

Moonachie School District Visual Arts Curriculum: Grade 7

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 7

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>rhythmic line, two and three dimensional, line, geometric shapes, organic shapes, related color schemes, contrasting color schemes, analogous colors, textural surfaces, elements of art, principles of design, radial balance, 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, 	<p>Analyze the characteristics of rhythmic line in culturally and historically diverse, two and three dimensional masterworks of art.</p> <ul style="list-style-type: none"> - e.g., Abstract Expressionist action painter Jackson Pollock's physical movements recorded through layered lines, Victor Vasarely Op Art paintings filled with visual tension/illusion created through linear patterning, Al Held's line as form paintings such as Phoenicia-X etc.). <p>Explain the impact of line on the expressive and intellectual (diagrammatical and methodological) significance of the work within specific cultural contexts and use varied approaches to the treatment of rhythmic lines in original works.</p> <ul style="list-style-type: none"> - e.g., Japanese Sumi-e painting, German Expressionism, Del Civil Spanish cave paintings etc. <p>Distinguish rhythmic geometric and organic shapes used in two and three dimensional masterworks of art from diverse cultures and historical eras and explain ways shape provides measurement and or defines objects and their relationship to the natural world and create original works of art inspired by shape as a means of communicating emotional and intellectual content.</p> <ul style="list-style-type: none"> - e.g., Henri Matisse's collages, Joan Miro's biomorphic and geometric shapes as expressions of playfulness, paintings by Jacob Lawrence depicting the African American experience, Egyptian pyramids as symbolic 	<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 written reflection, Process-based assessment, Modified performance or shortened sequence, Use of assistive</p>

	<p>images and words to clearly communicate information to a diverse audience.</p> <ul style="list-style-type: none"> ● Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement. 	<p>representations of ascension, etc.</p> <p>Compare and contrast related and contrasting color schemes in masterworks of art from varied cultures and historical eras.</p> <ul style="list-style-type: none"> - e.g., the atmospheric quality of Mark Rothko's color field paintings, Franz Mark's German Expressionist paintings, Caravaggio's dramatic color contrast highlighting imagery through light and shadow, the paintings of Paul Gauguin, Fauvist paintings etc. <p>Create original two and three dimensional works of art that utilize analogous colors and value to communicate intellectual content and emotional impact of original artwork.</p> <ul style="list-style-type: none"> - e.g. Paul Cezanne's Houses in Provence etc. <p>Classify various types of real, invented, and simulated textural surfaces found in culturally diverse masterworks of art and create original works of art utilizing texture as the primary element in art Making.</p> <ul style="list-style-type: none"> - e.g., paintings by Vermeer, Rembrandt, and those of the golden age of Dutch Painting, trompe-l'œil paintings and contemporary trompe-l'œil murals by Richard Hass, Navajo sand paintings etc.) <p>Interpret how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras.</p> <p>Explain ways form creates dimensionality and structure that impacts the emotional and intellectual significance of the work and create original works of art that differentiate and demonstrate high and low relief.</p> <p>Analyze masterworks of art from different historical</p>	<p>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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eras and cultures and explain how the applications of the elements of art and principles of design impact the emotional content of the work of art.

- e.g., Pablo Picasso's Guernica, Edvard Munch's The Scream, Andrew Wyeth's Christina's World, Francisco Goya's print series The Disasters of War about the Spanish civil war etc.

Compare and contrast radial balance in masterworks from diverse cultures and historical eras and create a two or three dimensional work of art using radial balance.

- e.g., Vincent Van Gogh's painting Sunflowers, Navajo weavings, etc.

Analyze applications of proportion in masterworks of art and architecture from diverse cultures and historical eras and create an original artwork focusing primarily on proportion.

- e.g., standardized proportion based on geometry exacting measurements in classical period of Grecian art and Greek vases, Leonardo Da Vinci's paintings and drawings such as Mona Lisa, the approximation of the golden ratio in the proportions of the Parthenon etc.

Compare and contrast the use of pattern (as a function of rhythm) in the design of masterworks from diverse cultures and historical eras.

- e.g., Op Art, the Arts and Crafts movement in architecture, Mehndi Art, Southwest Native American Jewelry etc.

Use repetitive patterns as a unifying element in the creation of two and three-dimensional works of original artwork.

		<p>Compare and contrast distinguishable cultural characteristics found in diverse masterworks of art</p> <ul style="list-style-type: none"> - e.g., The Emperor Barbur Overseeing his Gardeners, tempera and gouache painting from Indian Mughal period, c. 1590, Japanese woodcut by Ando Hiroshinge, Riverside Bamboo Market at Kyobashi, from the series One Hundred Famous Views of Edo 55, textile-based works of Nigerian artist Yinka Shonibare, American painter, printmaker and sculptor Jasper Johns, etc. <p>Create two and three-dimensional works of art that show intentional use of the elements of art and principles of design to create thematic content related to specific cultural heritages in original artwork, based on examination of artwork from various cultures.</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.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 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 researched material under study; 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, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. ○ D. Acknowledge new information expressed by others and, when warranted, modify their own views. ● SL.II.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study ● SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points 		

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

1.5 Visual Arts: Grades 7			
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>emphasis, focal point, harmony, abstract, non objective composition, unit, mixed media, universal theme, conceptual art, visual culture, harmony, unity, rhythm, proportion, satirical</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>Create a painting or paintings that demonstrate the principle of emphasis as a means to generating a focal point.</p> <ul style="list-style-type: none"> e.g., Anna Vallayer-Coster, Still Life with Lobster, 1781. <p>Demonstrate understanding of harmony emphasizing the element of color and pattern in an abstract or nonobjective composition.</p> <ul style="list-style-type: none"> e.g., Jasper Johns Map, 1961. <p>Create a two-dimensional art work utilizing the principle of unit.</p> <ul style="list-style-type: none"> e.g., Edward Hopper, Nighthawks, 1942, and Paul Klee, Static-Dynamic Graduation, 1923. <p>Create a mixed media or multi-media</p>	<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>two-dimensional work of art that expresses a universal theme.</p> <p>Create an abstract or conceptual piece of art work and use appropriate art vocabulary to describe how it expresses intentional thematic content.</p> <ul style="list-style-type: none"> - e.g., an emotional state, a time and space, a universal symbol, a social or political idea etc.). <p>Create an original art which reflects an understanding of visual culture in a contemporary context that is based on thematic content which has been stylistically interpreted by artists over time.</p> <ul style="list-style-type: none"> - e.g., realism in still life paintings by William Harnett, photorealism in paintings by Richard Estes, food still life collage by Wayne Thiebold; watercolor painting in the style of the Hudson River School, pastels in the style of Monet and the Impressionists, hyper-realistic nature photos like those of Ansel Adams; portraiture in the style of John Singer Sergeant, portrait photography like that of Annie Leibowitz etc.). <p>Demonstrate understanding of harmony and unity with the element of color by creating an abstract or nonobjective composition in a three-dimensional artwork.</p> <ul style="list-style-type: none"> - e.g., using pattern and color to create the illusion of space using found objects and commercial symbols in the style of Robert Rauschenberg). <p>Create original artwork(s) that employs the principle of (regular, alternating, flowing or progressive) rhythm.</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>
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		<ul style="list-style-type: none"> - e.g., Augusta Savage’s Lift Every Voice and Sing, 1939; or Phillip Moulthrop’s White Pine Mosaic Bowl, 1993). <p>Apply the principle of proportion to the creation of figurative sculpture in any combination of Media.</p> <ul style="list-style-type: none"> - e.g., Hugo Robus’s Meditating Girl, 1958; Marisol’s The Family, 1962; or George Segal’s Walk, Don’t Run, 1976. <p>Create a satirical three-dimensional figurative artwork that synthesizes the physical properties, processes, and techniques for visual communication used in masterworks from varied historical periods intended for visual communication or editorial commentary</p> <ul style="list-style-type: none"> - e.g., Goya's satirical paintings of Spanish Aristocracy; Thomas Nast’s 1828 political cartoons for the New Yorker magazine; Duchamp’s The Fountain, 1917 etc. <p>Create artworks which convey a social concern around contemporary community-based issues using two and three dimensional media.</p> <ul style="list-style-type: none"> - e.g., graphic design/posters, installations etc. such as those by artists like Milton Glaser, Andy Warhol, Jean Michel Basquiat, Robert Rauschenberg 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.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 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 researched material under study; explicitly draw on that 		

	<p>preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <ul style="list-style-type: none"> ○ B. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. ○ D. Acknowledge new information expressed by others and, when warranted, modify their own views. <ul style="list-style-type: none"> ● SL.II.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study ● SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points
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 7

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	Students will be able to: <ul style="list-style-type: none"> Speculate about artistic processes. Interpret and compare works of art 	Generate observational and/or emotional responses to culturally and historically diverse artworks relative to their form, function, craftsmanship, and originality.	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	

<p>Responses, utilitarian, non-utilitarian, decorative design, functional design, inspiration, symbolism, metaphor, Re-contextualize</p>	<p>and other responses.</p> <ul style="list-style-type: none"> Analyze visual arts including cultural associations. Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements. Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts. 	<p>Compare & contrast their treatment of archetypal subject matter in a written critical review.</p> <p>Define the uniform formal qualities of three-dimensional objects in the environment that are used for utilitarian and non-utilitarian purposes and differentiate among basic formal structures and technical proficiencies.</p> <p>Compare and contrast the differences between decorative and functional design qualities in an object. Describe the influence of materials and processes throughout history due to advances in technology.</p> <ul style="list-style-type: none"> e.g., comparing Greek and Roman clay vases to contemporary plastics and glass vases by Waterford or glass sculptures by Dale Chihuly. <p>Survey an array of art within diverse cultures and historical eras. Distinguish among artistic styles, trends, and movements in visual art as a source of inspiration for the creation of original two or three-dimensional artwork.</p> <p>Interpret the symbolism/metaphor embedded in historically significant masterworks of visual art.</p> <ul style="list-style-type: none"> e.g., Van Eyck's The Marriage of Giovanni Arnolfini and Giovanna Cenami, Leonardo da Vinci's The Last Supper, Edward Hicks' The Peaceable Kingdom, or Picasso's series of drawings & a sculpture using the metaphor of "Bull". <p>Re-contextualize the symbolism or thematic content of the anchor work, using</p>	<p>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 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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		non-traditional materials and/or new media tools (Paint, Illustrator, or Photoshop, Flash etc.) to create original works of art.	
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.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 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 researched material under study; 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, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. ○ D. Acknowledge new information expressed by others and, when warranted, modify their own views. ● SL.II.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study ● SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points 		
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 7

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)

<p>Cultural traditions, formal vocabulary, conceptual vocabulary, communicate</p> <p>Innovation, stylistic innovation, shape vs. form, aesthetic</p>	<p>Students will be able to:</p> <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. 	<p>Map the historical innovations in media in the visual arts that were caused by the creations of new technology through the ages.</p> <ul style="list-style-type: none"> - e.g., Create a timeline of innovations in painting and printmaking from Renaissance to the present. <p>Analyze and differentiate the criteria for works of art, which reflect the social, historical and political ideas, issues and events that have an impact, and are chronicled, throughout the histories of diverse cultures.</p> <ul style="list-style-type: none"> - e.g., Working in groups, students curate an art show of Master works based upon a universal theme such as, love, war, identity, environment which show a progression reflective of the social historical and political impact on world culture - African vs. European vs. Japanese. <p>Analyze the stylistic innovations in the use of line, chronicled through diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., Henri Matisse, Woman with Folded Hands, 1918-19, Patssi Valdez, The Magic Room, 1994, Elizabeth Catlett, Mother and Child #2, 1971. <p>Differentiate the stylistic innovations in the use of shape vs. form, chronicled through diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., Elizabeth Murray, Bop, 2002-03, 	<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 written reflection,</p>
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		<p>Elizabeth Murray, Red Shoe, 1996-97, Pablo Picasso, Three Musicians, 1921, Henry Moore, Family Group, 1946.</p> <p>Analyze the stylistic innovations in the use of color and value, chronicled through advances in technology and the diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., The Annunciation, Saints Asano and Margaret, Four Medallion: Prophets Jeremiah, Ezechiel, Isaiah and Daniel, c. 1100 – 1500, Pablo Picasso, Woman in White, 1923, Henry O. Tanner, The Banjo Lesson, 1893, Helen Frankenthaler, Cravat, 1973, Ming Dynasty, Blue and White Vase, Dale Chihuly, GTE Installation, 1991, Jun Kaneko, Installation. 	<p>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.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 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 researched material under study; 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, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. ○ D. Acknowledge new information expressed by others and, when warranted, modify their own views. 		

	<ul style="list-style-type: none"> ● SL.II.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study ● SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.
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