

Estell Manor School District



Visual & Media Arts Curriculum Grade 6

Board approval: 12/21/22

Estell Manor School District
Visual & Media Arts Curriculum
Grade 6

Unit/Chapter Title: Color Theory	Unit Length: 10 sessions
Course/Grade: Art 6	
Interdisciplinary Connection: Math, Science, ELA	
<u>Unit Overview:</u> This Unit of Study will cover The Color Theory, from the science of color, to how color is categorized, to its properties and how color can be used effectively in art. The learner will know what color is essentially and its use as an element of art. They will be introduced to the Color Wheel with regard to the position of colors on the wheel as well as how they relate to each other. They will study artists past and present focusing on their use of color and how it impacted society at the time and continues to be influential today. This unit will also touch upon color symbolism and its use in commercial art.	

New Jersey Student Learning Standards	
1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.	
1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.	
1.2.8.Cr2a: Organize and design artistic ideas for media arts productions.	
1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.	
1.2.8.Cr3c: Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.	
1.2.8.Pr5a: Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., selfinitiative, problem solving, collaborative communication) through performing various roles in producing media artworks.	
1.2.8.Pr5c: Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.	
1.2.8.Re7a: Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.	
1.2.8.Re8a: Analyze the intent and meanings and context of a variety of media artworks, focusing on intentions, forms, and detect bias, opinion, and stereotypes.	

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1.2.8.Cn10b: Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences, such as local and global events.

1.2.8.Cn11a: Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).

1.2.8.Cn11b: Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, media literacy).

1.5.8.Cr1a: 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.

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

1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.

1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.

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

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.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.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.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.

1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.

Career Readiness, Life Literacies, and Key Skills

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9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan.
9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.

Computer Science and Design Thinking

8.1.8.IC.1: Compare the trade-offs associated with computing technologies that affect an individual's everyday activities and career options.
8.2.8.ITH.1: Explain how the development and use of technology influences economic, political, social, and cultural issues.
8.2.8.ITH.2: Compare how technologies have influenced society over time.

Interdisciplinary Connections

Science: RST.6-8.1,
ELA: RI.6.7 , W.6.2, W.6.9 , SL.6.2

Essential Questions/Enduring Understandings

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Essential Questions:

- How does color affect mood?
- Why do certain colors mean different things to different people?
- How do artists use color in their work?

Enduring Understandings:

- People associate colors with aspects of their surroundings, memories, and nature.
- Colors often have different meanings in various cultures and societies.
- Some artists use color to express emotion in their work, some use it to express or convey an idea or concept and other artists use color to add realism to their work.

Instructional	Modifications/Extensions	Assessments	Resources/Technology
Strategies/Activities How will the students reach the learning targets?	How do I differentiate?	How will the students demonstrate mastery?	What resources and materials will students need?

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Students will view the 2013 Beyonce Knowles Pespi Print Ad Campaign. They will assess the work based on guided questions from the teacher. Questions will be an appropriate mix of low and high level cognitive questions. Show other print ads of the same style. Introduce the Pop Art genre through works and artists such as Roy Lichtenstein, Wayne Thiebaud*, and James Rosenquist. Students will determine whether these works are fine art or commercial art, and how fine art influences commercial and advertising. Discuss the elements (color) present in the work and the similarities between them. *Thiebaud is great study for the Value Show students the inspiration behind the Pepsi ad, Andy Warhol's, <i>Marilyn</i>. Students will do a compare and contrast of the Pepsi ad and Warhol's painting	Modifications: IEP: Assist students one-on-one when necessary. Pair student with another who is capable of assisting Allow extra time to complete Limit choices Modify amount of work Provide outlines and skeleton notes 504: Extended time for completing tasks Accommodations to physical requirements Allow for movement and use multiple modalities while teaching At-risk: Extended time for completing tasks Pair student with another who is capable of assisting Questions read aloud Limit choices Modify amount of work Provide outlines and skeleton notes. ELL: Pair verbal with visual Allow / encourage use of Google Translator Gifted & Talented: Allow choice whenever possible	Formative: Do-Nows, discussion and observation, practice pieces (sketch book) Summative : See performance tasks (Appendix A) See Color Theory / Color in Advertising (Appendix B) Alternative Assessments: Grade 6: (Choose 1) Project 1: Keith Harring Sculpture Project 2: Scratch Art Portrait Project 3: Scratch Art animals Benchmark Assessment: Art portfolio, SGO	2013 Beyonce Knowles Pespi Ad <i>Sponge II, Spray, Blam</i>, Roy Lichtenstein, 1962. <i>Washing Machine</i> and <i>Kitchen Stove</i>, Roy Lichtenstein, 1961. <i>Three Machines</i>, Wayne Thiebaud, 1963. <i>Dishes</i>, James Rosequist, 1964. http://www.theartstory.org/movement-popart.htm http://www.lichtensteinfoundation.org/frames.htm http://www.jimrosenquist-artist.com <i>Marilyn</i>, Andy Warhol, 1962. Mittler, Ph.D., G. A., M. (2006). <i>Modern Art Movements to the</i>
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and discuss the listing the similarities and differences using a Venn Diagram. Using a simple jigsaw activity, split the class in half, one group listing similarities and the other differences. Then pair students up, one from each group and have them discuss and complete diagrams together. Present students with Summative Assessment to be completed and turned in at the completion of unit. Introduction of Color Theory: Students will be introduced through a Structured Overview based on written and verbal summaries as well as visual aids, such as diagrams and video describing the science behind Color. During a Structured Overview introduce the color categories and the characteristics Students will copy color (12) wheel in their notes and fill in color using colored pencils/crayons.	Provide opportunity for extension activities including research , digital presentations, and 3D design		Present, <i>Art in Focus</i> (5th ed.), (p.555) Woodland Hills, CA: Glencoe/ McGraw-Hill. http://www.tate.org.uk/art/artworks/warholmarilyn-monroear00319 http://www.theartstory.org/movement-popart.htm www.colormatters.com /color-and-vision/howthe-eye-sees-color http://www.youtube.com/user/mychannelofscience?feature=watch, “Bill Nye The Science Guy- Color and Light” Materials: • Colored pencils/ Crayons. • 4”x18” poster board or drawing paper • Tempera paint Resources:
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Using chart paper, students will go around and write down thoughts and feelings they associate with each color represented on the chart paper in a carousel activity. Working collaboratively in groups on a problem solving activity, students will fill in a blank color wheel only using the primary colors. They will mix various combinations of the three to produce the other nine and place them correctly on the color wheel. Using Think/Pair/Share activity students will partner with a classmate from another group to discuss their observations of the colors as well as compare and contrast the variations of hues they produced. More than likely, no two groups will have created the same exact hue and they will describe their findings in paragraph form. Divide the students into three groups. Using 4"x18" strips,			Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). The Elements of Art, (pp.8-11), Introducing Art, Woodland Hills, CA: Glencoe/ McGraw-Hill. http://www.tigercolor.com/color-lab/colorthory/color-theoryintro.htm www.colormatters.com/colorsymbolism/colorsymbolism-theories http://www.colorwheel-pro.com/colormeaning.html Illustrator, Adobe Photoshop or any other design software.
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students will section the strips in to six equal parts, three inches wide. Choosing one hue students will create and value or tonal scale. Each of the three groups choosing producing tints, shades, or tones. Students will be divided into 6 groups and assign each a color (ROYGBV). Each group will write a description of each color consisting of its temperature, category, complement, symbolism, etc. Each group will present their color the class. Each group member presenting a different characteristic. The other groups will be able to add or subtract to their descriptions. Students will design their own print advertisement in the style of Pop Artist, Andy Warhol, incorporating color harmonies.			
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Vocabulary Words/Key Terms:

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Analogous Complementary Pop Art Marketing Tint Shade Tone Triadic Tetradic Commercial Fine Arts

Appendix A: Performance Task/s (Interdisciplinary Connections)

Task I of Summative Assessment (See Appendix B)

Write an opinion/argument stating why people should buy your product. This will serve as your advertising copy.

Please include the following:

- Company name
- Name of product/ brand
- Description

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- Opinion/ argument of why consumers should buy your product/ brand
- Slogan

Your paper should be at least three paragraphs in length. Be sure to use language that appeals to your target audience in order to persuade them to purchase your product.

Papers should be typed. If they have to be handwritten they need to be written in black ink with no cross outs.

Task II of Summative Assessment (See Appendix B)

Presentation- You will propose your new print ad design to the company's board of directors (the class).

You will present your ad design and advertisement copy. The board will then decide, based on the implementation of your research, if the campaign will be successful.

Presentation must include:

- Company name

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- Name of product/ brand
- Description
- Opinion/ argument of why consumers should buy your product/ brand
- Slogan

You must also be prepared to answer questions from the board regarding your product choice and color scheme.

Refer to the resources/ websites provided in Appendix B

Appendix B: Summative Assessment

Color in Advertising

Grade: 6

Introduction:

Andy Warhol's *Marilyn Monroe* is one of the most recognized artistic styles to come out of the Pop Art Movement or even in contemporary American Art. His unconventional use of color and subject matter transcends time, hence, its continual use within the art community both fine and commercial.

Essential Questions: How significant is the role of color in commercial art?

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Task I: Imagine you are on the creative design team for a major company and you are to development an ad campaign for a product that has not been selling. You are going to design a print advertisement to promote the product/ brand. Your product/brand can be any of the following and your advertisement must include the color harmonies discussed in this unit:

- Object (candy bar, sneaker, drink, etc.)
- Service (insurance, security, styling, etc.)
- Person (celebrity, politician, athlete, yourself, etc.)
- Idea or Concept (education, love, music, health, etc.)

Task II: Write an opinion/argument stating why people should buy your product. This will serve as your advertising copy. (See Appendix A)

Task III: Presentation- You will propose your new print ad design to the company's board of directors (the class).

Materials Needed:

- 18" x 24" Bristol board or mixed media paper
- Tempera paint
- Brushes
- Sharpie Markers, black
- Pencil
- Eraser

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• Ruler

Process/ or Steps:

1. Research the culture of your target audience.
2. Take notes on the information that you find about what most appeals to your audience. (Colors, Lines)
3. Divide your paper into quadrants measuring 9" x 12"
4. Trace/ Draw your image in each quadrant
5. Paint each quadrant to represent a different color harmony, choose any four out of the seven using any variation of value or tone.
6. Trace all lines with the Sharpie marker.
7. Present your ad copy and posterto the class. Accommodation: Students who need to can present to teacher privately.

Websites:

<http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>

<http://www.tate.org.uk/art/artworks/warhol-marilyn-monroe-ar00319>

<http://www.colormatters.com/color-and-marketing/color-and-branding>

<http://www.empower-yourself-with-color-psychology.com/target-markets.html>

<http://www.fortune5minutes.com/UserFiles/ColorAttractsReport.pdf>

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Unit/Chapter Title: Unit 2 “Line, Shape, and Form” Course/Grade: Art 6 Interdisciplinary Connection: Math, Language Arts	Unit Length: 10 sessions
<u>Unit Overview:</u> This Unit of Study the will cover The Elements of Art, Line, Shape, and Form with particular emphasis on Space/Perspective. The unit will give a brief overview of each element and the learner will evaluate the relationships between the elements and their purpose beyond the world of fine art. They will study artists past and present focusing on their use of color and how it impacted society at the time and continues to be influential today.	

New Jersey Student Learning Standards

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1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.

1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.

1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.

1.2.8.Cr2a: Organize and design artistic ideas for media arts productions.

1.2.8.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.

1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.

1.2.8.Cr3b: Communicate an intentional purpose and meaning utilizing varying point of view and perspective.

1.2.8.Cr3c: Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.

1.2.8.Pr5a: Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., selfinitiative, problem solving, collaborative communication) through performing various roles in producing media artworks.

1.2.8.Pr5b: Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.

1.2.8.Pr5c: Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.

1.2.8.Pr6a: Analyze and design various presentation formats and tasks in the presentation and/or distribution of media artworks.

1.2.8.Pr6b: Analyze benefits and impacts from presenting media artworks.

1.2.8.Re7a: Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.

1.5.8.Cr1a: 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.

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

1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.

1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.

1.5.8.Cr2c: 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.Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

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.

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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.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

Career Readiness, Life Literacies, and Key Skills

9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan.
9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.

Computer Science and Design Thinking

8.1.8.IC.1: Compare the trade-offs associated with computing technologies that affect individual's everyday activities and career options.
8.2.8.ITH.1: Explain how the development and use of technology influences economic, political, social, and cultural issues.
8.2.8.ITH.2: Compare how technologies have influenced society over time.

Interdisciplinary Connections

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Math

ELA: RI.6.1, W.6.2, W.6.9, SL.6.2

Essential Questions/Enduring Understandings

Essential Questions:

- Why are the Elements of Art essential to making art?
- How does the Element of *Line* change the mood of an artwork
- How significant is the relationship *Shape* and *Form*?
- How can *Space* be manipulated according by *Perspective*?

Enduring Understandings:

- The Elements are the basic visual symbols an artist uses to create works of art.
- The direction of the line may suggest certain characteristics; some even imply movement and guide the viewer's eye.
- While shapes only exists in two dimensions, form adds the third dimension to shapes both free form and geometric.
- Artists developed several techniques to capture the feeling of deep space: Linear perspective, Size, Overlapping, Placement, Detail, and Intensity/ Value.

Instructional Strategies/Activities How will the students reach the learning targets?	Modifications/ Extensions How do I differentiate?	Assessments How will the students demonstrate mastery?	Resources/Technology What resources and materials will students need?
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Introduction of Summative Assessment: After reading two-three articles regarding city planning issues, students will break into groups and brainstorm city planning ideas they have for their hometown. Each group will informally present their ideas to the class. Introduction Continued: Introduce artists like M.C. Escher, and Gustave Caillebotte who commonly used Perspective to manipulate space in their work. Divide students into two groups they will view work of both artists and compare and contrast their use of space. One group will list similarities and the other differences. Students will research and find other examples of perspective used in art and present to class. Summative Introduction cont'd: Do Now-Display artworks varied in style and artist that may or may not represent perspective and have	Modifications: IEP: Assist students one-on-one when necessary. Pair student with another who is capable of assisting Allow extra time to complete Limit choices Modify amount of work Provide outlines and skeleton notes 504: Extended time for completing tasks Accommodations to physical requirements Allow for movement and use multiple modalities while teaching At-risk: Extended time for completing tasks Pair student with another who is capable of assisting Questions read aloud Limit choices Modify amount of work Provide outlines and skeleton notes. ELL: Pair verbal with visual Allow / encourage use of Google Translator Gifted & Talented: Allow choice whenever possible Provide opportunity for extension activities including research , digital presentations, and 3D design	Formative: Do-Nows, discussion and observation, practice pieces (sketch book) Summative : See performance tasks (Appendix A) See Depth in Space: One Point Perspective - Cityscape (Appendix B) Alternative Assessments: Grade 6: (Choose 1) Project 1: Keith Haring Sculpture Project 2: Scratch Art Portrait Project 3: Scratch Art animals Benchmark Assessment: Art portfolio, SGO	http://www.nysun.com/new-york/critics-supporters-of-willets-point-plan-to-meet/83771/ http://www.dnainfo.com/new-york/20120822/lower-east-side/spur-development-plan-on-lower-east-side-gets-city-planning-approval http://switchboard.nrdc.org/blogs/kbenfield/10_questions_with_the_countrys.html http://www.arlnow.com/2010/09/28/crystal-city-development-plan-faces-vote-tonight/ <i>Interior of Studio, Gustave Caillebotte, 1874.</i> <i>Le Pont de L'Europe</i> Gustave Caillebotte, 1882. <i>Paris, Rainy Day,</i> Gustave Caillebotte, 1877. <i>Delft, M.C. Escher, 1939.</i> <i>Church at Corte,</i> M.C. Escher, 1933
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students indicate the ones that do and the ones that do not. Students will receive colored cards indicating yes or no and be able to place under each sample. * Use samples students brought in for homework. Present students with Summative Assessment to be completed and turned in at the completion of unit. Overview of Elements: Students will be introduced to the element <i>Line</i> through a Structured Overview based on written and verbal summaries as well as visual aids, such as diagrams. In a group discussion go over all the different types of lines and list them for the students, then divide them into groups, assigning each group a type of line. On big poster paper have each group draw various versions of the line and present to class. During presentations have the class decide what			<i>Still Life and Street</i>, M.C. Escher, 1937 http://www.wikipaintings.org/ Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). <i>The Elements of Art</i>, (p16), Introducing Art, Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: • 9 x12 drawing paper • Pencils Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). <i>The Elements of Art</i>, (pp.6- 7), Introducing Art, Woodland Hills, CA: Glencoe/ McGraw-Hill.
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the particular line symbolizes, i.e., vertical line=strength, horizontal line=peace, calm, etc. Do Now Activity- During a carousel activity students will try to identify the various types of shapes, Geometric, Organic, and Freeform. Afterward, through a Structured Overview discuss the Element of Shape. Students will then illustrate different scenes using only geometric shapes. Giving step-by-step instruction model linear perspective for students using various polygons and Students will in turn create the own perspective on their own. Student will create a rough draft of a cityscape using one point perspective. Giving step-by-step instruction model how to create cityscapes using geometric shapes. Show student how to buildings and houses using linear perspective.			Materials: • Chart paper • Post-it tabs • Markers • 9"x12", 12x16 paper • Pencils Resources: Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). The Elements of Art, (pp.811), Introducing Art, Woodland Hills, CA: Glencoe/ McGraw-Hill. http://www.incredibleart.org/files/elements2.htm http://www.biography.com/people/filippobrunelleschi-9229632 http://www.wikipaintings.org/en/filippobrunelleschi/perspective/drawings-for-church-of-santo-spirito-in-florence
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Using a Think/Pair/Share activity, students will partner with a classmate from another group to discuss the biography and artworks of Renaissance Architect Filippo Brunelleschi. Students will design their own city development/ community using four out of the six techniques used for creating depth in space.			
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Vocabulary Words /Key Terms	
Vanishing point Technique Depth Cityscape Landscape Geometric Organic Space Value Intensity Aesthetic	Linear Perspective Shape Line Element Form Horizon

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Appendix A: Performance Task/s (Interdisciplinary Connections)

Essential Question: How is architecture viewed as a form of art? In what other ways do art principles and concepts transcend the visual art world?

Task I of Summative Assessment (See Appendix B)

Answer the **Essential Question** based on your research, share your Enduring Understanding in paragraph form. Use the research you collected from the summative assessment as well as the reference websites given.

Task II of Summative Assessment (See Appendix B)

Presentation- You will propose your city plan to the town's council (the class). You will present a city plan and council will then decide, based on the implementation of your design if the new development will be successful.

Presentation must include:

- The name of your new development
- Description
- Opinion/ argument of why the town should choose your plan

You must also be prepared to answer questions the council may have regarding your plan.

Refer to the resources/ websites provided in Appendix B as well as the articles given about city planning.

Appendix B: Summative Assessment

Depth in Space – One Point Perspective, Cityscape

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Introduction:

For centuries artists have manipulated depth in space using perspective whether in realism or surrealism (optical illusions). Architecture is another form of visual art that employs these concepts.

Essential Questions: How is architecture viewed as a form of art? In what other ways do art principles and concepts transcend the visual art world?

Task 1: The city has an area of land that they would like to begin building on. There are asking for citizens to help come up with ideas for a development that would add value to the town. Come up with an idea for the development and submit your drawing to be presented to the town council. Your idea must be something to benefit the town in some way. Here are some suggestions:

- Houses, townhouse,
- Public service buildings (community center, clinic, shelter, etc)
- Businesses

Your drawing must be in one point perspective and include at least two other techniques used to create depth in space (Intensity/ Value, Detail, Placement, Overlapping). The more techniques you use, the more realistic your drawing will look.

Task 2: Presentation- You will propose your city plan to the town council (the class).

Materials Needed:

- 12” x 16” Bristol board or drawing paper

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- pencils
- Rulers
- Sharpie Markers, black, Extra Fine
- Colored Pencils/ Markers
- Eraser

Process/ or Steps:

1. Research the different city plans and community developments to get ideas.
2. Using the instructions provided with your rough draft, set up your horizon line and vanishing point.
3. Draw your street and put in your geometric shapes
4. Draw your vanishing lines to the vanishing point
5. Proceed to create your city plan using the techniques for depth in space.

Websites:

<http://www.la-art-tutor.com/2007/10/17/one-point-perspective-drawing/>

<http://www.cartage.org.ib/en/themes/arts/ drawings/ Perspective Drawing/ OnePointPersp/ OnePointPersp.htm>

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Unit/Chapter Title: Principles of Art Course/Grade: Art 6 Interdisciplinary Connections: Math, English, Social Studies	Unit Length: 10 sessions
<u>Unit Overview:</u> This Unit of Study the will cover The Principles of Design, Balance, Pattern, Movement, Emphasis, Proportion, Rhythm, Variety and Harmony. The unit will give a brief overview of principle and the learner will evaluate the relationships between them and their purpose in creating good art. They will study other cultures and how art impacts their societal beliefs and how the principles hold significance in the art they create. They will also examine how the principles are used to manipulate the elements of art and how various artists use the principles to establish their personal style.	

New Jersey Student Learning Standards	
1.5.8.Cr1a: 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. 1.5.8.Cr1b: Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design. 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process. 1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics. 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.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.	

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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.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.

Career Readiness, Life Literacies, and Key Skills

9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan.
9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.

Computer Science and Design Thinking

8.1.8.IC.1: Compare the trade-offs associated with computing technologies that affect individual's everyday activities and career options.
8.2.8.ITH.1: Explain how the development and use of technology influences economic, political, social, and cultural issues.
8.2.8.ITH.2: Compare how technologies have influenced society over time.

Interdisciplinary Connections

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Math

Social Studies

ELA: RI 6.1, RI.6.7, W.6.2, W.6.9, SL.6.2

Essential Questions/Enduring Understandings

Essential Questions:

- What is the relationship between the *Elements of Art* and the *Principles of Design*?
- How does the *Movement* further engage the viewer in the artwork?

Enduring Understandings:

- The Elements are the basic visual symbols an artist uses to create works of art; the Principles are the manipulation of those elements.
- The principle of *Movements* the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.

Instructional Strategies/Activities (How will the students reach the learning targets?)	Modifications/Extensions (How do I differentiate?)	Assessments (How will the students demonstrate mastery?)	Resources/Technology (What resources and materials will students need?)

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Introduction of Principles: The students will review the elements of art and their importance. They will then identify elements in two works, one by Picasso, the other by Britto. In a group discussion students will determine the mood of each piece. Introduction of Principles: Students will partner with each other to list the comparisons and differences of how the artists used the elements in their respective work. They will then share their findings with the group. based on their list begin to introduce the principles, i.e., the <i>pattern</i> of colors, the <i>movement</i> of the lines, the focal point of the work (<i>emphasis</i>). Balance and Proportion: Students will be introduced to the principle, <i>Balance</i>, and <i>Proportion</i> through a Structured Overview based on written and verbal summaries as well as visual aids.	Modifications IEP: Assist students one-on-one when necessary. Pair student with another who is capable of assisting Allow extra time to complete Limit choices Modify amount of work Provide outlines and skeleton notes 504: Extended time for completing tasks Accommodations to physical requirements Allow for movement and use multiple modalities while teaching At-risk: Extended time for completing tasks Pair student with another who is capable of assisting Questions read aloud Limit choices Modify amount of work Provide outlines and skeleton notes. ELL: Pair verbal with visual Allow / encourage use of Google Translator Gifted & Talented: Allow choice whenever possible Provide opportunity for extension activities including research , digital presentations, and 3D design	Formative: Do-Nows, discussion and observation, practice pieces (sketch book) Summative : See performance tasks (Appendix A) See Islamic Tiles (Appendix B) Alternative Assessments: Grade 6: (Choose 1) Project 1: Keith Haring Sculpture Project 2: Scratch Art Portrait Project 3: Scratch Art animals Benchmark Assessment: Art portfolio, SGO	Resources: Mittler, Ph.D., G. A., M. (2006). Modern Art Movements to the Present, <i>Art in Focus</i> (5th ed.), (pp.40-49) Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: Compare and Contrast Graphic Organizer Resources: <i>A Dream</i>, Pablo Picasso,1932 <i>Summer</i>, Romero Britto, Materials: • 9"x12" drawing paper • pencil • various shapes (2d or 3d) • objects found around classroom. Resources: Ragans, Ph.D., R., (1995) <i>Balance</i>, (pp.250-267), <i>ARTTALK</i>, Westerville, OH: Glencoe/ McGraw-Hill
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Divide students into small groups, distribute cards with the following terms: <i>symmetrical</i>, <i>asymmetrical</i>, <i>radial</i>, and <i>informal</i>. In a collaborative effort have each group design a composition representing each form of balance. Students will describe how they achieved balance in their composition. For homework students will research and find examples of balance used in art and present to class. Pattern/Rhythm/ Movement: Students will be introduced to the principle, <i>Pattern</i>, <i>Movement</i>, and <i>Rhythm</i>, through a Structured Overview based on written and verbal summaries as well as visual aids. Present students with various works and have them describe the differences between the two principles and how they relate to one another. As a studio activity students will produce their own patterns			Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). <i>The Principles of Art</i>, (pp30-31), <i>Introducing Art</i>, Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: • 9"x12" drawing paper • pencil • Colored pencils/ markers Resources: Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). <i>The Principles of Art</i>, (pp32-33), <i>Introducing Art</i>, Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: • Chart paper • Post-it tabs • Markers Resources:
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incorporating rhythm or a drawing with purposeful movement. Emphasis/Variety/ Harmony: Students will be introduced to the principle, <i>Variety</i>, <i>Emphasis</i>, and <i>Harmony</i>, through a Structured Overview based on written and verbal summaries as well as visual aids. Display various artworks around the class and during a carousel activity students will try to identify the principles found throughout the work. Using post-its students will label each work, some may include more than one principle. Do Now Activity- Display various artworks from different cultures, including cultural masks, paintings, and architectural work. Using a graphic organizer, students will go through each element and describe how they were manipulated by each principle.			Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). The Principles of Art, (pp.30- 31), <i>Introducing Art</i>, Woodland Hills, CA: Glencoe/ McGraw-Hill. Mittler, Ph.D., G. A., M. (2006). Creating and Understanding Art, (pp.40-46) <i>Art in Focus</i> (5th ed.), Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: · Elements and Principles Chart Resources: Elements of Art Handout Principles of Art Handout (including definitions and examples) Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). The Elements of Art, (pp.40-11),
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Introduction of Summative Assessment: Focusing on the Islamic Tiles, students will analyze the elements and principles used. They will classify the different elements exemplified and conclude why they were presented in the artwork as well as to why certain principles were used to portray these elements. During the group discussion confirm or redirect their theories and explain the symbolism within the tile design. Introduction of Summative Assessment: Students will read and research information regarding Islamic tiles and Stained Glass. Both art forms used in the architectural design found in buildings used for worship within the religions of Islam and Christianity. Students will organize their findings using a Venn Diagram and later transfer the			<i>Introducing Art</i>, Woodland Hills, CA: Glencoe/ McGraw-Hill. http://www.incredibleart.org/files/elements2.htm Resources: Mittler, Ph.D., G. A., Ragans, Ph.D., R., Unsworth, M.F.A., J. M., Scannel, F. (2005). <i>The Elements of Art</i>, (pp.8-11), <i>Introducing Art</i>, Woodland Hills, CA: Glencoe/ McGraw-Hill. Materials: · Venn Diagram Resources: http://www4.uwm.edu/le/tsci/arthistory/StainedGlass/history.cfm http://www.patterninislandmicart.com/backgroundnotes/the-evolution-ofstyle/
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information into paragraph form. Introduction of Summative Assessment: Model how to begin a tile design incorporating both geometric and organic shapes. Students will begin sketching ideas for their designs to be approved for final draft.			http://www.biography.com/people/filippobrunelleschi-9229632 http://www.wikipaintings.org/en/filippobrunelleschi/perspectivedrawings-for-church-of-santo-spirito-in-florence
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Vocabulary Words /Key Terms:	
Radial Symmetry Formal Informal Harmony Principle Architecture Ornament Variety Movement Geometric Organic Rhythm Pattern	

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Appendix A: Performance Task/s (Interdisciplinary Connections)

Task 1

Essential Question: What is the correlation between art and religion?

Answer the **Essential Question** and explain how this has been exemplified through two of the most common religions, Islam and Christianity, through an analysis where you compare and contrast the art forms Islamic Tiling and Stained Glasswork

Share your Enduring Understanding based on your research in paragraph form. Use the research you collected to complete your Venn Diagrams assessment as well as the reference websites and literature provided.

Task 2:

Presentation- Partner with another student to complete and analysis of two works of art similarly as we did in class. Each student will pick and work and analyze based on the elements and principles found and compare and contrast the two and determine which you feel is the better work. Each student will present the painting of their choice and present your conclusion together. Presentation must include:

- Artwork credit
- Description/ Analysis
- Conclusion

You must also be prepared to answer questions the class may have regarding your analysis.

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Appendix B: Summative Assessment

Depth in Space – Islamic Tiles

Grade: 6

Introduction:

In many societies, art is used to communicate cultural and religious beliefs. The history of Islamic tiles dates back to the prehistoric period. It holds an important position among the various decorative arts in Islamic architecture.

Essential Questions: How influential are the principles of art in representing the various cultures?

Task 1: You have been hired to create a tile design for the local Mosque. Produce a design that is modern yet respectful to their spiritual beliefs.

Things to remember:

- Islamic religion forbids the representation of figures.
- Include all the principles of design
- You use certain elements as symbols

You have the choice of creating a 4” design tiled 16 times or 6” design tile 4 times.

*Both sides will take time and concentration however consider your strengths, if you are not very skilled in drawing the smaller option may be better suited for the assignment so that you can focus more on the principles of your design.

Materials Needed:

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- 12” x12” or 16”x16” white drawing paper
- Tracing pencils
- Rulers
- Sharpie Markers, black, Extra Fine
- Colored Pencils/ Markers
- Eraser

Process/ or Steps:

1. Depending on the size of your design you will divided your drawing paper into squares. (4” designs: divide your 16”x16” paper into four inch squares, 6” design: divide your 12”x12” paper into four six inch squares.
2. Trace your design from your rough draft on the tracing paper.
3. Begin to trace your design into the squares on your paper, using a rotating, flipping, or sliding technique.
4. After your design has been tiled add color using colored pencils or markers.
5. Finish by trace with a Sharpie marker

Websites:

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http://www.ehow.com/how_5767145_draw-islamic-tile-designs-step_by_step.html http://www.ehow.com/how_6174218_create-islamic-tile-designs-geometry.html

http://www.ehow.com/video_6381751_draw-islamic-tile-designs.html