

Moonachie School District Visual Arts Curriculum: Grade 6

New Jersey Student Learning Standards for Visual and Performing Arts

Born On: August 23, 2022
Re-Adoption: August 26, 2025

1.5 Visual Arts: Grades 6

ARTISTIC PROCESS: Creating

Pacing: 8 weeks

ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
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.	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?	Explore
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.	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?	Investigate
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.	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?	Reflect, Refine, Continue

PERFORMANCE EXPECTATIONS

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.

Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
<p>creative process, creative risks, traditional media, new media, contemporary art, contemporary design, artistic process, ethical responsibility, appropriation, intellectual property ethics, design, redesign, audience, artistic statement</p> <p>lines, symbols, calligraphic letters, ideographic artwork, symbolic line, geometric shapes, organic shapes, two and three dimensional art, elements of art, warm and cool colors, illusion, texture, symmetrical, asymmetrical, balance, scale, proportion, pattern</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● 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. ● 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. ● Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement. 	<p>Differentiate the expressive potential of line as visual communication that includes symbols, calligraphic letters and numbers.</p> <ul style="list-style-type: none"> - e.g., 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, etc. <p>Use line to create ideographic artwork stemming from an examination of symbolic line in diverse cultures.</p> <p>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.</p> <ul style="list-style-type: none"> - e.g., 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 etc. 	<p>Formative: Teacher observation using skill-specific checklists, Sketchbook or rehearsal journals, Think-pair-share or peer feedback during critique sessions, Exit tickets, Practice performances or gallery walks with feedback, Digital reflections (Flipgrid, Padlet, Seesaw), Self-assessment using simplified rubrics</p> <p>Summative: Final artwork, Performance, Artist statement explaining creative choices, Portfolio submission, Written or oral critique of a performance or artwork, Choreographed sequence, composed rhythm, or short script, Group performance assessing collaboration and technique</p> <p>Benchmark: Beginning/mid/end-of-year performance task using a common rubric, Technique check, Portfolio review aligned to grade-level standards, Common assessment across classes or grade levels, Visual or aural identification tasks, Performance comparison</p> <p>Alternate: Oral explanation instead of</p>

		<p>Create original works of art inspired by shape as the primary element of art.</p> <p>Identify warm and cool colors used in two and three-dimensional masterworks of art from diverse cultures and historical eras and explain how color application of varied values impacts the emotional and intellectual significance of the work</p> <ul style="list-style-type: none"> - e.g., bold colors of the Fauvists, Mexican Folk Art, paintings by Ellsworth Kelly, El Greco, Franz Kline, Pablo Picasso from his blue period, sculptures by John Chamberlain, Olafur Eliasson etc. <p>Utilize varied approaches to the treatment of color intermediate and monochromatic color for emotional effect and/or means to communicate an intellectual concept.</p> <p>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.</p> <ul style="list-style-type: none"> - e.g., Anselm Kiefer's heavily textured canvases, Ad Reinhardt's paintings with a uniformed flatness to their surface etc. <p>Generalize how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras.</p> <p>Identify and utilizing the illusion of form: cubes, spheres, cylinders and cones as the</p>	<p>written reflection, Process-based assessment, Modified performance or shortened sequence, Use of assistive technology, Choice-based assessment, One-on-one teacher conference, Peer-supported or small-group assessment, Visual supports, prompts, or sentence starters, Portfolio evidence in place of a single performance</p>
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primary elements in original works of art.

Compare and contrast symmetrical and asymmetrical balance in masterworks from diverse

cultures and historical eras

- e.g., David Smith's Cubi series convey balance through arrangement of geometric shapes, Symmetrical balance of Ansel Adams photographs where shapes are mirrored on either side of an axis.

Identify the use of proportion/scale relationships in historical and contemporary art masterworks

- e.g., Stonehenge, a prehistoric monument, environmental works by Christo and Jeanne Claude, hyper-realistic self-portraits of Chuck Close, selected works by Do-Ho-Suh such as Public Figures, Claes Oldenburg, Luis Jimenez, Henry Moore etc.).

Create original works of art emphasizing and exaggerating proportions relative to human scale emphasizing realistic facial features.

Identify ways that similar shapes are clustered together to create rhythmic, repetitive patterns

unifying the design of masterworks from diverse cultures and historical eras and use rhythm as a design element in original artwork.

- e.g., Aboriginal Art, Op Art, Tara Donovan's repetitive use of everyday objects in sculptural installations, etc.

		Compare and contrast an element of art making in diverse cultural historical contexts. - E.g., Aboriginal Art vs. French Impressionism/pointillism, Minoan Art vs. Russian, Constructivism, Ethnographic Art vs. Folk Art etc.	
Resources/Materials	https://njartsstandards.org/ https://www.artsednj.org/ https://www.artstor.org/ https://www.joy2learn.org/ https://www.kennedy-center.org/education/#School		
Interdisciplinary Connections	<ul style="list-style-type: none"> ● SL.PE.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly. <ul style="list-style-type: none"> ○ A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. ○ B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. ○ C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. ○ D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. ● SL.II.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. ● SL.UM.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information 		
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 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.CI.4: Explore the role of creativity and innovation in career pathways and industries. ● 9.4.8.CT.3: Compare past problem-solving solutions to local, national, or global issues and analyze the factors that led to a positive or negative outcome. ● 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal. 		
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.1.8.DA.1: Organize and transform data collected using computational tools to make it usable for a specific purpose. 		

Modifications				
Multilingual Learners	Special Education	At Risk for School Failure	Gifted and Talented	504

Scaffolding Word walls Sentence/paragraph frames Bilingual dictionaries/translation Think alouds Read alouds Highlight key vocabulary Annotation guides Think-pair- share Visual aides Modeling Cognates	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast	Teacher tutoring Peer tutoring Study guides Graphic organizers Extended time Parent communication Modified assignments Counseling	Curriculum compacting Challenge assignments Enrichment activities Tiered activities Independent research/inquiry Collaborative teamwork Higher level questioning Critical/Analytical thinking tasks Self-directed activities	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling
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1.5 Visual Arts: Grades 6			
ARTISTIC PROCESS: Presenting			
Pacing: 8 weeks			
ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
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.	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?	Analyze
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.	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?	Select
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.	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?	Share

PERFORMANCE EXPECTATIONS			
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.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.			
Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
<p>Presting artwork, evaluating artwork, criterion, theme-based artwork, exhibitions, venues, exhibition narrative</p> <p>Drawing media, one point perspective, unity, balance, emphasis, proportion, monochromatic, geometric shapes, organic shapes, harmony, theme, symbolism, irony, realism, abstract art, conceptual art, symmetry, movement, mixed media</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion. Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives. Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences. 	<p>Use drawing media to create original artwork in one point perspective that demonstrates the principle of unity.</p> <ul style="list-style-type: none"> e.g., perspective, implied space, illusionary depth, as seen in works such as Doris Lee's, Thanksgiving, 1935. <p>Create an original artwork that employs various principles of balance, emphasis, and proportion to express the creative idea.</p> <p>Create a non-objective monochromatic painting(s) using similar geometric or organic shapes that emphasize the principle of harmony.</p> <ul style="list-style-type: none"> e.g., Sean Scully, White Robe, 1990. <p>Use literary sources as inspiration for the creation of multi-media works of art that embody allegorical themes, symbolism and irony.</p> <p>Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/nonobjective art, and conceptual art. Apply similar concepts to the creation of original artworks in the style of representative work from a chosen genre.</p> <p>Create a sculpture using three dimensional media which distorts or exaggerates proportion.</p> <ul style="list-style-type: none"> e.g., mixed media work of Marisol and Claus Oldenburg. 	<p>Formative: Teacher observation using skill-specific checklists, Sketchbook or rehearsal journals, Think-pair-share or peer feedback during critique sessions, Exit tickets, Practice performances or gallery walks with feedback, Digital reflections (Flipgrid, Padlet, Seesaw), Self-assessment using simplified rubrics</p> <p>Summative: Final artwork, Performance, Artist statement explaining creative choices, Portfolio submission, Written or oral critique of a performance or artwork, Choreographed sequence, composed rhythm, or short script, Group performance assessing collaboration and technique</p> <p>Benchmark: Beginning/mid/end-of-year performance task using a common rubric, Technique check, Portfolio review aligned to grade-level standards, Common assessment across</p>

		<p>Create artworks which demonstrate the use of asymmetrical balance and emphasis in variety of media.</p> <ul style="list-style-type: none"> - e.g., create a kinetic sculpture which shows more detail in one area to create emphasis in the style of Alexander Calder. <p>Use additive and subtractive sculptural techniques to create the illusion of movement.</p> <ul style="list-style-type: none"> - e.g., an animal in motion as depicted in Ashevak Adla's Walking Bear, Inuit Art. <p>Use literary sources which embody the themes of allegory, symbolism and irony as source of inspiration to create a three dimensional multi-media works of art.</p> <p>Create a mixed media artwork based on observation from an actual environment.</p> <ul style="list-style-type: none"> - e.g., environmental sculpture by Andy Goldsworthy about conservation and recycling. <p>Synthesize the design principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement to enhance the expression of creative ideas.</p> <ul style="list-style-type: none"> - e.g., perspective, implied space, illusionary depth, value, and pattern. 	<p>classes or grade levels, Visual or aural identification tasks, Performance comparison</p> <p>Alternate: Oral explanation instead of written reflection, Process-based assessment, Modified performance or shortened sequence, Use of assistive technology, Choice-based assessment, One-on-one teacher conference, Peer-supported or small-group assessment, Visual supports, prompts, or sentence starters, Portfolio evidence in place of a single performance</p>
Resources/Materials	<p>https://njartsstandards.org/ https://www.artsednj.org/ https://www.artstor.org/ https://www.joy2learn.org/ https://www.kennedy-center.org/education/#School</p>		
Interdisciplinary Connections	<ul style="list-style-type: none"> ● SL.PE.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. 		

	<ul style="list-style-type: none"> ○ A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. ○ B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. ○ C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. ○ D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. <ul style="list-style-type: none"> ● SL.II.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. ● SL.UM.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 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.CI.4: Explore the role of creativity and innovation in career pathways and industries. ● 9.4.8.CT.3: Compare past problem-solving solutions to local, national, or global issues and analyze the factors that led to a positive or negative outcome. ● 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.1.8.DA.1: Organize and transform data collected using computational tools to make it usable for a specific purpose.

Modifications				
Multilingual Learners	Special Education	At Risk for School Failure	Gifted and Talented	504
Scaffolding	Word walls	Teacher tutoring	Curriculum compacting	Word walls
Word walls	Visual aides	Peer tutoring	Challenge assignments	Visual aides
Sentence/paragraph frames	Graphic organizers	Study guides	Enrichment activities	Graphic organizers
Bilingual dictionaries/translation	Multimedia	Graphic organizers	Tiered activities	Multimedia
Think alouds	Leveled readers	Extended time	Independent research/inquiry	Leveled readers
Read alouds	Assistive technology	Parent communication	Collaborative teamwork	Assistive technology
Highlight key vocabulary	Notes/summaries	Modified assignments	Higher level questioning	Notes/summaries
Annotation guides	Extended time	Counseling	Critical/Analytical thinking tasks	Extended time
Think-pair- share	Answer masking		Self-directed activities	Answer masking
Visual aides	Answer eliminator			Answer eliminator
Modeling	Highlighter			Highlighter
Cognates	Color contrast			Color contrast
				Parent communication
				Modified assignments
				Counseling

1.5 Visual Arts: Grades 6

ARTISTIC PROCESS: Responding

Pacing: 8 weeks

ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
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.	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?	Perceive
Anchor Standard 8: Interpreting intent and meaning.	People gain insights into meanings of artworks by engaging in the process of art criticism.	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?	Interpret
Anchor Standard 9: Applying criteria to evaluate products.	People evaluate art based on various criteria.	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?	Analyze

PERFORMANCE EXPECTATIONS

1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses.

1.5.5.Re7b: Analyze visual arts including cultural associations.

1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.

1.5.5.Re9a: Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Artistic process, interpret, compare, response, cultural associations, mood, form, structure, context, subject, visual elements, criteria Responses, exemplars,	Students will be able to: <ul style="list-style-type: none"> ● Speculate about artistic processes. Interpret and compare works of art and other responses. ● Analyze visual arts including cultural associations. ● Interpret ideas and mood in 	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.	Formative: Teacher observation using skill-specific checklists, Sketchbook or rehearsal journals, Think-pair-share or peer feedback during critique sessions, Exit tickets, Practice performances or gallery walks with feedback, Digital reflections (Flipgrid, Padlet, Seesaw), Self-assessment using simplified rubrics

<p>architectural design, traditional, non-conventional, modern, post-modern, two dimensional, three dimensional</p>	<p>artworks by analyzing form, structure, context, subject, and visual elements.</p> <ul style="list-style-type: none"> ● Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts. 	<p>Describe the comparative differences in the architectural design of public buildings throughout history.</p> <ul style="list-style-type: none"> - e.g., Buckingham Palace, the Taj Mahal, the White House, Casa Mila by Antonio Gaudi, Michael Graves’ Swan and the Dolphin Hotels, Disney Resorts in Orlando, Florida etc. <p>Differentiate between “traditional” three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new three dimensional design ideas. Utilize varied stylistic elements in the creation of art.</p> <p>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.</p> <ul style="list-style-type: none"> - e.g., Freeze on the Pantheon, Gothic paintings on wood, Renaissance frescos, wood cuts, and Jan van Eyck’s works and the invention of oil painting etc. 	<p>Summative: Final artwork, Performance, Artist statement explaining creative choices, Portfolio submission, Written or oral critique of a performance or artwork, Choreographed sequence, composed rhythm, or short script, Group performance assessing collaboration and technique</p> <p>Benchmark: Beginning/mid/end-of-year performance task using a common rubric, Technique check, Portfolio review aligned to grade-level standards, Common assessment across classes or grade levels, Visual or aural identification tasks, Performance comparison</p> <p>Alternate: Oral explanation instead of written reflection, Process-based assessment, Modified performance or shortened sequence, Use of assistive technology, Choice-based assessment, One-on-one teacher conference, Peer-supported or small-group assessment, Visual supports, prompts, or sentence starters, Portfolio evidence in place of a single performance</p>
<p>Resources/Materials</p>	<p>https://njartsstandards.org/ https://www.artsednj.org/ https://www.artstor.org/ https://www.joy2learn.org/ https://www.kennedy-center.org/education/#School</p>		
<p>Interdisciplinary Connections</p>	<ul style="list-style-type: none"> ● SL.PE.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly. 		

	<ul style="list-style-type: none"> ○ A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. ○ B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. ○ C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. ○ D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. <ul style="list-style-type: none"> ● SL.II.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. ● SL.UM.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 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.CI.4: Explore the role of creativity and innovation in career pathways and industries. ● 9.4.8.CT.3: Compare past problem-solving solutions to local, national, or global issues and analyze the factors that led to a positive or negative outcome. ● 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.1.8.DA.1: Organize and transform data collected using computational tools to make it usable for a specific purpose.

Modifications				
Multilingual Learners	Special Education	At Risk for School Failure	Gifted and Talented	504
Scaffolding	Word walls	Teacher tutoring	Curriculum compacting	Word walls
Word walls	Visual aides	Peer tutoring	Challenge assignments	Visual aides
Sentence/paragraph frames	Graphic organizers	Study guides	Enrichment activities	Graphic organizers
Bilingual dictionaries/translation	Multimedia	Graphic organizers	Tiered activities	Multimedia
Think alouds	Leveled readers	Extended time	Independent research/inquiry	Leveled readers
Read alouds	Assistive technology	Parent communication	Collaborative teamwork	Assistive technology
Highlight key vocabulary	Notes/summaries	Modified assignments	Higher level questioning	Notes/summaries
Annotation guides	Extended time	Counseling	Critical/Analytical thinking tasks	Extended time
Think-pair- share	Answer masking		Self-directed activities	Answer masking
Visual aides	Answer eliminator			Answer eliminator
Modeling	Highlighter			Highlighter
Cognates	Color contrast			Color contrast
				Parent communication
				Modified assignments
				Counseling

1.5 Visual Arts: Grades 6

ARTISTIC PROCESS: Connecting

Pacing: 8 weeks

ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
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.	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?	Synthesize
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 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?	Relate

PERFORMANCE EXPECTATIONS

1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.

1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society.

1.5.5.Cn11b: Communicate how art is used to inform others about global issues, including climate change.

Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Cultural traditions, formal vocabulary, conceptual vocabulary, communicate Calligraphic line, geometric shapes, organic shapes, natural world, master works, warm colors, cool colors, color scheme, textural effects, balance, aesthetics, objective vs. non-objective works, two dimensional, three dimensional	Students will be able to: <ul style="list-style-type: none"> ● Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary. ● Communicate how art is used to inform the values, beliefs and culture of an individual or society. ● Communicate how art is used to inform others about global issues, including climate change. 	Analyze the social historical and political impact of wars from different eras and how they were interpreted by the artist and reflected in their artworks. <ul style="list-style-type: none"> - e.g., compare and contrast The Third of May by Francisco Goya versus Guernica by Pablo Picasso and explain how this artwork represents the disdain of the artists for war and its deadly impact on the innocent people of Spain. Analyze how artists use calligraphic line to create social, historical, and/or political ideas. <ul style="list-style-type: none"> - e.g., Wu Zhen, Bamboo, 1350, or Kazuaki Tanahashi, Breakthrough, 1998, etc.. Differentiate between geometric and organic shapes when creating a work in the natural world and in master works.	Formative: Teacher observation using skill-specific checklists, Sketchbook or rehearsal journals, Think-pair-share or peer feedback during critique sessions, Exit tickets, Practice performances or gallery walks with feedback, Digital reflections (Flipgrid, Padlet, Seesaw), Self-assessment using simplified rubrics Summative: Final artwork, Performance, Artist statement

		<ul style="list-style-type: none"> - e.g., Lorenzo Ghiberti, The Gates of Paradise, 1425-52, Jacques-Louis David, The Oath of the Horatii, 1748, etc. <p>Identify how warm and cool colors or color schemes communicate a given emotion in a social, historical, and/or political context.</p> <ul style="list-style-type: none"> - e.g., Vincent van Gogh, The Bedroom, 1889, Matisse, The Red Studio, 1911, Lutz Haufschild, Questions of the Heart, 1989-90 (stained glass). <p>Analyze how textural effects in master works enhance the social, historical, and political meaning in the work.</p> <ul style="list-style-type: none"> - e.g., Katsusahika Hokusai, The Great Wave of Kanagawa, 1830-31, Yoruba, Nigeria, African Crown (ade), early 20th century, Claire Zeisler, Tri-Color Arch, 1983-84, etc. <p>Compare and contrast various forms of balance in masterworks from diverse cultures and historical contexts.</p> <ul style="list-style-type: none"> - e.g., Symmetrical balance: Judy Chicago, Pasadena Lifesavers Red Series #3, Asymmetrical balance: Kasimir Malevich, Suprematist Painting, Black Rectangle, Blue Triangle, Radial Balance: Rose Window, South Transept, Chartres Cathedral. <p>Identify how proportion/scale has affected the aesthetics throughout time, socially and culturally in two and three-dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., Andrew Wyeth, Christina's World, 1948, Claes Oldenburg, Clothespin, 1976. <p>Differentiate how pattern is used in objective vs. non-objective works of art in two and three dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., Non-objective: Annie M. Peachey, Four in Block Work Quilt, 1925 -35, Objective: Faith Ringgold, The Men: Mask Face Quilt #2, 1986, Three Dimensional: Louis Sullivan, Grille of Elevator Enclosure Cage from the Chicago Stock Exchange Building 1893 -94. 	<p>explaining creative choices, Portfolio submission, Written or oral critique of a performance or artwork, Choreographed sequence, composed rhythm, or short script, Group performance assessing collaboration and technique</p> <p>Benchmark: Beginning/mid/end-of-year performance task using a common rubric, Technique check, Portfolio review aligned to grade-level standards, Common assessment across classes or grade levels, Visual or aural identification tasks, Performance comparison</p> <p>Alternate: Oral explanation instead of written reflection, Process-based assessment, Modified performance or shortened sequence, Use of assistive technology, Choice-based assessment, One-on-one teacher conference, Peer-supported or small-group assessment, Visual supports, prompts, or sentence starters, Portfolio evidence in place of a single performance</p>
Resources/Materials	https://njartsstandards.org/ https://www.artsednj.org/		

	https://www.artstor.org/ https://www.joy2learn.org/ https://www.kennedy-center.org/education/#School
Interdisciplinary Connections	<ul style="list-style-type: none"> ● SL.PE.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly. <ul style="list-style-type: none"> ○ A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. ○ B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. ○ C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. ○ D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. ● SL.II.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. ● SL.UM.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 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.CI.4: Explore the role of creativity and innovation in career pathways and industries. ● 9.4.8.CT.3: Compare past problem-solving solutions to local, national, or global issues and analyze the factors that led to a positive or negative outcome. ● 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.1.8.DA.1: Organize and transform data collected using computational tools to make it usable for a specific purpose.

Modifications				
Multilingual Learners	Special Education	At Risk for School Failure	Gifted and Talented	504
Scaffolding	Word walls	Teacher tutoring	Curriculum compacting	Word walls
Word walls	Visual aides	Peer tutoring	Challenge assignments	Visual aides
Sentence/paragraph frames	Graphic organizers	Study guides	Enrichment activities	Graphic organizers
Bilingual dictionaries/translation	Multimedia	Graphic organizers	Tiered activities	Multimedia
Think alouds	Leveled readers	Extended time	Independent research/inquiry	Leveled readers
Read alouds	Assistive technology	Parent communication	Collaborative teamwork	Assistive technology
Highlight key vocabulary	Notes/summaries	Modified assignments	Higher level questioning	Notes/summaries
Annotation guides	Extended time	Counseling	Critical/Analytical thinking tasks	Extended time
Think-pair- share	Answer masking		Self-directed activities	Answer masking

Visual aides Modeling Cognates	Answer eliminator Highlighter Color contrast			Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling
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