

VISUAL ARTS
CURRICULUM
PK-8



Atlantic City School District
Atlantic City, NJ

Atlantic City School District

Visual Arts Curriculum

PK-8

Prepared by

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Table of Contents

Mission & Vision	4
Mandates and Initiatives	
Students with Diverse Needs.....	6
G.E.M. Statement	7
Amistad Mandate	8
Authentic Assessment.....	12
Standards	
National Core Arts Standards (NCAS).....	14
New Jersey Core Curriculum Content Standards for Visual Arts (NJCCCS).....	29
Visual Arts Course Descriptions.....	43
Year at a Glance.....	46
5E Lesson Planning	
5E Model.....	56
5E Model Sample Lesson.....	57
Evaluation Tools	
Rubric with Self Reflection K-2.....	59
Rubric with Self Reflection 3-8.....	60
Exit Slip.....	61

Resource Guide.....	62
References.....	63

Mission

The mission of the Atlantic City School District Elementary Visual Arts Department is to instill a life-long appreciation for the visual arts, cultivate discipline, foster enduring character traits, and to equip students with the 21st Century skills of creativity, critical thinking, communication, and collaboration.

Vision

Our visual arts education provides:

- 21st Century skills through the implementation of national and state visual arts standards.
- Support in literacy development through interdisciplinary learning.
- A platform in which to develop multicultural and communal sensitivities.
- Experiences to promote self-awareness and an enhanced purpose.

Mandates and Initiatives

Students with Diverse Needs

This curriculum guide, in keeping with the philosophy of the Atlantic City Public School District, and pursuant to IDEA and Section 504 of the Rehabilitation Act of 1973, acknowledges that education is for all students. Integration of students with developmental disabilities means their involvement in *all* aspects of school life. This includes placement in visual arts education classes and participation in extra-curricular activities. Therefore, all teachers, **regardless of their content area**, are required to teach students with disabilities.

Students with disabilities placed in visual arts classes will have an environment in which to grow creatively, physically, and socially. Students participating in an adaptive visual arts education program in the Atlantic City Public Schools will be exposed to a wide variety of materials and activities that will aid in the development of fine and gross motor skills. These materials and activities necessary for artistic development are much the same as those necessary for other students. Modifications are made according to the needs of each student as per their IEP and/or 504 Plan.

According to Sharon Malley, EdD, of the National Coalition for Common Arts Standards:

In order to deliver appropriate and meaningful instruction and assessments, it is the responsibility of arts teacher working with children with disabilities to adhere to the following (Interstate New Teacher Assessment and Support Consortium, 2001; McNulty & Gloeckeler, 2011)

- Possess core knowledge of a broad range of disabilities and how to implement general strategies and frameworks for inclusion.
- Share and collaborate in evidence-based practices with the special educators and related personnel assigned to the students they teach.
- Know and utilize the content of the Individual Education Program (IEP), including learning strengths and needs, and goals and accommodations required for each student.
- Create a positive learning environment inclusive of all students.

(Malley, 2014)

G. E. M. Statement

In accordance with the Guidelines for Education that is Multicultural (G. E. M.) and Title IX of the Educational Amendment of 1972, the Visual Arts Curriculum Task Force has acknowledged that the curriculum developed for grades K-12 will provide a complete educational plan for the development of Visual Arts education. This process will ensure that all students will have equal access to the fundamental knowledge and skills critical to achieving success.

1. To enable students and school staff to recognize and make appropriate responses about discrimination based on race, sex, national origin, sexual orientation or disability, and strive for equity and unity in a diverse society;
2. To provide students with multicultural experiences designed to enable them to interact more effectively in a pluralistic society and an interdependent world;
3. To transform curricular content areas to include ideas, perspectives, and experiences of women and men, diverse racial, cultural, and ethnic groups;
4. To create a school and classroom climate that enhances learning by recognizing the history and culture of all people;
5. To empower students and their families to become active participants in the process of learning;
6. To increase students' knowledge of diverse cultural attitudes, traditions, and values;
7. To assist students in developing a positive self-image;
8. To improve inter-group/interpersonal relations;
9. To provide a school atmosphere that fosters respect for all languages and dialects
10. To develop students' ability to recognize, critically analyze, and make intelligent decisions about complex social problems and issues such as discrimination and racism in contemporary society so that the student will act as agents of social change.
11. To ensure that on the basis of sex, no person be excluded from participation in any educational program.

(Guidelines for Education that is Multicultural, 1993)

Amistad Commission Mandate

To Be Infused Throughout the Curriculum

Mission Statement

The development of the Amistad Curriculum Link in the Atlantic City School District is to ensure the integration of the history of peoples of African descent, including but not limited to the African origins of African Americans, the African slave trade, slavery and its legacy, as well as a variety of contributions that the people of African descent have made and continue to make to American and world history as stipulated by the New Jersey Amistad Commission.

Goals

1. To integrate the history of Africans and African American into the social studies, as well as other curricula in our schools in order to provide a history that is accurate, complete and inclusive.
2. To aide Atlantic City teachers with additional information and resources to facilitate the teaching of this curricula.
3. To encourage our students and community to become more aware and knowledgeable about the importance of the history and contributions made by African Americans to the growth and development of the American society as stated by the New Jersey Amistad Commission.

The Visual Arts Curriculum has opportunities within the document to extend the goals as stated in the mission statement and goals. Activities that align with the goals and mission statement of the New Jersey Amistad Commission are noted. The goals are listed below by grade level. Grades above six have units incorporated in the Social Studies curriculum that further support the mission and goals of the Amistad Commission.

Kindergarten

- Define the concept of ancestry
- Locating Africa on the Globe
- Define ancestors as family members who live before someone was born
- Use stories, songs and drawings to tell about their family history
- Appreciate cultural similarities and difference
- Recognize that modern-day Africans carry on traditions from the past
- Recognize that Africa is made up of large cities and small villages
- Recognize that Africans were and continue to be builders and craftsmen
- Recognize that African-Americans have helped the country to grow
- Recognize that African-American histories began in American long ago

Amistad Commission Mandate

(continued)

First Grade

- Understand that history is a story from the past
- Discuss village life in Africa
- Understand the reasons why Africans were enslaved
- Discuss African-Americans' contributions to this country
- Explain why many African-Americans moved north
- Recognize the names of some major figures in American history, including George Washington, Abraham Lincoln, Dr. Martin Luther King, Jr. and others
- Appreciate cultural similarities and differences
- Understand that the continent of Africa has many countries and languages
- Discuss food, shelter, clothing, celebrations and customs unique to various cultures

Second Grade

- Define ancestors as family members who lived before them
- Understand the importance of ancestors and traditions
- Recognize how the Underground Railroad helped African-Americans escape slavery
- Recognize how African-Americans contributed to the growth of our nation
- Discuss some of the characteristics of Ancient Egypt
- Compare and contrast Ancient Egypt with Egypt of today
- Discuss some of the characteristics of Kenya, Ghana and Senegal
- Describe some of the different kinds of neighborhoods that exist today in Africa

Third Grade

- Evaluate the importance of traditions, values and beliefs which form a common American heritage in an increasingly diverse American society
- Explain why it is important to understand diverse peoples, ideas and cultures
- Identify aspects of culture and heritage presented in literature, art, music sport or the media
- Examine common and diverse traits of other cultures and compare to their culture
- Discuss how families long ago expressed and transmitted their beliefs and values through oral tradition, literature, songs and celebrations
- Understanding trade route and land acquisition
- Understanding the role of African-American pioneers
- Discuss the reasons why the various groups, voluntarily and involuntarily immigrated to America and New Jersey and describe the problems they encountered
- Explain the role of African-American cowhands in early prairie towns
- Discuss the civil rights struggle

Amistad Commission Mandate

(continued)

Fourth Grade

- Explain that Americans have come from different parts of the world and have a common American heritage, in addition to the heritage of the countries of origin
- Understanding the struggles of those who were faced with discrimination
- Explain that Africans were enslaved and brought to the colonies
- Identify Africa and slave trade route on the map
- Discuss diverse folklore and cultural contributions from New Jersey and other regions in the United States
- Discuss the history and values celebrated in American songs, symbols, traditions, slogans and major holidays
- Identify major documents and symbols in New Jersey and American history, including the Mayflower Compact, the Declaration of Independence, the United States Constitution, the New Jersey State Seal and Dr. Martin Luther King's "I Have A Dream" speech
- Understand and discuss New Jersey as a leader in social reforms such as the first African American to vote, and civil rights movement, citizenship, suffrage and computer
- Understand and demonstrate understanding of the Civil War and New Jersey's role in slavery, the Underground Railroad and the abolitionist movement. Examples include:
 1. Abolitionists: Angelina Grimke, Sarah Grimke, John S. Rock
 2. Underground Railroad, Path to Freedom, Harriet Tubman
 3. Fugitive Slave Act
 4. Civil War "The War Between the States"
 5. The Confederacy – The Union

Fifth Grade

- Describe the major conflicts that have risen from diversity (civil rights, women's rights)
- Discuss factors that contributed to oceanic travel and exploration in the 15th and 16th centuries, including technological innovations in ship building navigation, naval, warfare and the impact of wind currents on the major trade routes
- Discuss factors that stimulated European oversea explorations the 15th and 17th centuries and the impact of that exploration on the modern world
- Discuss the characteristics of the Spanish and the Portuguese exploration and the conquest of the Americas
- Discuss the social composition of early settlers and their motives for exploration and conquest

Amistad Commission Mandate

(continued)

Fifth Grade (continued)

- Analyze the cultures and interactions of peoples in the Americas, Western Europe and Africa after 1450 including the transatlantic slave trade
- Discuss how millions of Africans, brought against their will from Central Africa to the Americas, including Brazil, Caribbean nations, North America and other destinations, retained their humanity, their families and their culture during enslavement.
- Discuss the components of slave trade, indentured servants and slavery
- Identify factors that account for the establishment of African slavery in the Americas

Sixth Grade

- Demonstrate understanding of major world religions and the part they played in the development of civilization (i.e., Christianity, Islam, Judaism)
- Discuss the spread of Islam in Northern Africa and Southwest Asia and the influence of Islamic ideas and practices on other cultures and social behavior
- Analyze the rise of the West African Empires in Ghana, Mali and Songhay and compare with changes in Asia, Europe and the Americas

Authentic Assessment

As the instruction in all subject areas becomes more student centered, and the possibilities for broadening students' awareness and skill levels increases, the need for authentic assessment is more important than ever. Authentic assessment is a form of summative evaluation in which students are asked to perform real-world tasks that demonstrate meaningful application of essential knowledge and skills (Jon Mueller, 2014).

Assessment is authentic when we directly examine student performance on worthy intellectual tasks. Authentic tasks involve challenges and roles that help students rehearse for the complex ambiguities of the “game” of adult and professional life. Traditional tests are more like drills (Grant Wiggins, 1990).

Authentic assessment requires students to be effective performers with acquired knowledge as opposed to traditional assessment where students are only required to “plug in” to what was learned out of context (Wiggins).

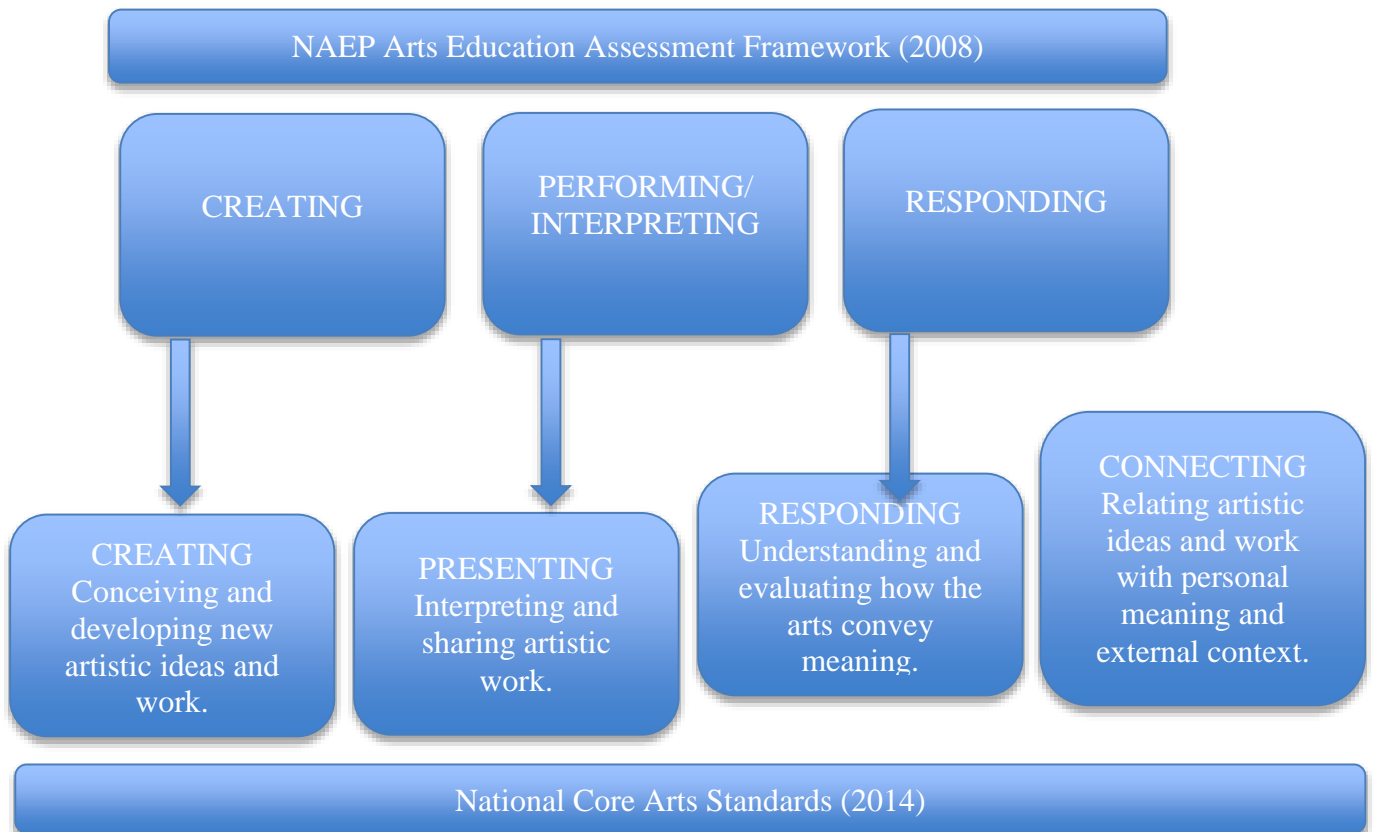
Supporting traditional and authentic assessments is the belief that the primary mission of schools is to help develop productive citizens. Therefore, schools must help students become proficient at not only acquiring knowledge and skills, but also helping students become proficient at performing the tasks they will encounter when they graduate. To determine if this is successful, the school must then ask students to perform meaningful tasks that replicate real-world challenges to see if students are capable of doing so.

Use of authentic assessment is included in the Year at a Glance portion of this guide. Assessments are placed under corresponding standards where appropriate. These activities show how authentic assessment can be practically applied and used in the classroom.

Standards

National Core Arts Standards

In 2014, the National Coalition for Core Art Standards (NCCAS) published the National Core Art Standards. This body of work is used as a framework to define artistic literacy and includes: philosophical foundations and lifelong goals, artistic processes and creative practices, and anchor and performance standards that students should attain (NCAS, 2014). In keeping aligned with the NAEP Arts Education Assessment Framework, these standards are to be used as a guideline to map out a set of approaches towards organizing the thought process behind artistic development. In addition to the NAEP's three domain, the NCAS includes a fourth: connecting.



CREATING

VA:Cr1.1

Anchor Standard	Generate and conceptualize artistic ideas and work.		
Enduring Understanding	Creativity and innovative thinking are essential life skills that can be developed.		
Essential Question	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?		
PK	K	1	2
Engage in self-directed play with materials. VA:Cr1.1.Pk	Engage in exploration and imaginative play with materials. VA:Cr1.1.K	Engage collaboratively in exploration and imaginative play with materials. VA:Cr1.1.1	Brainstorm collaboratively multiple approaches to an art or design problem. VA:Cr1.1.2
3	4	5	
Elaborate on an imaginative idea. VA:Cr1.1.3	Brainstorm multiple approaches to a creative art or design problem. VA:Cr1.1.4	Combine ideas to generate an innovative idea for art-making. VA:Cr1.1.5	
6	7	8	
Combine concepts collaboratively to generate innovative ideas for creating art. VA:Cr1.1.6	Apply methods to overcome creative blocks. VA:Cr1.1.7	Document early stages of the creative process visually and/or verbally in traditional or new media. VA:Cr1.1.8	

CREATING

VA:Cr1.2

Anchor Standard	Generate and conceptualize artistic ideas and work.		
Enduring Understanding	Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.		
Essential Question	How does knowing the contexts histories, & traditions of art forms help us create works of art & design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations.		
PK	K	1	2
Engage in self-directed, creative making. VA:Cr1.2.Pk	Engage collaboratively in creative art-making in response to an artistic problem. VA:Cr1.2.K	Use observation and investigation in preparation for making a work of art. VA:Cr1.2.1	Make art or design with various materials and tools to explore personal interests, questions, and curiosity. VA:Cr1.2.2
3	4	5	
Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. VA:Cr1.2.3	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers. VA:Cr1.2.4	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art. VA:Cr1.2.5	
6	7	8	
Formulate an artistic investigation of personally relevant content for creating art. VA:Cr1.2.6	Develop criteria to guide making a work of art or design to meet an identified goal. VA:Cr1.2.7	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. VA:Cr1.2.8	

CREATING

VA:Cr2.1

Anchor Standard	Organize and develop artistic ideas and work.		
Enduring Understanding	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.		
Essential Question	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?		
PK	K	1	2
Use a variety of art-making tools VA:Cr2.1.Pk	Through experimentation, build skills in various media and approaches to art-making. VA:Cr2.1.K	Explore uses of materials and tools to create works of art or design. VA:Cr2.1.1	Experiment with various materials and tools to explore personal interests in a work of art or design. VA:Cr2.1.2
3	4	5	
Create personally satisfying artwork using a variety of artistic processes and materials. VA:Cr2.1.3	Explore and invent art-making techniques and approaches. VA:Cr2.1.4	Experiment and develop skills in multiple art-making techniques and approaches through practice. VA:Cr2.1.5	
6	7	8	
Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. VA:Cr2.1.6	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design. VA:Cr2.1.7	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing. VA:Cr2.1.7	

CREATING

VA:Cr2.2

Anchor Standard	Organize and develop artistic ideas and work.		
Enduring Understanding	Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.		
Essential Question	How do artists and designers care for & maintain materials, tools, & equipment? Why is it important for safety & health to understand & follow correct procedures in handling materials & tools? What responsibilities come with the freedom to create?		
PK	K	1	2
Share materials with others. VA:Cr2.2.Pk	Identify safe and non-toxic art materials, tools, and equipment. VA:Cr2.2.K	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art. VA:Cr2.2.1	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces. VA:Cr2.2.2
3	4	5	
Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes. VA:Cr2.2.3	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others. VA:Cr2.2.4	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment. VA:Cr2.2.5	
6	7	8	
Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment. VA:Cr2.2.6	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats. VA:Cr2.2.7	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design. VA:Cr2.2.8	

CREATING

VA:Cr3.1

Anchor Standard	Refine and complete artistic work.		
Enduring Understanding	Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.		
Essential Question	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?		
PK	K	1	2
Share and talk about personal artwork. VA:Cr3.1.Pk	Explain the process of making art while creating. VA:Cr3.1.K	Use art vocabulary to describe choices while creating art. VA:Cr3.1.1	Discuss and reflect with peers about choices made in creating artwork. VA:Cr3.1.2
3	4	5	
Elaborate visual information by adding details in an artwork to enhance emerging meaning. VA:Cr3.1.3	Revise artwork in progress on the basis of insights gained through peer discussion. VA:Cr3.1.4	Create artist statements using art vocabulary to describe personal choices in art-making. VA:Cr3.1.5	
6	7	8	
Reflect on whether personal artwork conveys the intended meaning and revise accordingly. VA:Cr3.1.6	Reflect on and explain important information about personal artwork in an artist statement or another format. VA:Cr3.1.7	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. VA:Cr3.1.8	

Presenting

VA:Pr4.1

Anchor Standard	Select, analyze and interpret artistic work for presentation.		
Enduring Understanding	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.		
Essential Question	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?		
PK	K	1	2
Identify reasons for saving and displaying objects, artifacts, and artwork. VA:Pr4.1.Pk	Select art objects for personal portfolio and display, explaining why they were chosen. VA:Pr4.1.K	Explain why some objects, artifacts, and artwork are valued over others. VA:Pr4.1.1	Categorize artwork based on a theme or concept for an exhibit. VA:Pr4.1.2
3	4	5	
Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork. VA:Pr4.1.3	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork. VA:Pr4.1.4	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork. VA:Pr4.1.5	
6	7	8	
Reflect on whether personal artwork conveys the intended meaning and revise accordingly. VA:Pr4.1.6	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced. VA:Pr4.1.7	Develop and apply criteria for evaluating a collection of artwork for presentation. VA:Pr4.1.8	

Presenting

VA:Pr5.1

Anchor Standard	Develop and refine artistic techniques and work for presentation.		
Enduring Understanding	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.		
Essential Question	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?		
PK	K	1	2
Identify places where art may be displayed or saved. VA:Pr5.1.Pk	Explain the purpose of a portfolio or collection. VA:Pr5.1.K	Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation. VA:Pr5.1.1	Distinguish between different materials or artistic techniques for preparing artwork for presentation. VA:Pr5.1.2
3	4	5	
Identify exhibit space and prepare works of art including artists' statements, for presentation. VA:Pr5.1.3	Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats. VA:Pr5.1.4	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork. VA:Pr5.1.5	
6	7	8	
Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit. VA:Pr5.1.6	Based on criteria, analyze and evaluate methods for preparing and presenting art. VA:Pr5.1.7	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer. VA:Pr5.1.8	

Presenting

VA:Pr6.1

Anchor Standard	Convey meaning through the presentation of artistic work.		
Enduring Understanding	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.		
Essential Question	What is an art museum? How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences? How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?		
PK	K	1	2
Identify where art is displayed both inside and outside of school. VA:Pr6.1.Pk	Explain what an art museum is and distinguish how an art museum is different from other buildings. VA:Pr6.1.K	Identify the roles and responsibilities of people who work in and visit museums and other art venues. VA:Pr6.1.1	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities. VA:Pr6.1.2
3	4	5	
Identify and explain how and where different cultures record and illustrate stories and history of life through art. VA:Pr6.1.3	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide. VA:Pr6.1.4	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. VA:Pr6.1.5	
6	7	8	
Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community. VA:Pr6.1.6	Compare and contrast viewing and experiencing collections and exhibitions in different venues. VA:Pr6.1.7	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. VA:Pr6.1.8	

Responding

VA:Re7.1

Anchor Standard	Perceive and analyze artistic work.		
Enduring Understanding	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.		
Essential Question	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?		
PK	K	1	2
Recognize art in one's environment. VA:Re7.1.Pk	Identify uses of art within one's personal environment. VA:Re7.1.K	Select and describe works of art that illustrate daily life experiences of one's self and others. VA:Re7.1.1	Perceive and describe aesthetic characteristics of one's natural world and constructed environments. VA:Re7.1.2
3	4	5	
Speculate about processes an artist uses to create a work of art. VA:Re7.1.3	Compare responses to a work of art before and after working in similar media. VA:Re7.1.4	Compare one's own interpretation of a work of art with the interpretation of others. VA:Re7.1.5	
6	7	8	
Identify and interpret works of art or design that reveal how people live around the world and what they value. VA:Re7.1.6	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued. VA:Re7.1.7	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. VA:Re7.1.8	

Responding

VA:Re7.2

Anchor Standard	Perceive and analyze artistic work.		
Enduring Understanding	Visual imagery influences understanding of and responses to the world.		
Essential Question	What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?		
PK	K	1	2
Distinguish between images and real objects. VA:Re7.2.Pk	Describe what an image represents. VA:Re7.2.K	Compare images that represent the same subject. VA:Re7.2.1	Categorize images based on expressive properties. VA:Re7.2.2
3	4	5	
Determine messages communicated by an image. VA:Re7.2.3	Analyze components in visual imagery that convey messages. VA:Re7.2.4	Identify and analyze cultural associations suggested by visual imagery. VA:Re7.2.5	
6	7	8	
Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. VA:Re7.2.6	Analyze multiple ways that images influence specific audiences. VA:Re7.2.7	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions. VA:Re7.2.8	

Responding

VA:Re8.1

Anchor Standard	Interpret intent and meaning in artistic work.		
Enduring Understanding	People gain insights into meanings of artworks by engaging in the process of art criticism.		
Essential Question	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 vocabularies help us understand and interpret works of art?		
PK	K	1	2
Interpret art by identifying and describing subject matter. VA:Re8.1.Pk	Interpret art by identifying subject matter and describing relevant details. VA:Re8.1.K	Interpret art by categorizing subject matter and identifying the characteristics of form. VA:Re8.1.1	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form. VA:Re8.1.2
3	4	5	
Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood. VA:Re8.1.3	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media. VA:Re8.1.4	Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. VA:Re8.1.5	
6	7	8	
Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. VA:Re8.1.6	Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. VA:Re8.1.7	Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. VA:Re8.1.8	

Responding

VA:Re9.1

Anchor Standard	Apply criteria to evaluate artistic work.		
Enduring Understanding	People evaluate art based on various criteria.		
Essential Question	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?		
PK	K	1	2
Select a preferred artwork. VA:Re9.1.Pk	Explain reasons for selecting a preferred artwork. VA:Re9.1.K	Classify artwork based on different reasons for preferences. VA:Re9.1.1	Use learned art vocabulary to express preferences about artwork. VA:Re9.1.2
3	4	5	
Evaluate an artwork based on given criteria. VA:Re9.1.3	Apply one set of criteria to evaluate more than one work of art. VA:Re9.1.4	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts. VA:Re9.1.5	
6	7	8	
Develop and apply relevant criteria to evaluate a work of art. VA:Re9.1.6	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria. VA:Re9.1.7	Create a convincing and logical argument to support an evaluation of art. VA:Re9.1.8	

Connecting

VA:Cn10.1

Anchor Standard	Synthesize and relate knowledge and personal experiences to make art.		
Enduring Understanding	Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. -		
Essential Question	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 art-making?		
PK	K	1	2
Explore the world using descriptive and expressive words and art-making. VA:Cn10.1.Pk	Create art that tells a story about a life experience. VA:Cn10.1.K	Identify times, places, and reasons by which students make art outside of school. VA:Cn10.1.1	Create works of art about events in home, school, or community life. VA:Cn10.1.2
3	4	5	
Develop a work of art based on observations of surroundings. VA:Cn10.1.3	Create works of art that reflect community cultural traditions. VA:Cn10.1.4	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making. VA:Cn10.1.5	
6	7	8	
Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making. VA:Cn10.1.6	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community. VA:Cn10.1.7	Make art collaboratively to reflect on and reinforce positive aspects of group identity. VA:Cn10.1.8	

Connecting

VA:Cn11.1

Anchor Standard	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Enduring Understanding	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.		
Essential Question	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?		
PK	K	1	2
Recognize that people make art. VA:Cn11.1.Pk	Identify a purpose of an artwork. VA:Cn11.1.K	Understand that people from different places and times have made art for a variety of reasons. VA:Cn11.1.1	Compare and contrast cultural uses of artwork from different times and places. VA:Cn11.1.2
3	4	5	
Recognize that responses to art change depending on knowledge of the time and place in which it was made. VA:Cn11.1.3	Through observation, infer information about time, place, and culture in which a work of art was created. VA:Cn11.1.4	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. VA:Cn11.1.5	
6	7	8	
Analyze how art reflects changing times, traditions, resources, and cultural uses. VA:Cn11.1.6	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. VA:Cn11.1.7	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity. VA:Cn11.1.8	

New Jersey Core Curriculum Content Standards for Visual Arts

The New Jersey Core Curriculum Content Standards for Visual Arts has largely remained unchanged since its last iteration in 2009. With the completion of the National Core Arts Standards in 2014, the NJCCCS for Visual Arts underwent review. The NCAS remained aligned to the 1994 National Standards for Arts Education and structurally reflected the art processes as defined by the NAEP Arts Education Assessment Framework of 2008, the NJCCCS for Visual Arts underwent not change. It can be noted that the 2014 National Core Arts Standards may impact future iterations of the NJCCCS for Visual Art (NJCCCS Introduction, n.d.).

<p style="text-align: center;">Standard 1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual art.</p>			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p style="text-align: center;">2 All students will progress towards basic literacy</p>	The basic elements of art and principles of design govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.
	Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
<p style="text-align: center;">5 All students will demonstrate basic literacy</p>	Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.
<p style="text-align: center;">8 All students will demonstrate competency</p>	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8.D.1	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.
	The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	1.1.8.D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.

<p style="text-align: center;">Standard 1.2 History of the Arts and Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p style="text-align: center;">2 All students will progress towards basic literacy</p>	Dance, music, theater, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theater, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theater, and visual art reflect, and are affected by, past and present cultures.
<p style="text-align: center;">5 All students will demonstrate basic literacy</p>	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theater, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theater, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theater, and visual art from diverse cultures throughout history.

Standard 1.2 History of the Arts and Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
8 All students will demonstrate competency	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theater, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theater, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theater, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

Standard 1.3
Performance

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p style="text-align: center;">P All students attain foundational skills that progress towards basic literacy</p>	<p>Each art medium has its own materials, processes, skills, and technical application methods.</p>	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
		1.3.P.D.2	Create two- and three-dimensional works of art while exploring color, line, shape, form, texture, and space.
		1.3.P.D.3	Use vocabulary to describe various art forms (e.g. photographs, sculpture), artists (e.g. illustrator, sculptor, photographer), and elements in the visual arts.
		1.3.P.D.4	Demonstrate a growing ability to represent experiences, thoughts, and ideas through a variety of age-appropriate materials and visual art media using memory, observation, and imagination.
		1.3.P.D.5	Demonstrate planning, persistence, and problem-solving skills while working independently, or with others, during the creative process.
		1.3.P.D.6	Create more recognizable representations as eye-hand coordination and fine motor skills develop.

Standard 1.3
Performance

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p align="center">2</p> <p align="center">All students will progress towards basic literacy</p>	Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space as well as a variety of art mediums and application methods.
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies, used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and media.

**Standard 1.3
Performance**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p align="center">5 All students will demonstrate basic literacy</p>	The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g. cubist, surrealist, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g. realism, surrealism, abstract/nonobjective, conceptual) using age-appropriate terminology, and experiment with various compositional approaches influenced by these groups.
	The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging, by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.
	There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.

Standard 1.3
Performance

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p align="center">8</p> <p align="center">All students will demonstrate competency</p>	Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and artmaking techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.

Standard 1.4 Aesthetic Responses and Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
A. Aesthetic Responses			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p>P All students attain foundational skills that progress towards basic literacy</p>	<p>Each arts discipline offers distinct opportunities to observe, experience, interpret, appreciate, and respond to works of art and beauty in the everyday world.</p> <p>(CPI 1.4.P.A.1-3 and 5-6 refers to dance, music, and theater.)</p>	1.4.P.A.4	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
<p>2 All students will progress towards basic literacy</p>	<p>Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p>	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

Standard 1.4 Aesthetic Responses and Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
A. Aesthetic Responses			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
5 All students will demonstrate basic literacy	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

Standard 1.4 Aesthetic Responses and Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
A. Aesthetic Responses			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
<p style="text-align: center;">8</p> <p style="text-align: center;">All students will demonstrate competency</p>	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

Standard 1.4 Aesthetic Responses and Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
B. Critique Methodologies			
By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
2 All students will progress towards basic literacy	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the making subject or theme in works of dance, music, theatre, and visual art.

Standard 1.4

Aesthetic Responses and Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

B. Critique Methodologies

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
5 All students will demonstrate basic literacy	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Standard 1.4

Aesthetic Responses and Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

B. Critique Methodologies

By the end of grade...	Content Statement	CPI #	Cumulative Progress Indicator
8 All students will demonstrate competency	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

Visual Arts

Course Descriptions

Pre K and Kindergarten

The fine arts program offers opportunities for all children in kindergarten to become familiar with the basic elements of art (line, shape, form, color, value, texture, and space) through a variety of art materials. Students will be introduced to domain-specific vocabulary that will help them to communicate ideas and feelings while supporting the enhancement of core academic subjects.

1st Grade

The fine arts program offers opportunities for all children in 1st grade to build upon their basic knowledge of the elements of art as they are introduced to the principles of design (unity, rhythm, balance, emphasis, pattern, movement, and contrast) through the exploration of new art mediums. Students will utilize domain-specific vocabulary in order to communicate ideas and feelings while supporting the enhancement of core academic subjects.

2nd Grade

The fine arts program offers opportunities for children in 2nd grade to apply knowledge of the elements of art and principles of design to develop analytical skills and visual awareness. Students will use literary sources to generate ideas for works of art in two-dimensional and three-dimensional form.

3rd Grade

The fine arts program offers opportunities for children in 3rd grade to become familiar with various styles of multicultural art within an historical context. They are encouraged to express themselves both individually and cooperatively. Students will utilize domain-specific vocabulary in order to communicate ideas and feelings while supporting the enhancement of core academic subjects.

4th Grade

The fine arts program offers opportunities for children in 4th grade to continue their exploration of various art mediums as they distinguish between abstract and realistic aesthetic properties. Still maintaining personal expression, units will be added based on central themes, helping to develop cultural and historical awareness.

Visual Arts

Course Descriptions

(continued)

5th Grade

The goal of the fine arts program in fifth grade is to make students aware of whom they are as individuals and their connection to the world around them. Students will begin to incorporate technology in the creation of art, encouraging them to utilize observational and higher order thinking skills. They will explore risk-taking as part of the learning process and supports the enhancement of core academic subjects.

6th Grade

The goal of the fine arts program in sixth grade is to focus on developing individual style in an environment that encourages risk-taking as part of the learning process. The creative process will focus on the selection of appropriate art materials and tools associated with various genres of art.

7th Grade

The goal of the fine arts program in seventh grade is to promote visual literacy and understanding, through the application of art mediums and art media, as it fosters a deep appreciation for the world of art. Students explore the use of both verbal and written critique. Students use their knowledge of art as a bridge in the retention of information studied in the core academic subjects.

8th Grade

The goal of the fine arts program in eighth grade is to explore the connection between science, technology, engineering, art, and mathematics (STEAM). Students will explore career opportunities in art as they develop an individual sense of self-awareness.

Year at a Glance

Year at a Glance Kindergarten

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Identify primary and secondary colors. Identify warm and cool colors. Explain how color is evident in everyday life.	NJCCCS Visual Arts: 1.1.2.D.1 1.3.2.D.5 1.4.2.B.2 Math CCSS: K.G.A.1 K.G.A.2 K.G.B.6	Explore: OK GO "Primary Colors" (YouTube) Mouse paint.mov (YouTube) <i>Mousepaint</i> by Ellen Stoll Walsh <i>My Many Colored Days</i> by Dr. Seuss <i>Purple, Green, and Yellow</i> by Robert Munsch	Study: Piet Mondrian Vincent Van Gogh	Create: A fall tree using warm colors. A color wheel demonstrating how primary colors make secondary colors. A collage rainbow using torn pieces of paper.	Reflect: Verbal evaluation of personal work. (like/dislike and why)
MP 2	Identify basic geometric shapes. Explain how shapes are evident in everyday life.	NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.3.2.D.1 1.3.2.D.2 1.3.2.D.3 1.3.2.D.4 1.3.2.D.5 1.4.2.A.4 1.4.2.B.1 1.4.2.B.2 Math CCSS: K.G.A.1 K.G.A.2 K.G.B.6	Explore: Have Fun Teaching <i>Shape Song</i> (YouTube) Iken Edu <i>Shapes</i> (YouTube) <i>The Gingerbread Man</i> by Barbara McClintock <i>In the Town</i> by Roger Priddy	Study: Wassily Kandinsky Pablo Picasso	Create: A Kandinsky-inspired circle project. Snowmen made from geometric shapes. A robot collage using rectangles, squares, and circles. Gingerbread houses with different shaped candy.	Reflect: Verbal response to peer work using positive critique methods.
MP 3	Identify properties of line. Identify symmetry. Identify and recognize horizontal and vertical lines	NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.2 1.3.2.D.1 1.3.2.D.2 1.3.2.D.3 1.3.2.D.5 1.4.2.A.2 1.4.2.A.4 1.4.2.B.1 Math CCSS: K.G.A.1 K.G.A.2 K.G.B.6	Explore: Iken Edu <i>Basic Math: Learn About Lines</i> (YouTube) <i>Harold and the Purple Crayon</i> by Crockett Johnson <i>Joan Miro</i> Getting to Know the World's Greatest Artists Series by Mike Venezia <i>Are You My Mother?</i> by P.D. Eastman	Study: Wassily Kandinsky Cy Twombly Kenneth Noland Joan Miro	Create: A paper strip sculpture. An abstract line drawing with horizontal and vertical lines. Symmetrical birdhouses.	Reflect: Verbal response to historical works. Make up a story about the bird who lives in your bird house.
MP 4	Create patterns using color, shape, and line.	NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.2 1.3.2.D.1 1.3.2.D.2 1.3.2.D.3 1.3.2.D.5 1.4.2.A.2 1.4.2.A.4 1.4.2.B.1 Math CCSS: K.G.A.1 K.G.A.2 K.G.B.6	Explore: Iken Edu <i>Mathematics: Learn About Pattern Making</i> (YouTube) <i>There's a Monster in My Closet</i> by Mercer Mayer	Study: Wayne Thiebaud Pablo Picasso	Create: A paper weaving A patterned monster design A Thiebaud-inspired patterned cakes. A <i>Three Musicians</i> -inspired drawing.	Reflect: Written response to a chosen work of art. Write down what kind of cake you have created and what is the occasion?

*Adaptable to PreK when developmentally appropriate.

Year at a Glance

1st Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	<p>Recognize primary and secondary colors</p> <p>Identify complementary colors</p> <p>Introduce basic geometric shapes found in nature</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.3.2.D.1 1.4.2.A.4 1.4.2.B.2</p> <p>Math CCSS: 1.G.A.1 1.G.A.2</p> <p>NJCCCS Science: 5.1.4.A.1</p>	<p>Explore:</p> <p>Prism Art</p> <p><i>Prism</i> (YouTube)</p> <p>Art For Kids Hub <i>Color Wheel</i> (YouTube)</p> <p><i>ROYGBIV and the Color Wheel</i> by Mike Kelly</p>	<p>Study:</p> <p>Pablo Picasso</p> <p>Wassily Kandinsky</p> <p>Mark Rothko</p> <p>Bruce Gray "Prism"</p> <p>Peter Erskine-Solar Spectrum Sculptor</p>	<p>Create:</p> <p>Prisms of color inspired by ROYGBIV.</p> <p>Abstract mood painting based on various genres of music.</p> <p>Using triangles to make prism patterns.</p>	<p>Reflect:</p> <p>Discuss how an artist uses color to communicate emotion.</p> <p>Critique peer work and identify the use of color.</p>
MP 2	<p>Utilize the elements of art to create patterns in nature</p> <p>Explain how shapes are used in historical works</p> <p>Recognize how form is connected to shape</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.3.2.D.1 1.3.2.D.3 1.3.2.D.5 1.4.2.A.4 1.4.2.B.2</p> <p>Math CCSS: 1.G.A.1 1.G.A.2</p>	<p>Explore:</p> <p><i>What is a Tangram Puzzle?</i> (YouTube)</p> <p><i>Grandfather Tang's Story</i> by Ann Tompert</p>	<p>Study:</p> <p>Egyptian Pyramids</p> <p>Native American clay pots</p> <p>Alexander Calder</p>	<p>Create:</p> <p>Egyptian pyramids</p> <p>Clay pinch pots</p> <p>Birds inspired by Alexander Calder</p> <p>Tangram designs</p>	<p>Reflect:</p> <p>Compare and contrast the use of shape in artworks from diverse cultures.</p> <p>Create a story about your bird.</p>
MP 3	<p>Recognize symmetry and identify balance in a composition.</p> <p>Apply various properties of line in a composition.</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.3.2.D.1 1.3.2.D.3 1.3.2.D.5 1.4.2.A.4 1.4.2.B.1 1.4.2.B.2</p> <p>Math CCSS: 1.G.A.1 1.G.A.2</p>	<p>Explore:</p> <p><i>Intro to Symmetry: All About Symmetry for Kids</i> by FreeSchool (You Tube)</p> <p><i>What is Symmetry in Nature?</i> by Bobbie Kalman</p>	<p>Study:</p> <p>Paul Klee</p> <p>Wassily Kandinsky</p> <p>Kenneth Noland</p> <p>Joan Miro</p> <p>Lois Mailou Jones</p> <p>African mask samples</p>	<p>Create:</p> <p>Draw a cactus plant with line direction as the focus.</p> <p>Patterned cat with line variation.</p> <p>African mask showing symmetry and balance.</p> <p>Line of symmetry landscape showing reflection in water.</p>	<p>Reflect:</p> <p>Discuss how symmetry and balance are used in a composition.</p> <p>Explain how line is used in their artwork.</p>
MP 4	<p>Create works of art that embody the elements of art and principles of design.</p> <p>Recognize pattern in historical works of art.</p> <p>Identify texture and patterns in nature.</p> <p>Employ verbal and visual vocabulary in critique.</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.2.2.A.1 1.3.2.D.1 1.3.2.D.2 1.3.2.D.3 1.3.2.D.5 1.4.2.A.4 1.4.2.B.1 1.4.2.B.2</p> <p>Math CCSS: 1.G.A.1</p> <p>NJCCCS Science: 5.1.4.A.1</p>	<p>Explore:</p> <p><i>Using Artwork to Compare and Contrast</i> by Kartman (Mimio Lesson)</p> <p>Native American Parfleche samples</p> <p><i>Van Gogh Getting to Know the World's Greatest Artists Series</i> by Mike Venezia</p>	<p>Study:</p> <p>Vincent Van Gogh</p> <p>Native American works with tribal patterns</p>	<p>Create:</p> <p>Texture landscape using a variety found materials.</p> <p>Bouquet of flowers collage</p> <p>Patterned butterflies</p> <p>Paper parfleche with native american symbols</p>	<p>Reflect:</p> <p>Use vocabulary to interpret personal works of art in a written response.</p> <p>Discuss how pattern is found in nature.</p> <p>Compare and contrast culturally and historically diverse works of art.</p>

Year at a Glance

2nd Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	<p>Apply knowledge of color in the creation of original works of art.</p> <p>Identify and recognize neutral colors in nature.</p> <p>Distinguish the use of color found in diverse works of art.</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.2.2.A.2 1.3.2.D.2 1.3.2.D.3 1.3.2.D.4 1.3.2.D.5</p> <p>Math CCSS: 2.G.A.1 2.G.A.2 2.G.A.3</p>	<p>Explore:</p> <p>Molas - https://www.youtube.com/watch?v=1fLgqqj0D9c</p> <p>https://www.pinterest.com/kerrifavor/art-room-molas/</p>	<p>Study:</p> <p>Images of molas</p> <p>Native American Indian art work. (Dreamcatchers and the stories behind them)</p> <p>Images of owls for reference</p>	<p>Create:</p> <p>Paper mola of layered colors</p> <p>Native American Indian Dream catchers.</p> <p>Clay Owls using model magic or air dry clay.</p>	<p>Reflect:</p> <p>Venn Diagram on a realistic image vs. an abstract image.</p> <p>Journal entry on dreamcatcher lesson.</p> <p>Evaluation form on the process of creating the clay owl. Critique your work and switch with a classmate.</p>
MP 2	<p>Apply knowledge of shape in the creation of original works of art.</p> <p>Distinguish the use of color found in diverse works of art.</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.2.2.A.2 1.3.2.D.2 1.3.2.D.3 1.3.2.D.4 1.3.2.D.5</p> <p>Math CCSS: 2.G.A.1 2.G.A.2</p>	<p>Explore:</p> <p>African jewelry and pattern</p> <p>Pablo Picasso: Cubist Art Lesson (You Tube) https://www.youtube.com/watch?v=RINf5XZDcQs</p> <p><i>Paul Klee Getting to Know the World's Greatest Artists Series by Mike Venezia</i></p>	<p>Study:</p> <p>African necklaces</p> <p>Pablo Picasso</p> <p>Paul Klee</p>	<p>Create:</p> <p>African paper plate necklaces using shapes and color for pattern.</p> <p>Rolled paper bead necklace.</p> <p>A cubist portrait inspired by Pablo Picasso.</p> <p>Create rocket ships and an outer space collage.</p>	<p>Reflect:</p> <p>Discuss what shapes you used to make your cubist portrait.</p> <p>Journal entry on how repeating shapes and color can create a pattern.</p>
MP 3	<p>Recognize properties of line</p> <p>Demonstrate space in a composition using overlapping techniques in relation to line</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.2.2.A.2 1.3.2.D.2 1.3.2.D.3 1.3.2.D.4 1.3.2.D.5</p> <p>Math CCSS: 2.G.A.1 2.G.A.3</p>	<p>Explore:</p> <p>elementaryartroom.blogspot (Japanese Kimono)</p> <p><i>Hearts by Jim Dine</i></p> <p><i>Paul Cezanne Getting to Know the World's Greatest Artists Series by Mike Venezia</i></p> <p>"Happy Birthday Paul Cezanne" from Deep Space Sparkle</p>	<p>Study:</p> <p>Japanese kimonos</p> <p>Paul Cezanne</p> <p>Jim Dine</p>	<p>Create:</p> <p>Create a replica of a Japanese kimono using various line to create pattern.</p> <p>Create a mixed media bird's nest using recycled materials and scraps of paper.</p> <p>Still life composition of fruit.</p> <p>Create heart designs inspired by Jim Dine.</p>	<p>Reflect:</p> <p>Create a written response on the your Japanese kimono and why you chose the pattern and color.</p> <p>Do research on particular bird and what their eggs look like.(robin's egg blue).</p>
MP 4	<p>Utilize knowledge of the elements of art and the principles of design.</p>	<p>NJCCCS Visual Arts: 1.1.2.D.1 1.1.2.D.2 1.2.2.A.1 1.2.2.A.2 1.3.2.D.2 1.3.2.D.3 1.3.2.D.4 1.3.2.D.5</p> <p>Math CCSS: 2.G.A.1 2.A.G.2</p>	<p>Explore:</p> <p><i>Japanese Celebrations: Cherry Blossoms, Lanterns and Stars!</i> by Betty Reynolds</p> <p>www.pinterest.com/patty_palmer2/gustav-klimt-art-projects-for-kids/ (Info on Gustav Klimt)</p> <p>Pinterest: Wayne Thiebaud for Kids</p>	<p>Study:</p> <p>Japanese art</p> <p>Wayne Thiebaud</p> <p>Gustav Klimt</p>	<p>Create:</p> <p>Create a Japanese cherry blossom painting using red and white paint.</p> <p>Coiled lollipops on a craft stick from model magic and watercolor paint for color.</p> <p>Gustav Klimt inspired tree using gold paint and various color pieces for shape and pattern.</p>	<p>Reflect:</p> <p>Discuss what happens when you add a neutral color (black, white, brown) to another color.</p> <p>Journal entry on your artwork with details on your color choices as related to flavor appearance.</p> <p>Evaluation/critique form on your Gustav Klimt interpretation.</p>

Year at a Glance

3rd Grade

	Unit Goals	Standards	Assessments			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Identify how color is used for function versus decoration in various works of art	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.1 1.2.5.A.2 1.2.5.A.3 1.3.5.D.1 1.3.5.D.3 1.3.5.D.4 1.4.5.A.1 1.4.5.A.2	Math CCSS: 3.G.A.1 Explore: Van Gogh interior design Wayne Thiebaud Ice Cream Cones 6 Amazing Art Projects that Incorporate Writing (The Art of Education) Cardboard sculptures	Study: Vincent Van Gogh Wayne Thiebaud	Create: Interior Design: Pop-Up Van Gogh Chair project Create your own ice cream flavors Cardboard Name Sculptures	Reflect: Journal entry: How would you design your own room and what would you choose? Sample writing, How does color effect reflect your mood?
MP 2	Identify how shape can be used to express meaning in various genres of art	NJCCCS Visual Arts: 1.1.5.D.1 1.2.5.A.1 1.2.5.A.2 1.3.5.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.4.5.A.1 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2	Math CCSS: 3.G.A.1 Explore: <i>The Greek Design Book-Designs from the Age of Alexander the Great</i> by Bradford Hamann Samples of African silhouette Charles DeMuth painting- "I Saw the Figure 5 in Gold" Images of various cowboy boots	Study: History behind Greek urns and Alexander the Great African landscape and native animals Charles DeMuth	Create: Ancient Greek urns on wax paper using symbols or people of the country to adorn the vase (black marker and gold paint). African silhouette using chalk pastel for sunset and black paint for animal. Create an overlapping design with a number. Design your own cowboy boot with lines, patterns, shapes, and as many colors as your want.	Reflect: Give a critique on a classmates art project and give point on what you like about their work. Explain the process of creating the African silhouette. Discuss why you chose the number for the Charles DeMuth project. (that was your favorite age and why.)
MP 3	Identify how line can be used to create patterns and symbols to express purpose and meaning in art	NJCCCS Visual Arts: 1.1.5.D.1 1.2.5.A.1 1.2.5.A.2 1.3.5.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.4.5.A.1 1.4.5.B.3	Math CCSS: 3.G.A.1 Explore: folk art and landscapes (foreground, middle ground, and background).	Study: Brief history on folk art and how it originated among the common people of a nation or region and reflects their traditional culture,	Create: "A Crazy Hair Day" line drawing. A portrait of a face with various kinds of line, symbols, and patterns to make the hair unique to each image. Folk Art Landscape using shapes and lines to fill in the spaces of the landscape.	Reflect: Write about your landscape and how you designed the foreground, middle ground, and background.
MP 4	Collaborate in the creation of works of art using multiple art mediums.	NJCCCS Visual Arts: 1.1.5.D.1 1.2.5.A.1 1.2.5.A.2 1.2.5.A.3 1.3.5.D.1 1.3.5.D.2 1.3.5.D.5 1.4.5.A.1 1.4.5.A.3	Math CCSS: 3.G.A.1 Explore: Samples of quilts and patterns. View images of food wrappers and talk about advertising and labels.	Study: History of African American culture and how quilts were used to send messages. Pop Art Artists: Roy Lichtenstein Andy Warhol	Create: Group art project where each student draws a 1/4 of a circle using various colors and patterns to adorn the piece. Class puts together to make one large quilt. Draw your favorite candy bar. Display together as "My Favorite Junk Food".	Reflect: Class discussion how art can be combined to make one large display. Writing piece on "What is your favorite snack?"

Year at a Glance
4th Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Recognize a range of values within the light , dark, and middle color spectrums and how they are evident in everyday life and masterworks of art.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 4.G.A.2 4.G.A.3	Explore: Mixing white or black to a hue (tints and shades) Folk Art Mexican Art	Study: JMW Turner Emil Nolde Laurel Burch House of Blues and folk art Oaxaca vs. Folk artist	Create: A silhouette drawing of trees with focus on tints and shades 3D Laurel Burch inspired cat with patterns and lots of color 3D model Magic sculpture of Oaxacan animal	Reflect: Have students create a journal writing about the process of mixing white and black to color and what are the results. Evaluation form to fill out on the process of creating the 3D cat. Compare and contrast work of Mexican artists and Folk artists. Discuss the contributions to the visual art.
MP 2	Differentiate the use of shape and form in two and three-dimensional master works of art and everyday life.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 4.G.A.1 4.G.A.3	Explore: The Cubist movement vs. Realist Work Abstract paintings Organic shapes vs. Geometric shapes	Study: Pablo Picasso Japanese Sumi-e painting Koi fish	Create: Picasso Cubist inspired portrait Colorful 3D Koi Fish adhered to paper that has been painted to look like water. Ink blot creatures- Create new creature out of blotches of india ink.	Reflect: Journal response to how cubism is different from realism. Compare and contrast two masterworks of art. Have student critique each other's work using terms from the elements and principles of design Make up a story about your ink blot creature.
MP 3	Demonstrate how the elements of art and the principles of design are used to depict universal themes throughout history in various cultures and mediums.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 4.G.A.1 4.G.A.3	Explore: Stained glass architecture throughout history Instruments used in jazz music. Listen to jazz music as inspiration Harlem Renaissance	Study: Louis Comfort Tiffany Frank Lloyd Wright Romare Bearden	Create: Create stained glass abstract design with tin foil on cardboard. "All That Jazz"- Collage, assemblage, painting, or 3D project of instruments inspired by jazz music.	Reflect: Talk about which geometric shapes were used in your design and how they played a part in the overall composition. Choose a Romare Bearden painting and write a critique about it.
MP 4	Recognize ways in which artists have used both the elements of art and the principles of design throughout history	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 4.G.A.2 4.G.A.3	Explore: Various types of flowers along with scale and proportion. Cartooning	Study: Georgia O'Keeffe Cartoon artists	Create: Ceramic flower reliefs inspired by Georgia O'Keeffe combining pattern, color, and texture Flip Books using students' choice of subject matter.	Reflect: Have students look up certain types of flowers and record information about the particular flower they chose to create. Journal writing entry creating a story about the characters in the flip book.

Year at a Glance
5th Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Compare and contrast complimentary colors of differing values found in the natural world and utilized in diverse works of art from various cultures	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.1 1.2.5.A.2 1.2.5.A.3 1.3.5.D.1 1.3.5.D.2 1.3.5.D.4 1.4.5.A.1 1.4.5.A.2 1.4.5.A.3 1.4.5.B.3 Math CCSS: 5.G.B.3 5.G.B.4	Explore: Native American use of feathers in their culture Mexican Day of the Dead	Study: Julie Thompson Mexican sugar skull art	Create: Feather Watercolor: pen and ink painting-line drawing of feathers filled in with multiple patterns and painted with watercolor. (Possible extensions: leaf painting or Dreamcatchers) Day of the Dead Skulls: Two- or three-dimensional using various art mediums.	Reflect: Discuss how things in nature can be used to create art. Recall someone in your family who has passed away and write about a good memory you have about them.
MP 2	Compare and contrast the properties of shape and form found in various cultures and in everyday life.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 5.G.B.3 5.G.B.4	Explore: Sun and Moon celestial dreams Folk Art Cubism Chinese use of paper in art and culture.	Study: Laurel Burch Pablo Picasso Chinese Lanterns	Create: Laurel Burch-Sun and Moon Celestial Dreams-painting, drawing, collage, or assemblage project of the sun and the moon inspired by Laurel Burch Asian Lanterns-3D paper lanterns adorned with Chinese landscape and nature drawings.	Reflect: Writing entry on which you like better, night time or day time. Recall a fond memory. Journal reflection on your asian lantern using terminology from the elements and principles of design.
MP 3	Distinguish between various properties of line and how it relates to balance and proportion in two and three-dimensional works of art.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 5.G.B.3 5.G.B.4	Explore: The use of a ruler to create line and measurement in a composition. Observation how mathematical proportions are used in master works of art.	Study: Monet Vincent Van Gogh Edward Hopper Ansel Adams Frank Lloyd Wright	Create: Perspective drawing of a room, art gallery, street with the use of parallel and perpendicular lines. 3D Stand-up Architectural Building/City drawings on oaktag paper. (Possible extension to lesson: Group project putting all the buildings together to make on large city display.)	Reflect: Writing entry places in buildings in your neighborhood or city.
MP 4	Compare and contrast how materials found in everyday life. Compare and contrast visual texture and implied texture in two and three-dimensional works of art.	NJCCCS Visual Arts: 1.1.5.D.1 1.1.5.D.2 1.2.5.A.2 1.2.5.A.3 1.3.3.D.1 1.3.5.D.2 1.3.5.D.3 1.3.5.D.4 1.3.5.D.5 1.4.5.A.2 1.4.5.A.3 1.4.5.B.2 1.4.5.B.3 Math CCSS: 5.G.B.3 5.G.B.4	Explore: Art using recycled materials Earth Day	Study: Recycled material artists: <i>10 Artists Working with Recycled Materials</i>	Create: Recycled magazine paper bowls Broken CD Mosaic-a mosaic of broken CD pieces using a simple shape as the focus.	Reflect: Make an informed aesthetic response to an artwork based on structural arrangement and use specific arts terminology to give that response.

Year at a Glance
6th Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Identify how warm and cool colors communicate a given emotion in a social, historical, and/or political context.	NJCCCS Visual Arts: 1.1.8.D.1 1.2.8.A.3 1.3.8.D.1 1.3.8.D.2 1.3.8.D.3 1.4.8.A.1 1.4.8.A.6 CCSS ELA: WHST 6-8.7 RST 6-8.7	Explore: Warm and cool colors Graffiti art Murals Abstract Art	Study: Jackson Pollock Pablo Picasso Banksy's graffiti art	Create: An abstract collage based on a particular feeling or emotion. A collaborative graffiti name wall.	Reflect: Use VoiceThread to document a student's critique of a work of art. Argue the position of graffiti as an art form by drawing support from two opposing points of view.
MP 2	Employ creative thinking through the use of various materials in the creation of non-objective art.	NJCCCS Visual Arts: 1.2.8.A.3 1.3.8.D.1 1.3.8.D.2 1.3.8.D.3	Explore: Non-objective art Organic and geometric shape Form Monochromatic color schemes Harmony and unity	Study: Wassily Kandinsky Henri Matisse	Create: A non-objective monochromatic painting using similar organic or geometric shapes that emphasize the principle of harmony. A free-form wire sculpture covered in nylons and then painted.	Reflect: Describe challenges associated with the creation of art. Analyze peer work for creative use of the elements of art and principles of design.
MP 3	Utilize the expressive potential of line to communicate an idea.	NJCCCS Visual Arts: 1.1.8.D.1 1.1.8.D.2 1.3.8.D.1 1.3.8.D.2	Explore: Line Photography Murals Mixed media	Study: Keith Haring Lascaux cave paintings Wassily Kandinsky	Create: An expressive line composition using mixed media and photography (ex. a black and white open-mouth portrait with lines coming out). A large-scale Keith Haring-inspired collaborative mural.	Reflect: Compare and contrast the use of symbolic line in various works of art throughout history. Outline an action plan in the creation of collaborative art.
MP 4	Manipulate proportion in the creation of two and three dimensional works of art.	NJCCCS Visual Arts: 1.2.8.A.2 1.3.8.D.1 1.3.8.D.2 1.4.8.B.1	Explore: Proportion Balance Installation art Sculpture Emphasis	Study: Roy Lichtenstein Claes Oldenburg Alberto Giacometti	Create: An expressive black and white portrait with action words incorporated into the image. A clay sculpture of a small object made large.	Reflect: Explain how changes in proportion effects the meaning of a work of art. Use a checklist to critique the craftsmanship of original works of art.

Year at a Glance
7th Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Discern the thematic content of various works of art.	NJCCCS Visual Arts: 1.2.8.A.3 1.3.8.D.1 1.3.8.D.2 1.3.8.D.4 1.3.8.D.5 1.4.8.A.1 1.4.8.A.5	Explore: Themes in art Bookmaking Murals	Study: Diego Rivera Pablo Picasso	Create: A collaborative mural depicting love and war by creating small drawings depicting each theme. An accordion fold book decorated around a central theme.	Reflect: Compare and contrast thematic content in a variety of styles of art. Written essay comparing and contrasting the depiction of a particular theme expressed in two different works of art (ex. love, war, family, etc.)
MP 2	Explore the use of technology in the creation of an original work of art.	NJCCCS Visual Arts: 1.2.8.A.1 1.2.8.A.2 1.2.8.A.3 1.3.8.D.6 1.4.8.A.5 1.4.8.A.6 1.4.8.B.1	Explore: Parody Adobe Photoshop and Illustrator Modern Art Line Text as art.	Study: Shepard Fairey Damien Hirst	Create: A "Keep Calm and Carry On" poster parody An "Instant Impressionist" picture utilizing the pointillism tool in Adobe Photoshop and a simple landscape drawing. An expressive line composition using the line and text path tool in Adobe Illustrator.	Reflect: Explain what a parody is and why they are effective means of communication. Evaluate the effectiveness of art by comparing the artist's technical proficiency and the work's content. Discuss the ethical implications of digital
MP 3	Apply knowledge of the elements of art and principles of design to solve visual problems using mixed media.	NJCCCS Visual Arts: 1.1.8.D.2 1.3.8.D.1 1.3.8.D.2 1.4.8.A.2 1.4.8.A.4 1.4.8.A.7 1.4.8.B.1	Explore: Repetition Unity Form & function Recycled art	Study: Louise Nevelson Alexander Calder	Create: A paper sculpture using repetitive forms. A decorative ceramic cup that demonstrates both form and function. A simple woven basket using recycled paper or	Reflect: Compare and contrast utilitarian and non-utilitarian works of art. Analyze the structure of a work of art and discern its function.
MP 4	Differentiate the use of the elements of art and principles of design in diverse historical and cultural contexts.	NJCCCS Visual Arts: 1.1.8.D.2 1.2.8.A.2 1.3.8.D.1 1.3.8.D.2 1.3.8.D.5	Explore: Cultural art Symbolism Pattern	Study: Lascaux cave paintings Aborigines Dot paintings Japanese Gyotaku (fish prints)	Create: A collaborative mock cave painting. An Aborigines-inspired dot painting. A decorative print of a fish using silicone fish casts or styrofoam plates.	Reflect: Compare and contrast the use of the elements of art and principles of design across cultures. Draw connections between original artwork and that of the specific culture.

Year at a Glance
8th Grade

	Student Learning Objective(s) (SLOs)	Standards	Assessment			
			The Creative Process	History of the Arts and Culture	Performance	Aesthetic Responses and Critique Methodologies
MP 1	Identify illustration as a career path and its importance in society	NJCCCS Visual Arts: 1.3.8.D.1 1.3.8.D.2 1.3.8.D.6 CCSS ELA: WHST.6-8.2	Explore: Illustration Theme Unity	Study: Maurice Sendak Eric Carle Ezra Jack Keats E.B. Lewis Faith Ringgold	Create: A re-invention of a selected children's book cover using colored pencils or watercolors. A character study for an invented storybook or comic strip character.	Reflect: Describe the creative process of developing a particular character.
MP 2	Identify graphic design as a career path and its importance in society.	NJCCCS Visual Arts: 1.2.8.A.1 1.3.8.D.1 1.3.8.D.2 1.3.8.D.6 1.4.8.A.7	Explore: Graphic design Typeface Composition Layout	Study: Paula Scher Milton Glaser	Create: A self-expressive magazine cover using themselves as the content. A new label for an old product.	Reflect: Explain what is eye-catching in advertising using domain specific terminology.
MP 3	Identify architecture as a career path and its importance in society.	NJCCCS Visual Arts: 1.1.8.D.2 1.3.8.D.1 1.3.8.D.3 1.4.8.A.6 1.4.8.D.7 1.4.8.B.2	Explore: Architecture Balance Line Symmetry Perspective Installation Art	Study: Taj Mahal Parthenon Eiffel Tower Vietnam Vet Memorial Richard Serra ARTlantic	Create: A drawing of a selected building or monument A cardboard relief of a selected building or monument A perspective drawing showing the interior view of an ideal room. A design for an installation art piece drawn onto a photocopy of a particular landscape.	Reflect: Describe the comparative differences in the architectural design of public buildings throughout history. Analyze the significance of location for installation art. Examine peer artwork in a positive, written critique.
MP 4	Identify photography as a career path and its importance in society.	NJCCCS Visual Arts: 1.1.8.D.1 1.2.8.A.1 1.2.8.A.3 1.3.8.D.1 1.3.8.D.3 1.3.8.D.6 1.4.8.A.1 1.4.8.B.1	Explore: Photography Composition Light and shadow Thematic content Realism	Study: Dorothea Lange Ansel Adams	Create: A black and white portrait wearing sunglasses with a drawn inlay inside of the lens showing what the student is "viewing". A series depicting three views of one particular object (Wide shot, close-up, super close-up) and have students arrange the shots on a display board.	Reflect: Map innovations in photography using a timeline. Create a personal criteria for evaluating works of art (ex. "I believe art should have/be...").

5E Lesson Planning

5E Model

LESSON INFORMATION (Lesson Name, Unit, Date)		
BIG IDEA (Essential Question)		Individual unit goal presented in the form of a question.
OBJECTIVES		Skill set students will attain per lesson. Written as a three-part behavioral objective: -What they will do? -How will they do it? -How will it be measured? (<i>Students will be able to...</i>)
CROSS CURRICULAR CONTENT		How does your lesson relate to other core academic subjects? (<i>STEAM, ELA, History</i>)
TECHNOLOGY		What technology did you use in the presentation of the lesson? (<i>PowerPoint, Lady Bug, Mimio, YouTube, etc.</i>)
5E	ENGAGEMENT	Opening activity that catches the students' interest for the lesson. (<i>Images, video, warm-up activity</i>)
	EXPLANATION	Step-by-step instruction of the lesson. (<i>Demonstration, direct instruction, procedures</i>)
	EXPLORATION	What the students will be doing. (<i>Projects, hands-on learning, use of skill set</i>)
	ELABORATION	Application of an understanding of the lesson. (<i>Aesthetic response, critique, reflection</i>)
	EVALUATION	Assessment of student learning. (<i>Teacher observation, rubrics, journal response, tests/quizzes</i>)
MODIFICATIONS/ACCOMMODATIONS		How will the lesson be modified for students with diverse needs? (<i>ESL, special needs, inclusion</i>)

5E Model Sample Lesson

SELF-PORTRAITS GRADE 2		
BIG IDEA (ESSENTIAL QUESTION)		How does our community affect our personal interests? How does collaboration expand the creative process? What makes artwork meaningful to us?
OBJECTIVES		Students will be able to... Demonstrate how art shapes, influences, and reflects personal and cultural meaning through the creation of a self-portrait, with a score of S or better on the art rubric.
NJCCCS for Visual Arts		The Creative Process 1.1.2.D.2. Identify elements of art and principles of design in specific works of art and explain how they are used
TECHNOLOGY/ CROSS CURRICULAR CONTENT		-Use of a YouTube video on how to create a self-portrait for kids. -Use of internet to research how famous artists have incorporated images of themselves into their own artwork.
5E	ENGAGEMENT	-View and discuss various portraits and self-portraits of people and artists. Teacher directed questions: -What is the difference between portraits and self-portraits? -What are some common characteristics between the two? -How does a person's personal experience determine how they view themselves?
	EXPLANATION	-Teacher will demonstrate to students on how to draw a self-portrait by discussing symmetry. -Teacher will express to students how the portrait should reflect a personal interest of their own through clothing, expression or marking on the face, or background.
	EXPLORATION	-Students collaboratively brainstorm multiple approaches to creating a self-portrait. -Students select from provided materials to create a self-portrait. -Students create a symmetrical self-portrait that visually communicates something about the student's personal experiences and/or interests.
	ELABORATION	-Students present their art works and discuss why they are meaningful to them. -Students examine the student created self-portraits, discuss the visual traits, and identify similarities that might result in groups. -Students group artwork according to these similarities and share their reasons for placing them in a particular group.
	EVALUATION	Those students who demonstrate a clear understanding of the lesson will: -Select a variety of materials to create a self-portrait. -Use learned vocabulary to articulate feeling about personal interests within self portrait. -Share why their work is meaningful to them.
MODIFICATIONS/ ACCOMMODATIONS		-Present instruction/resources verbally and visually. -Modify tools and materials for use by students with disabilities. -Adjust timelines to provide additional time for students with disabilities to complete work. -Provide various means through which students with disabilities can communicate their ideas or questions. -Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
















Instructional Materials

Art Rubric

Name: _____

Grade/Teacher: _____

Project: _____

LESSON OBJECTIVE			
PROJECT COMPLETION			
FOLLOWING DIRECTIONS			
CLASSROOM BEHAVIOR			
PRIDE IN WORK			

Your project total:

What did you like or not like about the project?

Art Rubric AND Self Reflection

Name: _____ Date: _____

Grade/Teacher: _____

Project: _____

	U	S	O
Lesson Objective Score:	I have not completed ANY of the lesson objectives, or I have only completed some of them.	I have completed more than one of lesson objectives, but not all of them.	I have completed all of the lesson objectives.
Project Completion Score:	I have completed less than half of my project	I have completed more than half of my project.	I have completed my whole project.
Following Directions Score:	I have followed very few of the directions given.	I followed most of the directions given.	I followed all of the directions given.
Classroom Behavior Score:	I did not follow the classroom rules, and had to be corrected many times by the teacher.	I followed some of the classroom rules, and had to be corrected a few times by the teacher.	I followed all of the classroom rules, and was not corrected by the teacher for my behavior.
Pride in Work Score:	I am not proud of how my project turned out.	I like how my project turned out, but I feel I like I could have done better.	I am very proud of my work, and I feel that I did my very best.

What did I learn from doing this project?

Exit Slip

Name:



Today, I learned about . . .

Name:



Today, I learned about . . .

Name:



Today, I learned about . . .

Resources

Lesson and Project Resources

artofed.com
artprojectsforkids.com
cassiestephens.blogspot.jp
dalimoustache.blogspot.com
deepspaceparkle.com
destiny.acboe.org
elementaryartroom.blogspot.com
greenbayart.room.blogspot.com
incredibleart.org
thatartistwoman.org
mrspicassosartroom.blogspot.com
onceuponanartroom.com
pinterest.com

Visual Aids

artchive.com
incredibleart.org/gallery
youtube.com

Online Art Activities

metmuseum.org
ihartart.edublogs.org/art-links/
mrsnewman.net/museumfun.htm

Professional Development

Art Education 2.0 (arted20.ning.com)

An online professional learning community of art educators.

Art of Education (artofed.com)

“Ridiculously Relevant” web-based professional development courses

National Art Educators Association (arteducators.org)

National Conference held yearly each spring

New Jersey Art Educators (njae.com)

State Conference held yearly each fall

Noyes Museum @ the Arts Garage

Opportunities available to showcase student work

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