

Moonachie School District Visual Arts Curriculum: Grade 8

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 8

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>line, two dimensional, three dimensional, organic shapes, geometric shapes, texture, neutral tones, shades, tints, form, value, positive vs. negative space, symmetrical balance, asymmetrical balance, radial balance, proportion, emphasis, harmony, unity, rhythm</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>Differentiate the expressive potential of line as visual communication that includes symbols, letters and numbers.</p> <ul style="list-style-type: none"> - e.g., Robert Smithson’s earthworks, the Lascaux cave paintings, Jean-Michel Basquiat’s paintings inspired by graffiti art, skywriting etc.. <p>Create two and three-dimensional artworks using a variety of organic & geometric shapes, lines, and textures created from line, stemming from an examination of master works of art and their treatment of these same aspects of art making.</p> <p>Distinguish among neutral tones (grey), shades (black) and tints(white) in varied visual art masterworks and create original artwork that requires an exploration of the temperature of the neutral palette related to shades, tone, and tint.</p> <ul style="list-style-type: none"> - e.g., Kasimir Malevich's Morning in the Village After Snowstorm, David Hockney's Mist, The Magpie by Claude Monet etc. <p>Differentiate form and value, and the relationship between positive & negative space in diverse master works of art and create two-dimensional artworks that focus on form and value.</p> <p>Describe the use of variety in master works of art from diverse cultures and employ similar applications to the creation of original two-dimensional artworks.</p> <ul style="list-style-type: none"> - e.g., Andy Goldsworthy’s utilization of a 	<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>variety of scales and many different natural materials, Gustav Klimt characteristic style of abstraction and stylization from mosaic patterns using assorted precious metals as surface materials etc.</p> <p>Differentiate among symmetrical and asymmetrical balance and radial balance in various masterworks of art from diverse cultures and use contrasting approaches to balance as inspiration for original artwork.</p> <ul style="list-style-type: none"> - e.g., Sculpture by George Rickey, kinetic sculpture by Marcel DuChamp, Martin Puryear weavings, Alexander Calder's mobiles, Leonardo Da Vinci drawings etc. <p>Compare use of proportion in master works of art from diverse cultures and use proportion as the primary element driving the creation of original artwork.</p> <ul style="list-style-type: none"> - e.g., Henry Moore's use of biomorphic forms that elude to the female figure, Swiss sculptor Alberto Giacometti's elongated forms suggestive of human shadows, Egyptian pyramids as a symbol for ascension, etc. <p>Compare and contrast the use of emphasis as a compositional tool in masterworks of art from diverse cultures.</p> <ul style="list-style-type: none"> - e.g., Sandy Skoglund's use of emphasis to create visual tension between unlikely images juxtaposed on a monochromatic background, paintings by Norman Rockwell, Pieter Bruegel the Elder and Salvador Dali whose placement (and scale) of objects in the foreground, middle ground and background create emphasis etc. <p>Use emphasis as the basis for the creation of original</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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		<p>artwork.</p> <p>Evaluate ways in which the design principle of harmony/unity has been used in various cultures and eras, and describe the intellectual and emotional significance conveyed by the application of harmony and unity</p> <ul style="list-style-type: none">- e.g., the Art Nouveau Movement - an ornate, elaborate style of art characterized by long twisted and flowing lines that strived to unify all forms of art by providing a physical and emotional connection to music, literature, architecture and design; Installation artist Sara Sze attempts to find harmony in contrasting opposites of floating/sinking, rising/drifted by blurring the boundaries between drawing and sculptural objects; Jakuchō's 18th century Japanese scroll paintings that combine fluidity of composition, imagery, pristine geometry and harmony of color to achieve unity etc. <p>Determine ways Rhythm is derived from repetition in masterworks from diverse cultures and historical eras.</p> <ul style="list-style-type: none">- e.g., See: Braque's Cubist paintings, Amish decorative quilting patterns. Louise Nevelson assemblages emphasizing rhythm and movement etc. <p>Create original works of art utilizing rhythm as the primary design element.</p> <p>Distinguish ways shape the principles of harmony and unity are achieved among artists from diverse cultures and historical eras.</p> <ul style="list-style-type: none">- e.g., Joseph Cornell's boxes, Polly Apfelbaum's Fallen Paintings that exemplify the harmony created between accumulation, repetition of shapes and pattern, Isamu	
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		<p>Noguchi sculptures, installations by Cai Guo-Qing or Josiah McElheny etc.</p> <p>Design and create two or three-dimensional artwork emphasizing unity through line, shape, color or accumulation.</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.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 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 and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas. ○ D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. ● SL.II.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. ● SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest 		
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 8

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	What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and	Share

	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.	shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?	
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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>Balance, gesture drawing, action poses, perspective, implied space, illusionary depth, pastels, color schemes, harmony, unity, allegory, surrealist, abstract expressionists, rhythm, pattern, movement</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>Apply the principles of balance to the creation of gesture drawings using the figure in action poses to enhance the expression of creative ideas.</p> <ul style="list-style-type: none"> e.g., perspective, implied space, and illusionary depth) exemplified in masterworks of art e.g., Peter Paul Rubens, studies for “The Presentation in the Temple”, 1577-1640 and Jacob da Pontormo, Dancing Figure, 1494-1556. <p>Create a series of pastel drawings that demonstrate the principle of harmony through the utilization of color schemes.</p> <ul style="list-style-type: none"> e.g., complementary and split complementary – Edgar Degas, Before the Mirror, 1885-86, and Paul Cezanne, Basket of Apples, 1895. <p>Utilize the principle of unity in the creation of an original two-dimensional mixed-media artwork.</p> <ul style="list-style-type: none"> e.g., Anny Warhol, Four Marilyns, 1962, and Romare Bearden, Family Dinner, 1968. <p>Create works of art inspired by literary works based in allegory to create surrealist mixed media art.</p> <ul style="list-style-type: none"> e.g., Using Edgar Allen Poe's writing to 	<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</p>

		<p>create a surrealist collage.</p> <p>Identify and describe the work of a prominent Abstract Expressionist and create a work of art that emulates that tradition.</p> <ul style="list-style-type: none"> - e.g., Jackson Pollack and Franz Kline, conceptual artist (e.g., Anne Hamilton, Joseph Beuys, Sol LeWitt) surrealist (e.g. Marcel Duchamp, Salvador Dali) or realist - e.g. Duane Hansen, Sidney Goodman, Andrew Wyeth <p>Identify the thematic and stylistic content of a known representative multicultural artwork and create a two or three-dimensional work expressing similar thematic content.</p> <p>Use computer graphic art programs such as painter or Illustrator to plan, design, and execute multiple solutions to the creations of non-objective patterned artwork stemming from or inspired by masterworks of visual culture.</p> <ul style="list-style-type: none"> - e.g., work of Andy Warhol/ Pop Art Movement, Nam Jun Paik, Tony Oursler etc. <p>Create original three-dimensional artwork that demonstrates the principles of rhythm, pattern, and/or movement using direct observation (and preliminary sketches) of natural or man-made objects.</p> <ul style="list-style-type: none"> - e.g., Auguste Rodin, Gates of Hell with Adam and Eve, 1850-1917 and Felix W. de Weldon, Marine Corps War Memorial, Arlington Virginia, 1954. <p>Demonstrate an understanding of symmetrical, asymmetrical and/or radial balance by creating an original abstract or nonobjective three-dimensional sculpture.</p> <ul style="list-style-type: none"> - e.g., Louise Nevelson, Wedding Chapel IV, 	<p>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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		<p>1960 or Louis Sullivan's Grille of Elevator Enclosure Cage of the Chicago Stock Exchange Building 1893-94.</p> <p>Apply the principle of proportion in the creation of an original abstract or nonobjective three dimensional sculpture in any media or mixed media.</p> <ul style="list-style-type: none"> - e.g., Zaire, Kuba Culture, Mukenga Mask, Alexander Calder, La Grande Vitesse, 1969, and Arthur Shaughnessy, Native American, Dzawada'enuxw, Dla'ehl Interior House Post: Grizzly Bear Beneath Kulus, 1907. <p>Create two and three-dimensional artworks that reflect thematic concepts in a variety of styles.</p> <ul style="list-style-type: none"> - e.g., War in diverse cultures and historical eras depicted in Picasso's, Guernica or Frank Gaylord's, Korean War Memorial; Identity in diverse cultures and historical eras represented through works such as Grandma Moses's Beautiful World, Grant Wood's American Gothic, Purvis Young's Boyz in the Hood, early 1990's or Young's Freedom Riders, 2000. <p>Create three-dimensional artwork derived from direct observation of natural or man-made objects.</p> <p>Create a series of commercial artworks in two and three-dimension from traditional and contemporary media which explore the global marketplace.</p> <ul style="list-style-type: none"> - e.g., advertising/graphic design, product design found in toys, clothing, accessories, home/housewares and/or packaging design. 	
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.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 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 and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas. ○ D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. ● SL.II.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. ● SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest
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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1.5 Visual Arts: Grades 8 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)
<p>Artistic process, interpret, compare, response, cultural associations, mood, form, structure, context, subject, visual elements, criteria</p> <p>Utilitarian, non-utilitarian, symbolic approach, metaphoric approach, theme, elements of art, principles of design, traditional, non-traditional, form, function, craftsmanship,</p>	<p>Students will be able to:</p> <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 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>Analyze culturally and historically specific artworks and compare and contrast the treatment of archetypal subject matter in written essays. Cite contextual clues to the artistic intent of the artwork that supports and observational and emotional response to the work.</p> <p>Describe how utilitarian objects are used as non-utilitarian works of art and compare and contrast how everyday objects have changed stylistically over time in accordance with societal and cultural trends.</p> <ul style="list-style-type: none"> - e.g., traditional vs. contemporary forms for porcelain pottery from Ming Dynasty, China; raku pottery from Japan; ceramic pottery from Britain; Italian ceramics from Tuscany; or Majorca, American Indian pottery from Maria Martinez, 1887. <p>Compare and contrast the symbolic and metaphoric stylistic approach used by artists such as Pablo Picasso, Diego Rivera, Ben Shaun, and Jacob Lawrence in written critical essays.</p> <p>Discuss/identify ways universal themes, and the elements of art and principles of design apply equally to artwork across cultures and historical eras.</p> <p>Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras and</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>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</p>

		<p>examine ways the accepted meanings of known artworks may shift over time, within the context of societal norms, beliefs, or values.</p> <p>Differentiate between “traditional” works of art and non-traditional elements of style in works of art from varied cultures and socio-historical/political contexts and use both traditional and nontraditional art making methodologies and conventions to express new ideas.</p> <p>Analyze the form, function, craftsmanship, and originality of representative works of visual art from diverse cultures and historical eras according to the cultural norms and art making conventions specific to the work.</p> <p>Differentiate among levels of technical proficiency and basic formal structures employed by exemplary visual artists from a variety of cultural contexts and utilize observed practices of elements of style and use of formal structures to create original two and three-dimensional works of art.</p>	single performance
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.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 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 and decision-making, track progress toward specific goals and 		

	<p>deadlines, and define individual roles as needed.</p> <ul style="list-style-type: none"> ○ C. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. ○ D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. <ul style="list-style-type: none"> ● SL.II.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. ● SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest
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 8

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 innovation, past work, contemporary work, line, two dimensional, three dimensional, value, form, harmony, unity, rhythm	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. 	Map the historical innovations in media in the visual arts that were caused by the creations of new technology through the ages. <ul style="list-style-type: none"> - e.g., utilize a timeline of innovations in photography from the nineteenth through the twenty first century. Differentiate the criteria, and create a work of art, reflecting the same social, historical and political ideas, issues and events that have an impact, and are chronicled, throughout the histories of diverse cultures. <ul style="list-style-type: none"> - e.g., create a work of art based upon a universal theme such as, love, war, identity, environment which emphasis one of the pertinent social, historical 	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 explaining creative

		<p>and political issues impacting on a culture - We Mourn Our Loss #3 by Kerry James Marshall, The Making of a Fresco Showing the Building of a City, Diego Rivera.</p> <p>Differentiate past and contemporary works of art that use various types of line to represent important ideas, issues, or events chronicled in the histories of diverse cultures.</p> <ul style="list-style-type: none"> - e.g., Albrecht Durer, An Oriental Ruler Seated on His Throne, 1495 and Al Hirschfield, Elvis Presley, 1993. <p>Discern past and contemporary works of art that use shape to represent important ideas, issues, and events chronicled in the histories of diverse cultures in two and three-dimensional works of art.</p> <ul style="list-style-type: none"> - e.g., Unknown, India, Tamil Nadu, Siva Lord of the Dance, 950 and Tony Smith, Grasshopper, 1971. <p>Analyze how artists applied the use of value and form in two and three-dimensional works of art as it relates to the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> <ul style="list-style-type: none"> - e.g., Marie-Denise Villers, Young Woman Drawing, 1801 (value) and Auguste Rodin, Burghers of Calais, 1884-86. <p>Distinguish how artists applied the use of the various forms of balance in past and contemporary works of visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.</p> <ul style="list-style-type: none"> - e.g., Effigy Incense Burner, Maya, Early 	<p>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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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.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 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 and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. ○ C. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas. ○ D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. ● SL.II.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. ● SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest 		
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. 		

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