating art enrich people's lives?

How does making art attune people to their surroundings?

How do people contribute to awareness and understanding of their lives and the lives of their communities through



artmaking?

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

How does art help us understand the lives of people of different times, places, and cultures?

How is art used to impact the views of a society?

How does art preserve aspects of life?

### Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

### Objectives (SLO)

Students will know:

#### **Creating**

Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

There are a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.

Each arts discipline has distinct characteristics, as do the artists who create them

#### **Presenting**

How to interpret, reflect on, and evaluate their own art and the works of others based on characteristics and criteria

Develop a personal philosophy regarding the nature of art and the subject of their work

Students will be able to:

#### **Creating**

Identify various types of real and implied textural surfaces found in culturally diverse masterworks of art and create original works of art utilizing texture as the primary element in art.

Recognize a variety of collage techniques utilizing a wide range of media on canvas.

Explore the concept of assemblage in the creation of themed collages.

Create a mixed media artwork based on observation from an actual environment. Synthesize the design principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

#### **Presenting**

Use literary sources as inspiration for the creation of mixed-media works of art that embody allegorical themes, symbolism and irony.

Preparing and refining artwork for display will have a direct affect on the meaning of the work to the viewer.

### **Responding**

Exposure to a range of art is key to how we interpret, respond, and create art.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

Technical skills, vocabulary and knowledge necessary for creative and expressive production

Appropriate media, subject matter, and symbols for expression

Problem solving techniques for originality, flexibility, fluency, and imagination

### **Connecting**

Relationships exist between visual arts history, culture, and other disciplines

Art affects and is affected by the culture and world around us.

Art is related to all other disciplines.

Knowledge of the context of a composition, artist, and culture fosters increased understanding and appreciation of art.

Understanding works of art provides insights into an individual's own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas.

Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/non objective art, and conceptual art. Apply similar concepts to the creation of original artworks in the style of representative work from a chosen genre.

### **Responding**

Generate observational and emotional responses to diverse culturally and historically specific masterworks of visual art.

Apply characteristics of exemplars to the creation of original two and three-dimensional works of art that evoke a similar categorical response.

Differentiate between "traditional" three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new three dimensional design ideas. Utilize varied stylistic elements in the creation of art.

### **Connecting**

Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work

Differentiate how pattern is used in objective vs. non-objective works of art in two and three dimensional works of art.

## Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections (suggested):

- Lee Krasner's paintings and drawings including Noon
- Paintings by Max Ernst such as The Entire City or Dadaville
- Haitian Sequence Banners
- Inca feather tunics
- Javanese Batik
- Than-ka / Tibetan painted cloth scrolls
- Romare Bearden, Young Students
- Faith Ringgold, Tar Beach Painted Quilt series

Resources (websites, books, videos):

- Technology Tools:
- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

### Tier 1 Modifications and Accommodations

*Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans*

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary

- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping.

Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable

### [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing citizen and employee.
- Apply appropriate academic and technical skills.
- Attend to personal health and financial well being.
- Communicate clearly and effectively and with reason.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Employ valid and reliable research strategies.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership, and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity.
- Work productively in teams while using cultural global competence.

## Unit 4

### Sculpture / Ceramics

#### Summary and Rationale

Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction. Sculpture and ceramics allow students to manipulate materials into three-dimensional works of art. They will have a chance to explore form, an element of art, in a way they had not been able to using traditional media.

#### Recommended Pacing

8 - 15 class sessions

#### Standards

1.5.8.Cr: CREATING: Generating and conceptualizing ideas.

1.5.8.Cr.1	Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.  Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.makers.
1.5.8.Cr.2	Demonstrate persistence and willingness to experiment and take risks during the artistic process.  Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.  Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
1.5.8.Cr.3	Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement

1.5.8.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.8.Pr.4	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.Pr.5	Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.
1.5.8.Pr.6	Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.

1.5.8.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.

1.5.8.Re.7	<p>Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.</p> <p>Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.</p>
1.5.8.Re.8	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.Re.9	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.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.	
1.5.8.Cn.10	Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
1.5.8.Cn.11	<p>Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.</p> <p>Analyze and contrast how art forms are used to reflect global issues, including climate change.</p>
Interdisciplinary Connections	
English Language Arts	
RI.6.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
9.2 Career Awareness, Exploration, Preparation, and Training	
9.2.8.CAP.3	Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
9.4 Life Literacies and Key Skills	
9.4.8.CI.3	Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
9.4.8.DC.4	Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
9.4.8.GCA.2	Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
9.4.8.TL.3	Select appropriate tools to organize and present information digitally.
Integration of Technology	

8.2.8.ED.2

Identify the steps in the design process that could be used to solve a problem.

## Instructional Focus

### Enduring Understandings:

#### Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Anchor Standard 2: Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.

People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

Anchor Standard 3: Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

#### Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts, and artworks for preservation and presentation.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect

### Essential Questions:

#### Creating

Anchor Standard 1: Generating and conceptualizing ideas.

What conditions, attitudes, and behaviors support creativity and innovative thinking?

What factors prevent or encourage people to take creative risks?

How does collaboration expand the creative process?

How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions?

How do artists determine what resources and criteria are needed to formulate artistic investigations?

Anchor Standard 2: Organizing and developing ideas.

How do artists work?

How do artists and designers determine whether a particular direction in their work is effective?

How do artists and designers learn from trial and error?

How do artists and designers care for and maintain materials, tools and equipment?

Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?

What responsibilities come with the freedom to create?

How do objects, places and design shape lives and communities?

How do artists and designers determine goals for designing or redesigning objects, places, or systems?

How do artists and designers create works of art or design that effectively communicate?

Anchor Standard 3: Refining and completing products.

What role does persistence play in revising, refining and developing work?

How do artists grow and become accomplished in art forms?

How does collaboratively reflecting on a work help us experience it more completely?

#### Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

How are artworks cared for and by whom?

What criteria, methods and processes are used to select work for preservation or presentation?

it.

Anchor Standard 6: Conveying meaning through art.

Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

**Responding**

Anchor Standard 7: Perceiving and analyzing products.

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Visual arts influences understanding of and responses to the world.

Anchor Standard 8: Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

Anchor Standard 9: Applying criteria to evaluate products.

People evaluate art based on various criteria.

**Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Why do people value objects, artifacts and artworks, and select them for presentation?

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

What methods and processes are considered when preparing artwork for presentation or preservation?

How does refining artwork affect its meaning to the viewer?

What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Anchor Standard 6: Conveying meaning through art.

What is an art museum?

How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?

How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Responding**

Anchor Standard 7: Perceiving and analyzing products.

How do life experiences influence the way you relate to art?

How does learning about art impact how we perceive the world?

What can we learn from our responses to art?

What is visual art?

Where and how do we encounter visual arts in our world?

How do visual arts influence our views of the world?

Anchor Standard 8: Interpreting intent and meaning.

What is the value of engaging in the process of art criticism?

How can the viewer "read" a work of art as text?

How does knowing and using visual art vocabulary help us understand and interpret works of art?

Anchor Standard 9: Applying criteria to evaluate products.

How does one determine criteria to evaluate a work of art?

How and why might criteria vary?

How is a personal preference different from an evaluation?

**Connecting**

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

How does engaging in creating art enrich people's lives?

How does making art attune people to their surroundings?

How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Anchor Standard 11: Relating artistic ideas and works within



societal, cultural and historical contexts to deepen understanding.

How does art help us understand the lives of people of different times, places, and cultures?  
How is art used to impact the views of a society?  
How does art preserve aspects of life?

### Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

### Objectives (SLO)

Students will know:

#### **Creating**

Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

There are a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.

Each arts discipline has distinct characteristics, as do the artists who create them

#### **Presenting**

How to interpret, reflect on, and evaluate their own art and the works of others based on characteristics and criteria

Develop a personal philosophy regarding the nature of art and the subject of their work

Preparing and refining artwork for display will have a direct affect on the meaning of the work to the

Students will be able to:

#### **Creating**

Compare and contrast the elements of art and principles of design used in 3-D works of art.

Generalize how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras. Identify and utilize the illusion of form: cubes, spheres, cylinders and cones as primary elements in original 3-D works of art.

Apply the elements of art and principles of design in the creation of a decorative artifact.

Identify and apply specific characteristics of the time period's fashionable style.

#### **Presenting**

Identify 3-D works of art that are used for utilitarian and non-utilitarian purposes.

Identify, select and define the elements of art and principles of design that can be employed in any combination to create a decorative artifact.

Demonstrate the use of additive and subtractive sculptural techniques to create a utilitarian object.

#### **Responding**

viewer.

### **Responding**

Exposure to a range of art is key to how we interpret, respond, and create art.

Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.

Technical skills, vocabulary and knowledge necessary for creative and expressive production

Appropriate media, subject matter, and symbols for expression

Problem solving techniques for originality, flexibility, fluency, and imagination

### **Connecting**

Relationships exist between visual arts history, culture, and other disciplines

Art affects and is affected by the culture and world around us.

Art is related to all other disciplines.

Knowledge of the context of a composition, artist, and culture fosters increased understanding and appreciation of art.

Understanding works of art provides insights into an individual's own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas.

Generate observational and emotional responses to diverse culturally and historically specific 3-D works of art.

Differentiate between "traditional" three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new 3-D design ideas. Utilize varied stylistic elements in the creation of 3-D art.

Describe formal structures and art making techniques used in the creation of 3-D works of art from different cultures and historical eras and incorporate some of these stylistic nuances to the creation of original 3-D artworks.

### **Connecting**

Recognize that different artistic styles and genres reflect the time period, culture, and trends of individuals' experiences.

Analyze how artistic traditions, cultural values, and social issues influence new traditions/artistic expression.

Participate in collaborative critiques and peer to peer feedback.

## **Suggested Resources/Technology Tools**

Art history/Artist/Artwork Connections (suggested):

- Cubism (Picasso)
- Futurism (Boccioni)
- Surrealism
- Dada (Duchamp)
- Salvador Dali
- Alberto Giacometti
- George Segal
- Eve Hesse
- Louise Nevelson
- Aviation Art (George Thorton)
- Sarah Peters

- Natalie Ball

Resources (websites, books, videos):

- The Getty Center: [www.artednet.getty.edu](http://www.artednet.getty.edu)
- The Metropolitan Museum of Art: [www.metmuseum.org](http://www.metmuseum.org)
- Whitney Museum of American Art: [www.whitney.org](http://www.whitney.org)
- Louvre Museum: <https://collections.louvre.fr/en/>
- <https://artsandculture.google.com/>
- [www.sculpture.org](http://www.sculpture.org)
- [www.sculpturereview.org](http://www.sculpturereview.org)
- [www.worldsculpturenews.com](http://www.worldsculpturenews.com)
- [www.ceramicsmonthly.org](http://www.ceramicsmonthly.org)
- [www.theclaystudio.org](http://www.theclaystudio.org)

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

### Tier 1 Modifications and Accommodations

*Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans*

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.

- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping.

Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable

### Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- Act as a responsible and contributing citizen and employee.
- Apply appropriate academic and technical skills.
- Attend to personal health and financial well being.
- Communicate clearly and effectively and with reason.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Employ valid and reliable research strategies.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership, and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity.
- Work productively in teams while using cultural global competence.