

Hoboken Public Schools

**Pre-AP Visual Arts Module 1 Curriculum
Grade 6**



Pre-AP Visual Arts Module 1 Grade 6

SCHOOLS

HOBOKEN PUBLIC

Course Description

Where do creative ideas come from? This module answers that question, introducing students to the ways that artists generate new work based on their own lives and experiences, other works of art, and materials found in the world around them.

Each of the three units focuses on a different broad category of source material: material as a source, art as source, and the everyday as source. They offer instructional guidance in facilitating processes of artistic research, analysis, experimentation, and iteration or revision in creating a finished work.

Throughout the course, students have opportunities to practice the four areas of focus for Pre-AP Arts: analysis and interpretation, peer-to-peer dialogue, experimentation, and reflective writing. In these lessons they experiment by considering several approaches to creating before they analyze and interpret their own work and the work of their peers to determine how to proceed. Reflective writing prompts and peer-to-peer feedback help students clarify their thinking about their work and consider alternative approaches.

As this course may be implemented in a range of introductory-level art courses, the media and techniques employed in the lessons have been left relatively open. In the first unit, students create a 3-D sculpture from found materials, and in the second and third units, students make 2-D portrait based work using materials and processes.

Interdisciplinary Connections

Throughout this course, students are exposed to a multitude of cross curricular opportunities that cover a spectrum of artistic approaches. The most significant being the connection with History, Language Arts, and Career Readiness, Life Literacies, and Key Skills. This is accomplished through discussing artists throughout history and present day as well as the cultural or social impact they have made in the field. There are opportunities through classroom discussions to link projects to everyday life and career skill sets as students explore how artists generate new work based on their own lives and experiences. This allows students opportunities to develop their own visual language which speaks to their engagement in broader cultural conversations. Thematic coursework within the learning cycles is designed to help students find purpose and direction for their own discovery. It encourages students to generate new insights and to synthesize new relationships between ideas. Having interdisciplinary connections enables students to develop critical thinking and problem-solving skills, organizational, planning, goal setting, research, idea formation, and observational skills, while also nurturing creativity and innovation.

DEI, Disabled, and LBGTQ Representation

Within this course there is evidence of integration of the contributions of persons with disabilities and lesbian, gay, bisexual, and or transgender people. Additionally, Diversity, Equity, and Inclusion are celebrated in this course to promote our culturally diverse student population as it is imperative that every student can relate to and sees themselves represented with the overall curriculum that is taught.

The framework of this course allows students abilities to have choices in the texts read, artists studied and projects created that represent multiple identities, perspectives, and experiences. The resources are multimodal in nature so that students can engage in print, images, sounds, performances, or video opportunities. This in turn promotes maximum student engagement and achievement as learning procedures connect students to social concerns, while raising critical questions related to race, socioeconomic status, gender, sexual orientation, religion, language, and sustainability.

This is evident within units of study that include but are not limited to artists such as:

- David Hockney** - LGBTQ artist
- Andy Warhol** - LGBTQ artist
- Macon Reed** - LGBTQ installation artist/sculptor
- Jessy Park** - disabled artist
- Pepon Osorio** - Puerto Rican-American sculptor
- Bill Traylor** - Outsider African American Artist, escaped slavery
- Dox Thrash** - African-American printmaker
- Jacob Lawrence** - African-American painter
- Jean-Michel Basquiat** - African-American painter
- Malick Sidibe** - African photographer
- Seydou Keite** - African photographer
- Diane Arbus** - Jewish-American woman, disabled photographer
- Marisol** - Venezuelan-American woman, sculptor
- Martha Rosler** - Jewish-American woman, video artist
- Nikki de Saint-Phalle** - French woman, pop artist
- Kara Walker** - African-American woman, installation
- Alma Thomas** - African-American woman, painter
- Kehinde Wiley** - African-American, LGBTQ painter

Arts Education and Social and Emotional Learning Framework Connections

Artistic Process SEL Competency Enduring Understanding Essential Questions

Artistic Process	SEL Competency	Enduring Understanding	Essential Questions
Create	Self-Awareness	One's feelings, thoughts, personal traits, strengths and challenges influence the creative process.	How does the awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas?

Create	Self-Management	Artists recognize the skills needed to generate, refine and complete creative ideas in order to achieve their goals.	How does overcoming obstacles during the creative process impact the refinement and completion of an artistic work?
Create	Relationship Skills	Artists are able to explain their intent and creative choices in constructive ways.	How do social skills, social norms, and maintaining healthy relationships influence the creative process?
Perform/ Present/ Produce	Self-Awareness	Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.	How do varying degrees of self-confidence affect the performance/presentation/production of artistic works?
Perform/ Present/ Produce	Social Awareness	Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.	How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?
Perform/ Present/ Produce	Responsible Decision-Making	Artists develop practices for decision making that enable them to realize their creative work in constructive ways.	How do artists use problem solving and critical thinking skills to impact the quality of their presentation/performance/production?

Respond	Self-Management	When responding to artistic works, the perception, interpretation, and application of criteria builds capacity to persevere and overcome barriers to achieve one's goals.	How do perceptions, interpretations, and application of criteria affect one's view of artistic works?
Respond	Relationship Skills	Responding to artistic works develops capacity for positive communication and constructive conflict resolution.	How do artists communicate intent through artistic works to engage the audience and provoke conversations?
Connect	Self-Awareness	Through individual connections in the arts personal strengths, traits and challenges are recognized.	How does handling daily artistic tasks build self-awareness?
Connect	Social Awareness	Artists synthesize knowledge (personal, societal, cultural, and historical) and life experiences to recognize and identify the thoughts, feelings, and perspectives of others.	How does engaging in the arts cultivate and demonstrate awareness of the various differences among individuals?

Course Resources

1. [New Jersey Arts Standards](#)
2. [SELARTS](#)
3. Pre-AP Visual Arts Teacher Resources, College Board, 2021.
4. Donovan, Tara. Untitled (Plastic Cups). Stacked plastic cups.
Donovan, Tara. Untitled (Styrofoam Cups). 2008. Styrofoam cups and glue.
[Tara Donovan | Pace Gallery](#)
5. Goldsworthy, Andy. Sycamore leaves edging to the roots of a sycamore tree. 2013. Sycamore leaves, dirt, and other organic materials. [Andy Goldsworthy's Ephemeral Works: Artwork that is a testament to passing time | The Independent](#)
6. Steinhilber, Dan. Untitled. 2005. Cardboard boxes and hand trucks. [Dan Steinhilber | Joan Mitchell Foundation](#)
7. Serra, Richard. *Verblist*. 1967-68. Pencil on two sheets of paper. [Richard Serra. Verb List. 1967 | MoMA](#)
8. Botticelli, Sandro. *Judith with the Head of Holofernes*. C. 1497-1500. Oil and tempera on panel. [Judith met het hoofd van Holofernes. Sandro Botticelli. ca. 1497 - ca. 1500 -](#)

- [Rijksmuseum](#)
9. Fragonard, Jean-Honore. *The Swing*. C. 1767-1768. Oil on canvas. [Jean-Honoré Fragonard. The Swing – Smarthistory](#)
 10. Sherman, Cindy. *Untitled #228*. 1990. Chromogenic color print. [MoMA | Cindy Sherman. Untitled, Number 228. 1990](#)
 11. Shonibare, Yinka. *The Swing (after Fragonard)*. 2001. Mixed-media installation. ['The Swing \(after Fragonard\)', Yinka Shonibare CBE, 2001 | Tate](#)
 12. Kalman, Maira. Pair of Slippers. In *My Favorite Things*, by Maora Kalman. New York: Harper Design, 2014.
 13. Pair of Slippers. USA. 1830s Textiles. [Pair of Slippers](#)
 14. Schutz, Dana. *Sneeze 3*. 2002. Oil on canvas. [Sneeze | icaboston.org](#)

Pacing Guide

Unit #	Unit Title	NJ Standards	Resources	Unit Duration
1	Material as Source	1.5.8.Cr1 1.5.8.Cr2 1.5.8.Cr3 1.5.8.Pr4 1.5.8.Re7 1.5.8.Re8 1.5.8.Cn10	Pre-AP Visual Arts Teacher Resources, College Board, 2021. Donovan, Tara. <i>Untitled (Plastic Cups)</i> . Stacked plastic cups. Donovan, Tara. <i>Untitled (Styrofoam Cups)</i> . 2008. Styrofoam cups and glue. Tara Donovan Pace Gallery Goldsworthy, Andy. <i>Sycamore leaves edging to the roots of a sycamore tree</i> . 2013. Sycamore leaves, dirt, and other organic materials. Andy	3 weeks

			<p>Goldsworthy's Ephemeral Works: Artwork that is a testament to passing time The Independent</p> <p>Steinhilber, Dan. Untitled.2005. Cardboard boxes and hand trucks. Dan Steinhilber Joan Mitchell Foundation</p> <p>Serra, Richard. <i>Verblast</i>. 1967-68. Pencil on two sheets of paper. Richard Serra. Verb List. 1967 MoMA</p>	
2	Art as Source	<p>1.5.8.Cr1</p> <p>1.5.8.Cr2</p> <p>1.5.8.Cr3</p> <p>1.5.8.Pr4</p> <p>1.5.8.Pr5</p> <p>1.5.8.Re7</p> <p>1.5.8.Re8</p> <p>1.5.8.Re9</p> <p>1.5.8.Cn11</p>	<p>Pre-AP Visual Arts Teacher Resources, College Board, 2021.</p> <p>Botticelli, Sandro. <i>Judith with the Head of Holofernes</i>. C. 1497-1500. Oil and tempera on panel. Judith met het hoofd van Holofernes. Sandro Botticelli. ca. 1497 - ca. 1500 - Rijksmuseum</p> <p>Fragonard, Jean-Honore. <i>The Swing</i>. C. 1767-1768. Oil on canvas. Jean-Honoré Fragonard, The Swing – Smarthistory</p> <p>Sherman, Cindy. <i>Untitled #228</i>. 1990. Chromogenic color print. MoMA Cindy Sherman. Untitled. Number 228. 1990</p> <p>Shonibare, Yinka. <i>The Swing (after Fragonard)</i>. 2001. Mixed-media</p>	4 weeks

			installation. 'The Swing (after Fragonard)', Yinka Shonibare CBE. 2001 Tate	
3	The Everyday as Source	1.5.8.Cr1 1.5.8.Cr2 1.5.8.Cr3 1.5.8.Pr4 1.5.8.Pr5 1.5.8.Re7 1.5.8.Re8 1.5.8.Re9 1.5.8.Cn10	Pre-AP Visual Arts Teacher Resources, College Board, 2021. Kalman, Maira. Pair of Slippers. In <i>My Favorite Things</i> , by Maora Kalman. New York: Harper Design, 2014. Pair of Slippers. USA. 1830s Textiles. Pair of Slippers Schutz, Dana. <i>Sneeze 3</i> . 2002. Oil on canvas. Sneeze icaboston.org	3 weeks

Unit 1 - Material as Source

Unit 1 Timeframe: 3 weeks

Unit 1 Overview

In this unit, students will create found-object sculptures by considering the qualities of everyday materials-either manufactured or organic-that can be explored and transformed through 3-D building techniques. This unit highlights the role of material exploration and experimentation in generating and refining creative ideas: Students will gather 100 of the same material to use in their sculptures, and they will be guided in experimenting with a range of methods for attaching these components before selecting the best methods based on their own materials and purpose. Students will then examine the works of Tara Donovan, Dan Steinhilber, and Andy Goldsworthy to consider the range of ways contemporary artists create work from found materials, and they'll apply what they learned by creating found-object sculptures of their own.

Resources

1. [New Jersey Arts Standards](#)
2. [SELARTS](#)
3. Pre-AP Visual Arts Teacher Resources, College Board, 2021.
4. Pre-AP Visual Arts Teacher Resources, College Board, 2021.
5. Donovan, Tara. Untitled (Plastic Cups). Stacked plastic cups.
Donovan, Tara. Untitled (Styrofoam Cups). 2008. Styrofoam cups and glue.

[Tara Donovan | Pace Gallery](#)

6. Goldsworthy, Andy. Sycamore leaves edging to the roots of a sycamore tree. 2013. Sycamore leaves, dirt, and other organic materials. [Andy Goldsworthy's Ephemeral Works: Artwork that is a testament to passing time | The Independent](#)
7. Steinhilber, Dan. Untitled.2005. Cardboard boxes and hand trucks. [Dan Steinhilber | Joan Mitchell Foundation](#)
8. Serra, Richard. *Verblist*. 1967-68. Pencil on two sheets of paper. [Richard Serra. Verb List. 1967 | MoMA](#)

Essential Questions

- What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
- How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
- 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?
- 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?
- How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
- What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
- How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Enduring Understandings

- Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit

of creative art-making goals.

- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences

Exemplar Unit Objectives

- Students will be able to brainstorm ways that they have seen art made with non-typical art supplies, by think-pair-sharing with a partner, after reviewing a few picture examples on a Ricoh board.
- Students will be able to interpret installations from found objects, by observing picture images of their own, after understanding through class discussions that art can be made from all kinds of materials.
- Students will be able to debate in small groups the meaning of "Artistic Literacy" what makes something "art", by relating examples to the idea of transformation of materials, after understanding that unconventional uses of materials is what makes these examples art.
- Students will be able to refine one or more attachment methods for creating their final sculptures, after experimenting with multiple attachment methods and figuring out which were structurally secure and visually interesting, after selecting 50 or more found objects over the past few class periods.
- Students will be able to examine if there are advantages, disadvantages, or risks to titling or "not" titling works of art, by reflecting on the four anchor works and their titles or lack thereof, after finalizing their structured sculpture.

Integration of Computer Science and Design Thinking

- 8.2.8.ED.2: Identify the steps in the design process that could be used to solve a problem.

- 8.2.8.ED.3: Develop a proposal for a solution to a real-world problem that includes a model (e.g., physical prototype, graphical/technical sketch).
- 8.2.8.ED.5: Explain the need for optimization in a design process.
- 8.2.8.ED.6: Analyze how trade-offs can impact the design of a product.
- 8.2.8.ED.7: Design a product to address a real-world problem and document the iterative design process, including decisions made as a result of specific constraints and trade-offs (e.g., annotated sketches).
- 8.2.8.NT.4: Explain how a product designed for a specific demand was modified to meet a new demand and led to a new product.
- 8.2.8.ETW.1: Illustrate how a product is upcycled into a new product and analyze the short- and long-term benefits and costs.

Standards Addressed

Artistic Process	Anchor Standards	Codes	Standards
Creating	Anchor Standard 1: Generating and conceptualizing ideas	1.5.8.Cr1	a. Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
Creating	Anchor Standard 2: Organizing and developing ideas	1.5.8.Cr2	a. Demonstrate persistence and willingness to experiment and take risks during the artistic process. c. Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
Creating	Anchor Standard 3: Refining and completing products	1.5.8.Cr3	a. Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic

			statement.
Presenting	Anchor Standard 4: Selecting, analyzing, and interpreting work.	1.5.8.Pr4	a. Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
Responding	Anchor Standard 7: Perceiving and analyzing products.	1.5.8.Re7	a. Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.
Responding	Anchor Standard 8: Interpreting intent and meaning	1.5.8.Re8	a. 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.
Connecting	Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	1.5.8.Cn10	a. Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

Differentiation

- **Special Education Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment
- **English Language Learners**
 - Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- **504 Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
- **Skills Fragile Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment
- **Advanced Students**
 - Invite students to explore different perspectives on a topic of study and compare

- Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- Encourage students to explore more advanced skills
- Students act as a classroom leader and model assignments

Assessments

- **Formative:**
 - *Open-ended questions*
 - *Brainstorming*
 - *Class discussions*
 - *Observations*
 - *Skill practice activities*
 - *Self-assessments*
 - *Peer-assessments*
 - *Exit tickets*
 - *Technical skills*
 - *Creativity*
- **Summative:**
 - *"Found Object Sculpture"*

21st Century Skills

- Critical thinking
- Communication skills
- Creativity
- Problem solving
- Perseverance
- Collaboration
- Self-direction
- Innovation skills
- Thinking skills
- Flexibility
- Initiative
- Productivity

Interdisciplinary Connections

Career Readiness, Life, Literacies, and Key Skills

- 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.
- 9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.
- 9.4.8.CI.2: Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products (e.g., W.6.8).
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
- 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3: Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
- 9.4.8.IML.4: Ask insightful questions to organize different types of data and create meaningful visualizations.
- 9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).
- 9.4.8.IML.13: Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1).

Language Arts

- 06-08.RH.02 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
 - 06.RS.07 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
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Unit 2 - Art as Source

Unit 2 Timeframe: 4 weeks

Unit 2 Overview

In this unit, students examine contemporary and historical works that demonstrate how artists interpret and adapt the work of others to generate new work. By the end of this unit, students will have created a 2-D self-portrait based on a historical portrait of their choosing. Whereas in the first unit students used sculpture materials to generate ideas for their work, here they are responding to the historical, social, and cultural implications of specific artworks to make meaning. Students are introduced to strategies of cultural critique and contemporary artists' use of *appropriation* through class discussions, research, and written exercises, guiding them through an exploration of how they might apply their own sense of identity to a chosen historical portrait.

Resources

1. [New Jersey Arts Standards](#)
2. [SELARTS](#)
3. Pre-AP Visual Arts Teacher Resources, College Board, 2021.
4. Botticelli, Sandro. *Judith with the Head of Holofernes*. C. 1497-1500. Oil and tempera on panel. [Judith met het hoofd van Holofernes, Sandro Botticelli, ca. 1497 - ca. 1500 - Rijksmuseum](#)
5. Fragonard, Jean-Honore. *The Swing*. C. 1767-1768. Oil on canvas. [Jean-Honoré Fragonard, The Swing – Smarthistory](#)
6. Sherman, Cindy. *Untitled #228*. 1990. Chromogenic color print. [MoMA | Cindy Sherman. Untitled, Number 228, 1990](#)
7. Shonibare, Yinka. *The Swing (after Fragonard)*. 2001. Mixed-media installation. ['The Swing \(after Fragonard\)', Yinka Shonibare CBE, 2001 | Tate](#)

Essential Questions

- What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
- How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
- 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?
- 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?
- 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.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- 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?
- 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?

Enduring Understanding

- Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
- 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?
- How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
- What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
- People evaluate art based on various criteria.

- People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Exemplar Unit Objectives

- Students will be able to observe first impressions of Sherman and Botticelli anchor works, by taking turns describing the images to someone else in the class who does not see them and explaining what material the artists used to create the pieces, after discussing as a class the Italian Renaissance time period.
- Students will be able to identify aspects of *The Swing* that Shonibare kept and those he altered, by comparing and contrasting the two anchor works for similarities and differences, after understanding what appropriation is in art work and the historical time period of 1767 in France.
- Students will be able to synthesize their ideas and findings of the portrait chosen, by explaining the Who? What? When? Where? and Why? of the portrait they studied, after discussing what makes their work intriguing, beautiful, or troubling.
- Students will be able to choose what materials to use to create a 2-D self-portrait, by considering which aspects of the original portrait are most interesting, after generating an idea of how they may alter features when creating the new portrait.
- Students will be able to create three to five sketches of ideas for a self-portrait based on their chosen historical example, by using the SCAMPER brainstorming process, after generating ways in which they can substitute new elements (swapping of facial features, relocating location) through class discussions.
- Students will be able to create self portraits based on a historical example that incorporate visual clues to the original work, by substituting new elements when making a new portrait, after choosing their source images as their inspiration.
- Students will be able to create self portraits based on a historical example that incorporate visual clues to the original work, by adapting, modifying, or substituting elements of a portrait using the process of cut-paper collage, digital collage, or painting, after choosing their source images as their inspiration.
- Students will be able to peer evaluate each other's work, by presenting the self portraits to the class providing a praise, question, and prompt format, after completing historical portraits.

Integration of Computer Science and Design Thinking

- 8.2.8.ED.2: Identify the steps in the design process that could be used to solve a problem.
- 8.2.8.ED.3: Develop a proposal for a solution to a real-world problem that includes a model (e.g., physical prototype, graphical/technical sketch).
- 8.2.8.ED.5: Explain the need for optimization in a design process.
- 8.2.8.ED.6: Analyze how trade-offs can impact the design of a product.
- 8.2.8.ED.7: Design a product to address a real-world problem and document the iterative design process, including decisions made as a result of specific constraints and trade-offs (e.g., annotated sketches).

- 8.2.8.NT.4: Explain how a product designed for a specific demand was modified to meet a new demand and led to a new product.
- 8.2.8.ETW.1: Illustrate how a product is upcycled into a new product and analyze the short- and long-term benefits and costs.

Standards Addressed

Artistic Process	Anchor Standards	Codes	Standards
Creating	Anchor Standard 1: Generating and conceptualizing ideas	1.5.8.Cr1	a. Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
Creating	Anchor Standard 2: Organizing and developing ideas	1.5.8.Cr2	a. Demonstrate persistence and willingness to experiment and take risks during the artistic process. b. Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics. c. Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
Creating	Anchor Standard 3: Refining and completing products	1.5.8.Cr3	a. Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement.
Presenting	Anchor Standard 4: Selecting, analyzing, and interpreting work.	1.5.8.Pr4	a. Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
Presenting	Anchor Standard 5: Developing and	1.5.8.Pr5	a. Individually or collaboratively prepare and present

	refining techniques and models or steps needed to create products.		theme-based artwork for display and formulate exhibition narratives
Responding	Anchor Standard 7: Perceiving and analyzing products.	1.5.8.Re7	b. Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
Responding	Anchor Standard 8: Interpreting intent and meaning	1.5.8.Re8	a. 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.
Responding	Anchor Standards 9: Applying criteria to evaluate products	1.5.8.Re9	a. Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
Connecting	Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	1.5.8.Cn11	a. Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.

Differentiation

- **Special Education Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment
- **English Language Learners**
 - Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- **504 Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
- **Skills Fragile Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment

- **Advanced Students**

- Invite students to explore different perspectives on a topic of study and compare
- Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- Encourage students to explore more advanced skills
- Students act as a classroom leader and model assignments

Assessments

- **Formative:**

- *Open-ended questions*
- *Brainstorming*
- *Class discussions*
- *Observations*
- *Skill practice activities*
- *Self-assessments*
- *Peer-assessments*
- *Exit tickets*
- *Technical skills*
- *Creativity*

- **Summative:**

- *"Portrait Influenced by a Work From Art History"*

21st Century Skills

- Critical thinking
- Communication skills
- Creativity
- Problem solving
- Information literacy
- Technology skills and digital literacy
- Innovation skills
- Thinking skills
- Flexibility
- Productivity

Interdisciplinary Connections

Career Readiness, Life, Literacies, and Key Skills

- 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.
- 9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.
- 9.4.8.CI.2: Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products (e.g., W.6.8).
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
- 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3: Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
- 9.4.8.IML.4: Ask insightful questions to organize different types of data and create meaningful visualizations.
- 9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).
- 9.4.8.IML.13: Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1).

Social Studies

- 6.3.8.CIVICPI.4 Investigate the roles of political, civil, and economic organizations in shaping people's lives and share this information with individuals who might benefit from this information
- 6.3.8.CIVICPR.1 Analyze primary sources to explain how democratic ideas in the United States developed from the historical experiences of ancient societies, England, and the North American colonies.
- 6.3.8.CIVICPI.2 Evaluate the extent to which different forms of government reflect the history and values of various societies (e.g., monarchy, democracy, republic, dictatorship).
- 6.3.8.CIVICPR.1 Analyze primary sources to explain how democratic ideas in the United States developed from the historical experiences of ancient societies, England, and the North American colonies.
- 6.3.8.CIVICPR.3 Take a position on an issue in which fundamental ideals and principles are in conflict (e.g., liberty, equality).

- 6.1.8.CIVPI.3.C Distinguish the powers and responsibilities of citizens, political parties, interest groups, and the media in a variety of governmental and nongovernmental contexts.
- 6.1.8.HISUP.3.B Examine the roles and perspectives of various socioeconomic groups (e.g., rural farmers, urban craftsmen, northern merchants, and southern planters), African Americans, Native Americans, and women during the American Revolution, and determine how these groups were impacted by the war.
- 6.2.8.HISCC.1.C Describe how the development of both written and unwritten languages impacted human understanding, development of culture, and social structure.
- 6.2.8.HISCC.3.A Determine the extent to which religion, economic issues, and conflict shaped the values and decisions of the classical civilizations.

Language Arts

- 06-08.RH.02 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- 06.RS.07 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

Unit 3 - The Everyday as Source

Unit 3 Timeframe: 3 weeks

Unit 3 Overview

In this unit, students look at their own everyday lives and activities as source material for works of art. Throughout these lessons, students use sketchbooks and photographic documentation of their daily routines as a source of themes, ideas, and concepts to draw on as they make works of art that share aspects of their identities with others. Anchor works are linked with prompts for short exercises in sketchbooks that document aspects of students' daily lives and routines. These will allow students to generate source material for unconventional self-portraits. Students will then find ways to build on and transform this source material into a new creative work and will end the unit with a reflective writing piece.

Resources

1. [New Jersey Arts Standards](#)
2. [SELARTS](#)
3. Pre-AP Visual Arts Teacher Resources, College Board, 2021.
4. Kalman, Maira. Pair of Slippers. In *My Favorite Things*, by Maora Kalman. New York: Harper Design, 2014.
5. Pair of Slippers. USA. 1830s Textiles. [Pair of Slippers](#)
6. Schutz, Dana. *Sneeze 3*. 2002. Oil on canvas. [Sneeze | icaboston.org](#)

Essential Questions

- What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
- How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
- 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?
- 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?
- 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?
- How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
- What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
- 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?
- How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Enduring Understanding

- Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and

interact with objects, places, and design that define, shape, enhance, and empower their lives.

- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
- 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.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- People evaluate art based on various criteria.
- Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Exemplar Unit Objectives

- Students will be able to synthesize how Maria Kalman transformed her source materials, by discussing as a class how everyday objects and routines can become source material for works of art, after being introduced to her work as an artist and viewing her creations through picture images.
- Students will be able to identify everyday items that could go into a “museum of their life”, by recalling why these objects are important to them and what they reveal about them as a person, after being introduced to Maria Kalman’s work and viewing her creations through picture images of everyday items that inspired her.
- Students will be able to document one day in their lives, by creating a series of 10 drawings or photographs that showcase things they find interesting, after being introduced to Maria Kalman’s work and viewing her creations through picture images of everyday items that inspired her.
- Students will be able to analyze the ways that everyday actions and rituals can be the basis of works of art, just like objects, by using sketchbooks to document everyday activities and rituals personal to them that they can use to inform their own art making, after being introduced to the works of painter Dana Schutz and describing her painting *Sneeze 3*.
- Students will be able to select specific everyday activities or rituals that are personal to them to create a small series of images, by starting rough 2-D sketches, after referring to ideas generated from the google form such as eating breakfast or practicing a sport.
- Students will be able to analyze their visual journal of drawings of everyday observations they have collected, by selecting one idea captured in the sketchbook based on Kalman

and Schtz’s pieces that will be used as inspiration for a new work of art, after reflecting on different types of source materials used throughout the marking period.

- Students will be able to create a final piece of artwork based off of an everyday activity, by experimenting with tools figuring out how they can help with the piece develop, after choosing a piece of artwork and identifying a plan for completion.

Integration of Computer Science and Design Thinking

- 8.2.8.ED.2: Identify the steps in the design process that could be used to solve a problem.
- 8.2.8.ED.3: Develop a proposal for a solution to a real-world problem that includes a model (e.g., physical prototype, graphical/technical sketch).
- 8.2.8.ED.5: Explain the need for optimization in a design process.
- 8.2.8.ED.6: Analyze how trade-offs can impact the design of a product.
- 8.2.8.ED.7: Design a product to address a real-world problem and document the iterative design process, including decisions made as a result of specific constraints and trade-offs (e.g., annotated sketches).
- 8.2.8.NT.4: Explain how a product designed for a specific demand was modified to meet a new demand and led to a new product.
- 8.2.8.ETW.1: Illustrate how a product is upcycled into a new product and analyze the short- and long-term benefits and costs.

Standards Addressed

Artistic Process	Anchor Standards	Codes	Standards
Creating	Anchor Standard 1: Generating and conceptualizing ideas.	1.5.8.Cr1	b. Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.
Creating	Anchor Standard 2: Organizing and developing ideas.	1.5.8.Cr2	c. Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
Creating	Anchor Standard 3: Refining and completing products.	1.5.8.Cr3	a. Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement.
Presenting	Anchor Standard 4: Selecting, analyzing, and interpreting work.	1.5.8.Pr4	a. Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.

Presenting	Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	1.5.8.Pr5	a. Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.
Responding	Anchor Standard 7: Perceiving and analyzing products.	1.5.8.Re7	b. Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
Responding	Anchor Standard 8: Interpreting intent and meaning.	1.5.8.Re8	a. 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.
Responding	Anchor Standards 9: Applying criteria to evaluate products	1.5.8.Re9	a. Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
Connecting	Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	1.5.8.Cn10	a. Generate ideas to make art individually or collaboratively to positively reflect a group's identity

Differentiation

- **Special Education Students**
 - Extended time for revisions
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 - Skill modification allowance or alternate assessment
- **English Language Learners**
 - Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- **504 Students**
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 - Invite students to explore different perspectives on a topic of study and compare
 - Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
 - Encourage students to explore more advanced skills
 - Students act as a classroom leader and model assignments

Assessments

- **Formative:**
 - *Open-ended questions*
 - *Brainstorming*
 - *Class discussions*
 - *Observations*
 - *Skill practice activities*
 - *Self-assessments*
 - *Peer-assessments*
 - *Exit tickets*
 - *Technical skills*
 - *Creativity*
- **Summative:**
 - *"Everyday Objects & Routines in Works of Art Drawings"*
 - *"Written Reflection" Five paragraph self reflection*

21st Century Skills

- Critical thinking
- Communication skills
- Creativity
- Problem solving
- Perseverance
- Collaboration
- Information literacy
- Technology skills and digital literacy
- Innovation skills
- Thinking skills
- Flexibility
- Initiative

- Productivity

Interdisciplinary Connections

Career Readiness, Life, Literacies, and Key Skills

- 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.
- 9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.
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- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products (e.g., W.6.8).
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- 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3: Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
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- 9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).
- 9.4.8.IML.13: Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1).

Language Arts

- 06.W.02.C Use appropriate transitions to clarify the relationships among ideas and concepts.
- 06.W.02.F Provide a concluding statement or section that follows from the information or explanation presented.
- 06.W.03.D Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- 06.W.04 Produce clear and coherent writing in which the development, organization, voice, and style are appropriate to task, purpose, and audience.

