

# **Egg Harbor City Public Schools**

## **New Jersey Core Curriculum Content Standards for Visual and Performing Arts - Art**

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**Table of Contents**

<b>Introduction:</b>	3
<b>Curriculum Design:</b>	7
<b>Accommodation/Modification Chart:</b>	8
◇ Special Education - IEP	
◇ 504 Plan	
◇ English Language Learners	
◇ Basic Skills	
◇ Gifted and Talented	
<b>Assessments/Materials/Pacing Guidelines:</b>	13
<b>Interdisciplinary Connections:</b>	18
◇ LAL/ELA	
◇ Math	
◇ Science (Climate Change)	
◇ Technology	
◇ Social Studies	
◇ World Languages	
◇ Health and Physical Education	
◇ Media Arts	
<b>Integration of 21st Century Skills Through NJCLS</b>	24
1. Financial Literacy	
2. Career Awareness, Exploration, Planning, & Preparation	
3. Career Readiness, Life Literacy, & Key Skills	
4. Integration of Technology Through NJCLS	
<b>Diversity &amp; Inclusion:</b>	34
◇ Amistad Law, Holocaust Law	
◇ LGBTQ+ and Disabilities Awareness	
◇ Asian American and Pacific Islanders	
<b>Social Emotional Learning:</b>	37
<b>Visual and Performing Art Standards:</b>	41
<b>Glossary:</b>	48
<b>Assessment Resources:</b>	59
<b>INTRODUCTION</b>	

# 2020 New Jersey Student Learning Standards – Visual and Performing Arts

## *Visual and Performing Arts*

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for postsecondary success.

The New Jersey Student Learning Standards – Visual and Performing Arts are designed to promote lifelong artistic literacy and fluency and are guided by the mission and vision statements that follow.

### *Mission*

To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

### *Vision*

All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;

- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The New Jersey Student Learning Standards for Visual and Performing Arts (NJSLS-VPA) describe the expectations for literacy and fluency in five artistic disciplines: dance, music, theatre, visual arts, and media arts. Each artistic discipline has independent skills, knowledge, and content. However, as a field, the arts are interdependent, connected, and inclusive. The NJSLS-VPA are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The vision of all students having equitable access to a quality arts education is only achieved when the five arts disciplines are offered continuously throughout the K–12 spectrum.

### Spirit and Intent

The NJSLS-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by:

- Defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning;
- Placing artistic processes and anchor standards at the forefront of the work;
- Identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and
- Specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.

The development of artistic literacy is dependent on creating an environment in which students are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Philosophically speaking, the arts serve to communicate ideas, as an opportunity for creative personal realization, to connect and reflect culture and history, and as a means to well-being and a mechanism for problem solving universal, global issues including climate change.

Within the broad lifetime goal of preparing artistically literate individuals, learning experiences that engage students with a variety of artistic media, symbols, and metaphors for the purpose of creating and performing in ways that express and communicate their own ideas are essential. Additionally, to become artistically literate, students need opportunities to respond to the arts through

analyzing and interpreting the artistic communications of others. (More examples that illustrate the philosophical foundations and lifelong goals that are the underpinnings of the NJSLS-VPA can be found in the Supplemental Materials section.)

## New to This Version of the NJSLS-VPA

The inclusion of media arts as one of the five arts disciplines is new to this version. Media arts is a unique medium of artistic expression that can amplify and integrate the four traditional art forms. The media artist utilizes a fundamental understanding of the mediums of analog and digital media to integrate digital technologies with traditional forms of artistic expression. The study of media arts can foster new modes and processes of creative thinking within in the realms of the digital and virtual worlds that are evermore present in students' lives. In fact, many students are already creating media art on their own and will benefit from support systems within their schools that mirror their life experiences. Because many young people hold a fascination with new media, incorporating media arts study into the school day can potentially enhance the connection between in-school and out-of-school learning and act as motivation for active learning.

## 2022 National Core Art Standards

**The National Core Art Standards consist of Creating, Producing, Responding and Connecting. Listed below are the anchor standards for each category.**

### **Creating: Conceiving and developing new artistic ideas and work.**

- *Anchor Standard #1:* Generate and conceptualize artistic ideas and work.
- *Anchor Standard #2:* Organize and develop artistic ideas and work.
- *Anchor Standard #3:* Refine and complete artistic work.

### **Producing (media arts):** Realizing and presenting artistic ideas and work.

- *Anchor Standard #4:* Select, analyze and interpret artistic work for presentation.

- *Anchor Standard #5:* Develop and refine artistic techniques and work for presentation.
- *Anchor Standard #6:* Convey meaning through the presentation of artistic work.

**Responding: Understanding and evaluating how the arts convey meaning.**

- *Anchor Standard #7:* Perceive and analyze artistic work.
- *Anchor Standard #8:* Interpret intent and meaning in artistic work.
- *Anchor Standard #9:* Apply criteria to evaluate artistic work

**Connecting: Relating artistic ideas and work with personal meaning and external context.**

- *Anchor Standard #10:* Synthesize and relate knowledge and personal experiences to make art.
- *Anchor Standard #11:* Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Curriculum Design:**

**Addressing Grade Level Expectations –**

- Highlighted within the Lesson (Unit) Plan
- Select Standards

- State the Rationale (Goal)
- Describe the Context (Objective)
- Address a Timeframe
- Identify Instructional Strategies
- Present an Overview
- Devise Essential and Guiding Questions
- Determine Exit Outcomes and Indicators
- Devise Learning Opportunities
- Develop Assessment Opportunities
- Use Data to Drive Instruction
- Provide appropriate Accommodations/Modifications
- Address Cross-Curricular Connections
- Integrate Technology and Career Readiness Skills
- Reflect on Teaching Practices

### **Accommodations/Modifications:**

#### **Overview –**

- Accommodations Versus Modifications
  - Accommodations indicate changes to how the content is:
    - 1) Taught
    - 2) Made Accessible
    - 3) Assessed
  - Accommodations do not change what the student is expected to master.
  - The objectives of the course remain intact.
- Modifications
  - Indicates the what (content) being taught is modified.
  - The student is expected to learn something different than the general education standard

#### **Special Education Students (IEP –Individualized Education Program) –**

- Implemented by Special Education Self-Contained Teachers
- Implemented by Special Education In-Class Resource Teachers

- Implemented by General Education Teachers (Supplemental Instruction)
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

### Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Pictures and charts
Use of technology	Preferential Seating	Use of tracing patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Seating Modification	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Art tool modification
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

### 504 Plan Students –

- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart



### Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Pictures and charts
Use of technology	Preferential Seating	Use of tracing patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Seating Modification	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
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Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Art tool modification
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture labeling	Kinesthetic Activities	Peer assistance and small group activities

#### English Language Learners –

- Implemented by ESL Teacher
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

### Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Pictures and charts
Use of technology	Preferential Seating	Use of tracing patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Seating Modification	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Art tool modification
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture labeling	Kinesthetic Activities	Peer assistance and small group activities

### Basic Skills Instruction Students or Students at Risk of School Failure (IPP –Individualized Program Plan) –

- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

### Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Pictures and charts
Use of technology	Preferential Seating	Use of tracing patterns
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Seating Modification	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Art tool modification
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture labeling	Kinesthetic Activities	Peer assistance and small group activities

### Gifted and Talented Students –

- Implemented by General Education Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Encourage students to explore concepts in depth and encourage independent studies or investigations.	Use thematic instruction to connect learning across the curriculum.	Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment.
Expand students' time for free reading.	Invite students to explore different points of view on a topic of study and compare the two.	Provide learning centers where students are in charge of their learning.
Brainstorming with gifted children on what types of projects they would like to explore to extend what they're learning in the classroom.	Determine where students' interests lie and capitalize on their inquisitiveness.	Refrain from having them complete more work in the same manner.
Employ differentiated curriculum to keep interest high.	Challenge the student to promote higher learning and creativity	Ask students' higher level questions that require students to look into causes, experiences, and facts to draw a conclusion or make connections to other areas of learning.
If possible, compact curriculum to allow gifted students to move more quickly through the material	Encourage students to make transformations- use a common task or item in a different way.	Allow for choice to incorporate technology to assist in project based learning
Displaying student work local/national recognition	Submitting student work for local/national contests	Allow for free choice of art mediums

### Assessments:

**Formative** – (Refer to **Tools for Formative Assessment** on the Google Team Drive in the Staff Resources Folder under the Formative Assessment Folder for list of techniques to check for understanding and how to utilize each.)

- Analyzing Student Work (Homework, Classwork, Tests, Quizzes)
- Observation
- Kinesthetic Assessment
- Strategic Questioning
- Think-Pair-Share.

- 3,2,1 Countdown
- Classroom Polls
- Exit Slips
- Admit Slips
- Thumbs Up and Thumbs Down
- Extended Projects
- Self-Assessment
- Portfolio Check
- Journal Entry
- Choral Response
- LinkIt Standards Based Assessments

**Summative –**

- Pre and Post Assessment
- Project Based Assignment

**Benchmark:** Visual Arts Model Cornerstone Assessment: Grades 2nd, 5th, 8th

**Pre Assessment:** Exams (Elements and Principles of Art and Art History)

**Mid Year Assessment:** Exams (Elements and Principles of Art and Art History)

**End of the Year Assessment:** Exams (Elements and Principles of Art and Art History), Year long portfolio

**Alternative-**

- One-on-one conferencing
- Community and out of district poster contests
- Oral presentations on Artists
- Art Shows/Exhibitions
- Oral Critiques in group setting
- group projects
- Rubric focused projects

### **Instructional Materials:**

- Visual Arts Hands on Materials
- chalk
- construction paper
- scissors
- clay
- markers
- crayons
- glue
- watercolor paint
- watercolor paper
- yarn
- book binding
- model magic
- mosaic tiles
- recyclable materials (newspaper, plastic bottles, magazines)
- rubber cement
- acrylic paint
- ink
- brayers
- paint brushes
- pastels

### **Supplemental Materials:**

- Visual Arts Online Materials
- Scholastic magazines
- DVDs
- Art History Textbooks
- Art Production Textbooks
- Journals/Sketchbooks
- Chromebooks
- Ipads
- White Board panels/Post its

- Smartboards
- Ed Puzzle
- Nearpod
- Gimkit
- OTIS Courses

**Pacing Guide:**

- Refer to Matrix (where identified)
- Refer to Unit Plan Time Frames
- Identified on Lesson Plan

	September	October	November	December	January	February	March	April	May	June
PreK-K	<p>Introduction of Elements and Principles of art</p> <p>Introduction and review on how to safely use art materials</p> <p>Color Theory Lessons</p> <p>Introduction and Reiteration of Art Styles and Art time periods</p> <p>Introduce Social and Emotional learning and activities and carry it throughout the school year</p>	<p>Autumn Themed Lessons (Warm Colors)</p> <p>Holiday Lessons for Monster Mash School Dance</p> <p>Month of Respect Lessons and Challengers</p>	<p>Veterans Day Guest Reader and patriotic lesson to follow</p> <p>Thanksgiving Themed Lessons</p> <p>Paul Cezanne Still life drawings with fall harvest</p>	<p>Holiday Lessons for School Winter Concert</p> <p>(Incorporate Sheet Music and Text Into Art Lessons)</p> <p>Holiday Cards</p>	<p>Winter Themed Lessons (Cool Colors/Hibernating animal lessons)</p> <p>MLK themed lessons</p> <p>Art History Lessons (Grandma Moses)</p>	<p>Black History Month themed lessons (Jacob Lawrence)</p> <p>Valentine’s Day Card Writing and Art lessons</p> <p>Kindness Month Lessons</p> <p>President’s Day themed Art Lessons</p>	<p>Read Across America Dr. Seuss Drawings and Artists Books</p> <p>March madness: ELA Book tournament lessons</p> <p>Women’s History Month (Khalo, O’Keeffe, Cassatt)</p>	<p>Earth Day Lesson (Recycled Art)</p> <p>Spring Themed Lessons</p> <p>Climate Change lessons</p> <p>Art History Lesson (Frida Khalo, Seurat, Monet)</p> <p>Easter Lessons</p>	<p>Multicultural Fair Unit Lessons</p> <p>Asian Pacific Islander heritage month</p> <p>Art History Lessons (Which Artist came from what country)</p> <p>Memorial Day guest reader and patriotic art lesson to follow</p>	<p>Summer Themed lessons</p> <p>Art History lessons (Monet, Van Gogh, Matisse)</p> <p>Pride Month: LGBTQ+ Lessons (Keith Haring, Andy WarhAnnie Leibovitzol)</p>
	September	October	November	December	January	February	March	April	May	June
1st Grade	<p>Review Elements and Principles of art</p> <p>Review on how to safely use art materials</p> <p>Art History Lessons (Van Gogh, Modigliani, and Picasso)</p> <p>Introduction and Reiteration of Art Styles and Art time periods</p> <p>Introduce Social and Emotional learning and activities and carry it</p>	<p>Art History Lesson (Edvard Munch: The Scream)</p> <p>Autumn Themed Lessons (Warm Colors)</p> <p>Holiday Lessons for Monster Mash School Dance</p> <p>Month of Respect Lessons and Challengers</p>	<p>Veterans Day Guest Reader and patriotic lesson to follow</p> <p>Thanksgiving Themed Lessons</p> <p>Paul Cezanne Still life drawings with fall harvest</p>	<p>Holiday Lessons for School Winter Concert</p> <p>(Incorporate Sheet Music and Text Into Art Lessons)</p> <p>Holiday Cards</p>	<p>Winter Themed Lessons (Cool Colors/hibernating animal lessons)</p> <p>MLK themed lessons</p> <p>Art History Lessons (Grandma Moses)</p>	<p>Black History Month themed lessons (Jacob Lawrence)</p> <p>Valentine’s Day Card Writing and Art lessons</p> <p>Kindness Month Lessons</p> <p>President’s Day themed Art Lessons</p>	<p>Read Across America Dr. Seuss Drawings and Artists Books</p> <p>March madness: ELA Book tournament lessons</p> <p>Women’s History Month (Khalo, O’Keeffe, Cassatt)</p>	<p>Earth Day Lesson (Recycled Art)</p> <p>Spring Themed Lessons</p> <p>Art History Lesson (Frida Khalo, Seurat, Monet)</p> <p>Climate Change lessons</p> <p>Easter Lessons</p>	<p>Multicultural Fair Unit Lessons</p> <p>Asian Pacific Islander heritage month</p> <p>Art History Lessons (Which Artist came from what country)</p> <p>Memorial Day guest reader and patriotic art lesson to follow</p>	<p>Summer Themed lessons</p> <p>Art History lessons (Monet, Van Gogh, Matisse)</p> <p>Pride Month: LGBTQ+ Lessons (Keith Haring, Andy WarhAnnie Leibovitzol)</p>

	throughout the school year									
2-3 Grade	<p>Review Elements and Principles of art</p> <p>Review on how to safely use art materials</p> <p>Art History Lessons (Van Gogh, Modigliani, and Picasso )</p> <p>Introduction and Reiteration of Art Styles and Art time periods</p> <p>Introduce Social and Emotional learning and activities and carry it throughout the school year</p>	<p>Art History Lesson (Edvard Munch: The Scream)</p> <p>Autumn Themed Lessons (Warm Colors)</p> <p>Holiday Lessons for Monster Mash School Dance</p> <p>Month of Respect Lessons and Challengers</p>	<p>Veterans Day Guest Reader and patriotic lesson to follow</p> <p>Thanksgiving Themed Lessons</p> <p>Paul Cezanne Still life drawings with fall harvest</p>	<p>Holiday Lessons for School Winter Concert</p> <p>(Incorporate Sheet Music and Text Into Art Lessons)</p> <p>Holiday Cards</p>	<p>Winter Themed Lessons (Cool Colors/hibernating animal lessons)</p> <p>MLK themed lessons</p> <p>Art History Lessons (Grandma Moses)</p>	<p>Black History Month themed lessons (Jacob Lawrence)</p> <p>Valentine's Day Card Writing and Art lessons</p> <p>Kindness Month Lessons</p> <p>President's Day themed Art Lessons</p>	<p>Read Across America Dr. Seuss Drawings and Artists Books</p> <p>March madness: ELA Book tournament lessons</p> <p>Women's History Month (Khalo, O'Keeffe, Cassatt)</p>	<p>Earth Day Lesson (Recycled Art)</p> <p>Spring Themed Lessons</p> <p>Art History Lesson (Frida Khalo, Seurat, Monet)</p> <p>Climate Change lessons</p> <p>Easter Lessons</p>	<p>Multicultural Fair Unit Lessons</p> <p>Asian Pacific Islander heritage month</p> <p>Art History Lessons (Which Artist came from what country)</p> <p>Memorial Day guest reader and patriotic art lesson to follow</p>	<p>Summer Themed lessons</p> <p>Art History lessons (Monet, Van Gogh, Matisse)</p> <p>Pride Month: LGBTQ+ Lessons (Keith Haring, Andy WarhAnnie Leibovitzol)</p>
4th Grade	<p>Review Elements and Principles of art</p> <p>Sketchbook creation</p> <p>Art History Lesson: Artist based Color</p> <p>Introduction and Reiteration of Art Styles and Art time periods</p>	<p>Art History Lesson (Edvard Munch: The Scream, Pinch Pot)</p> <p>Oil Pastel/ Clay Based Project</p> <p>Character based comic book drawing</p>	<p>Art History Story-Telling Art (Faith Ringgold)</p> <p>Fabric/Drawing Based Project</p>	<p>Art History Lesson: Art Nouveau (Gustav Klimt)</p> <p>Printmaking Based Project</p>	<p>Art History Lesson: Greek Art</p> <p>Clay Based Project</p>	<p>Art History Lesson Black History Month</p> <p>Painting Based Project</p>	<p>Art History Lesson:Expressionism (Marc Chagall)</p> <p>International Women's Month</p>	<p>Art History Lesson: Pop Art</p> <p>Plaster Based Project</p> <p>Climate Change lessons</p>	<p>Art History Lesson: Regionalism (Grant Wood)</p> <p>Drawing Based Project</p> <p>Asian Pacific Islander heritage month</p>	<p>Display Case Projects</p> <p>Pride Month: LGBTQ+ Lessons</p>
	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>
5th Grade	<p>Review Elements and Principles of art</p> <p>Art History Lesson: Victorian Architecture</p> <p>Introduction and Reiteration of Art Styles and Art time periods</p>	<p>Art History Lesson: Victorian Architecture</p> <p>Clay Based Project</p>	<p>Winter Theme Project</p> <p>Drawing Based Project</p>	<p>Art History Lesson: Expressionism (Henri Matisse)</p> <p>Painting Based Project</p>	<p>Art History Lesson: Mexican Culture/ Aboriginal Art</p> <p>Clay/Drawing Based Project</p>	<p>Art History Lesson Black History Month</p> <p>Painting Based Project</p>	<p>Art History Lesson: Post Impressionism (Paul Cezanne)</p> <p>Painting Based Project</p> <p>International Women's Month</p>	<p>Art History Lesson: The Renaissance (Michelangelo)</p> <p>Sculpture Based Project</p> <p>Climate Change lessons</p>	<p>Art History Lesson: Pointillism (George Seurat)</p> <p>Marker Based Project</p> <p>Asian Pacific Islander heritage month</p>	<p>Display Case Projects</p> <p>Pride Month: LGBTQ+ Lessons</p>
6th Grade	<p>Review Elements and Principles of art</p> <p>Art History Lesson: Prehistoric Art</p>	<p>Art History Lesson: Asian Culture</p> <p>Ink Painting</p>	<p>Winter Theme Project (Cezanne)</p> <p>Drawing/Paper/Col lage Based Project</p>	<p>Art History Lesson: Aboriginal Art</p> <p>Drawing/Painting Based Project</p>	<p>Art History Lesson: Pop Art (Andy Warhol, Roy Lichtenstein)</p>	<p>Art History Lesson: Black History Month</p>	<p>Art History Lesson: Egyptian Art</p> <p>Clay Based Project</p>	<p>Art History Lesson: Surrealism (Alexander Calder)</p>	<p>Art History Lesson: Origami</p> <p>Multi-Flexagon Project</p>	<p>Display Case Projects</p> <p>Pride Month: LGBTQ+ Lessons</p>



	Introduction and Reiteration of Art Styles and Art time periods	Project			Drawing Based Project	Collage Based Project	International Women's Month	Sculpture Based Project Climate Change lessons	Asian Pacific Islander heritage month	
7th Grade	Review Elements and Principles of art  Contest: Community Based Poster Design: Understanding elements of poster design  Introduction and Reiteration of Art Styles and Art time periods	Contest: Commercial Business Theme Holiday Card Project  Drawing Based Project	Art History Lesson: Salvador Dali  Collage/Drawing/ Mix Media Based Project	Art History Lesson: The Renaissance (Leonardo DaVinci)  Drawing Based Project (Portrait, Figure, & One-Point Perspective)	Art History Lesson: The Renaissance  Drawing Based Project (Portrait, Figure, & One-Point Perspective)	Art History Lesson: Black History Month  Drawing/Painting Based Project	Art History Lesson: Giuseppe Arcimboldo  Spring Lessons  Value Crayons /Clay Based Project  International Women's Month	Art History Lesson: Cubism (Pablo Picasso)  Sculpture Based Projects  Climate Change lessons	Art History Lesson: Surrealism (Magritte)  Collage Based Projects Asian Pacific Islander heritage month	Display Case Projects  Pride Month: LGBTQ+ Lessons
8th Grade	Review Elements and Principles of art  Community Based Poster Design: Understanding elements of poster design  Introduction and Reiteration of Art Styles and Art time periods	Contest: Commercial Business Theme Holiday Card Project  Drawing Based Project	Art History Lesson: Medieval Art  Drawing/ Printmaking Based Project	Art History Lesson: Abstract (Georgia O'Keeffe)  Painting Based Lesson	Art History Lesson: Op Art (M.C. Escher)  Drawing Based Project	Art History Lesson: Black History Month  Ink/ Paint Based Project	Art History Lesson: Peace Pilgrim Tiles  Clay Based Project  International Women's Month	Art History Lesson: Contemporary Art (Recycled Weaving)  Recycled Based Project  Climate Change lessons	Art History Lesson: Contemporary (Altered Surface)  Painting Based Project  Asian Pacific Islander heritage month	Art History Lesson: Japanese Culture  Book Making Based Project  Pride Month: LGBTQ+ Lessons

**Interdisciplinary Connections:  
Identified on Lesson Plan –**

- LAL/ELA
- Math
- Science
- Social Studies
- World Languages
- Visual and Performing Arts
- Comprehensive Health & Physical Education

- Media Arts
- Music/Dance

## **LAL/ELA**

### *Reading:*

#### *Key Ideas and Details*

CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

(Students will look at several artwork containing text and have an oral conversation on what the central idea or theme is)

#### *Integration of Knowledge and Ideas:*

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words

(Students will compare and contrast several artwork in diverse formats such as art magazines, art textbooks, art history websites, and posters)

### *Writing:*

CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

(Students will write in their art journals on a weekly basis and will also incorporate text in their art assignments to enrich and reinforce concepts of the English language)

CCSS.ELA-LITERACY.CCRA.R.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating an understanding of the subject under investigation.

(Students will create written research projects about popular artists, artwork, and art styles)

### *Speaking and Listening:*

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

(Students will participate in conversations and art critiques expressing each others' ideas)

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

(Students will display their artwork in class and have formal conversations about it using art vocabulary words)

CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

(Students will present their digital artwork on the Smartboard in class to have an art critique discussion)

## **ELA**

NJSLSA.R4 Interpret words and phrases as they are used in a text, including determining technique, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

(Examine artwork that contains text and analyze the symbolism behind the artwork)

NJSLSA.R7 Integrate and evaluate content presented in diverse media formats, including visually and quantitatively, as well as in words

(Students will evaluate artwork in diverse formats such as art magazines, art website, and art posters)

NJSLSA.W6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others

(Students will use technology and the Internet to collaborate in art blogs and to publish their own artwork)

## **MATH**

CCSS.MATH.PRACTICE.MP5 Use appropriate tools strategically

(Students will use rulers, protractors, and T squares to strategically create their artwork)

CCSS.MATH.PRACTICE.MP6 Attend to precision

(Students will use art tools and attend to precision to enhance their fine motor skills)

CCSS.MATH.PRACTICE.MP7 Look for and make use of structure

(Students will create three dimensional structures using clay, wire, model magic, recyclable materials, plaster etc)

CCSS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning

(After being exposed to the Principles of Design, students will create patterns in their artwork)

## **SCIENCE**

• K-PS3-1 Make observations to determine the effect of sunlight on Earth's surface

(When creating observational drawing, students will be determining where the light source falls on the object)

- K-2-ETS1-2 Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem

(Students will create sketches prior to creating their final art product)

3-5-ETS1-1 Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

(Students will design three-dimensional structures using a variety of materials)

### *Standards in Action: Climate Change*

Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs;

By its very nature, art has the power to inform or draw attention to a specific topic. It is always about something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change.

For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change (e.g., impacts on human health, agriculture, food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape perception, students can New Jersey Department of Education June 2020 4 contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

## **TECHNOLOGY**

## Technology Standard 8.1 Computer Science

### Technology Standard 8.2 Design Thinking

8.1.2.CS.1: Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.

8.1.5.DA.1: Collect, organize, and display data in order to highlight relationships or support a claim.

8.2.2.ED.2: Collaborate to solve a simple problem, or to illustrate how to build a product using the design process.

8.2.2.ED.3: Select and use appropriate tools and materials to build a product using the design process.

8.2.2.ED.4: Identify constraints and their role in the engineering design process

8.2.2.ITH.3: Identify how technology impacts or improves life.

8.2.2.ITH.4: Identify how various tools reduce work and improve daily tasks

8.2.2.NT.2: Brainstorm how to build a product, improve a designed product, fix a product that has stopped working, or solve a simple problem.

8.2.2.EC.1: Identify and compare technology used in different schools, communities, regions, and parts of the world

8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models.

8.2.5.ITH.2: Evaluate how well a new tool has met its intended purpose and identify any shortcomings it might have.

8.2.5.ITH.4: Describe a technology/tool that has made the way people live easier or has led to a new business or career.

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

8.2.8.ED.5: Explain the need for optimization in a design process

(Students will use technology such as ipads/chromebooks/PCs and art websites to research and design art and artists. When appropriate they will collaborate with each other in small groups to work on projects. Students can use resources such as QuickDraw by Google, Jam Board, and other apps on their Ipad to sketch out and brainstorm and create models. Teachers will use Smartboard and Ipads to introduce and demonstrate a lesson. Websites and apps teachers in the district will use throughout the district include: Classdojo, Google Classroom, Seesaw, Edpuzzle, Google Slides, tate.org, Loom, Epic.com, Vooks.com)

## **SOCIAL STUDIES**

Social Studies Standard 6.3 Active Citizenship in the 21st Century:All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

- 6.1.5.GeoPP.1: Compare and contrast characteristics of regions in the United States based on culture, economics, and physical characteristics to understand the concept of regionalism.
- 6.1.5.GeoSV.2: Use maps to explain the impact of location and place on the relationships between places in New Jersey, the United States and other countries

(Students will be exposed to several backgrounds, cultures, religions, and groups of people to become well rounded learners  
Teachers use interactive maps when explaining different countries and cultures)

## **WORLD LANGUAGES**

Individuals who effectively communicate in more than one language, with an appropriate understanding of cultural contexts, are globally literate and possess the attributes reflected in the mission and vision for world languages education that follow:

Mission: The study of another language and culture enables individuals, whether functioning as citizens or workers, to communicate face-to-face and by virtual means in appropriate ways with people from diverse cultures.

Vision: An education in world languages fosters a population that:

- Communicates in more than one language with the levels of language proficiency that are required to function in a variety of occupations and careers in the contemporary workplace.
- Exhibits attitudes, values, and skills that indicate a positive disposition and understanding of cultural differences and that enhance cross-cultural communication.
- Values language learning as a global literacy as well as for its long-term worth in fostering personal, work-related, and/or financial success in our increasingly interconnected world.

7.1.NL.IPRET.1: Identify a few memorized and practiced words contained in oral, viewed, and written chunks of language in culturally authentic materials when supported by visual cues such as pictures and gestures and text support such as bolded words, bulleted lists, and/or captions.

7.1.NL.IPERS.2: With the help of gestures and/or visuals, share with others basic needs on very familiar topics using memorized words and phrases that have been repeatedly practiced.

7.1.NL.IPERS.3: Tell others a few basic preferences and/or feelings using memorized words and phrases, often supported by gestures or visuals.

(Students will be exposed through Art History to several backgrounds, cultures, and languages to become well rounded learners.  
Picture charts in the form of digital or hardcopies will be used in the art room for ESL learners)

## **COMPREHENSIVE HEALTH & PHYSICAL EDUCATION**

2.1.2.EH.4: Demonstrate strategies for managing one's own emotions, thoughts and behaviors. • 2.1.2.EH.5: Explain healthy ways of coping with stressful situations

- 2.1.5.EH.3: Identify different feelings and emotions that people may experience and how they might express these emotions (e.g., anger, fear, happiness, sadness, hopelessness, anxiety).
- 2.1.5.EH.4: Identify behaviors that help to deal with difficult situations that can occur at home, in school, and/or in the community and where to go for assistance.
- 2.2.2.N.1: Explore different types of foods and food groups.
- 2.2.2.N.2: Explain why some foods are healthier to eat than others.
- 2.2.2.N.3: Differentiate between healthy and unhealthy eating habits.
- 2.3.2.PS.1: Demonstrate personal habits and behaviors that contribute to keeping oneself and others healthy and the environment clean and safe.
- 2.3.2. PS.3: Recognize and demonstrate safety strategies to prevent injuries at home, school, in the community (e.g., traffic safety, bicycle/scooter safety, fire safety, poison safety, accident prevention)

(Students will be taught how to safely use and store art materials to prevent injury, accidents, or fire. Students will use art mediums to manage and regulate their emotions in a form of art therapy. Students will participate in Atlanticare poster contests regarding healthy eating habits)

## **MEDIA ARTS**

- 1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling.
- 1.2.2.Cr1b: Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.
- 1.2.2.Cr1c: Explore form ideas for media art production with support.
- 1.2.2.Cr1d: Connect and apply ideas for media art production.
- 1.2.2.Cr1e: Choose ideas to create plans for media art production.
- 1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.

(Students will create videos/visual designs for morning announcements in the media room. They will also design school wide flyers for upcoming events in the district. Students will use chromebooks and Ipads for digital photography and graphic design.)

## **MUSIC/DANCE**

- 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas

(Students create artwork that demonstrates movement. Examples: Op Art/Gesture Drawings)

1.1.2.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc

(Students create videos and drawings using their iPhones/Ipads and sketchbooks. Students collage dancing figures based off of the artist's work, Keith Haring)

### **Integration of 21<sup>st</sup> Century Skills through NJSL 9:**

New Jersey's Standard 9 is composed of the Career Readiness, Life Literacies, and Key Skills

- Mission- Career readiness, life literacies, and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.
- This standard will be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.
- Vision- An education in career readiness, life literacies, and key skills fosters a population that:
  - Continually self-reflects and seeks to improve the essential life and career practices that lead to success;
  - Uses effective communication and collaboration skills and resources to interact with a global society;
  - Possesses financial literacy and responsibility at home and in the broader community;



- Plans, executes, and alters career goals in response to changing societal and economic conditions; and
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

### **9.1 Financial Literacy Themes**

- Civic Financial Responsibility
- Financial Institutions
- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile

### **9.2 Career Awareness, Exploration, Preparation and Training Themes**

- Career Awareness and Planning

### **9.4 Career Readiness, Life Literacies and Key Skills Themes**

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness
- Information and Media Literacy
- Technology Literacy
- Career Readiness, Life Literacy, and Key Skills Practices

NJSLS Standard 9 is integrated across the K-8 curriculum in various subject areas, where appropriate. Lessons could include:

- working collaboratively to solve problems
- comparing and contrasting
- classroom debates and negotiations
- speaking and listening skills
- networking
- customizing resumes and references
- questioning techniques

- communicating clearly and effectively, with reason
- employ valid and reliable research strategies
- accept and integrating criticism and feedback
- utilize critical thinking to make sense of problems and persevere in solving them
- use technology to enhance productivity
- In addition, a yearly career fair will be conducted.

The integration of 21st century skills will be identified on lesson plans.

### **Career Readiness, Life Literacies, and Key Skills**

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being
- Consider the environmental, social and economic impacts of decisions
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration and communicate effectively.
- Work productively in teams while using cultural/global competence.

### **Standards in Action: Climate Change**

- The NJSL-CLKS includes the skills, knowledge and practices necessary for success in an increasingly complex world and changing natural environment. Climate change is included in these standards. Collaborating to solve a problem, approaching a solution with innovation, and determining the validity of a source of information are all essential skills required in the standards and necessary for students to maintain awareness of and successfully address climate change. Climate change can be integrated into the teaching of these standards in a few ways. For example, middle school students could develop a plan for implementing an environmentally focused project in the local community such as protecting a wetland or developing an urban greenway along a stream. The plan would include goals, priorities and necessary resources.

In a career and technical education program, as a part of a green building design integrated project, students could explore various sustainable and reclaimed products used for construction. After researching several sources, students would create a collage of information, share with their classmates and take notes on new products and ideas.

### **New Jersey's Standard 9.1 Financial Literacy**

- This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
- Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.
- This standard would be addressed via read alouds, STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, higher order thinking and questioning strategies, and by hosting a career fair each year.
- Resources-[My Classroom Economy](#) link
  - Free Experiential learning / Financial Literacy
  - [My Classroom Economy Resource](#)

### **New Jersey's Standard 9.2 Career Awareness, Exploration, and Preparation**

- This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

### **New Jersey's Technology Standard 9.3 Career and Technical Education**

- All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

Standard 9.3 is broken into the following strands:

- Strand A: Career Awareness (met by Grade 4)
  - Strand B: Career Exploration (met by Grade 8)
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

**Standard 9.4 Life Literacies and Key Skills.**

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy\* that are critical for students to develop to live and work in an interconnected global economy.

**Personal Financial Literacy:**

- New Jersey's Standard 9.1 Personal Financial Literacy
  - This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
  - Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

Theme 1: Civic Financial Responsibility

- This idea will be addressed via read alouds, researching various civic duties and responsibilities, delineating classroom jobs, project based learning activities on volunteering and giving back to the community

Theme 2: Financial Institutions

- This standard will be addressed via read alouds, STEAM and problem solving activities, analysis of informational text (primary and secondary)

Theme 3: Financial Psychology

- This standard will be addressed via STEAM and problem solving activities, having a classroom token economy, personal reflections on spending habits and emotional well-being

Theme 4: Planning and Budgeting

- This standard will be addressed via STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, analysis of informational texts regarding savings accounts

Theme 5: Risk Management

- This standard will be addressed via the use of read alouds regarding insurance, higher order thinking and questioning techniques regarding when insurance is needed

Theme 6: Economic and Government Influences (Grades 5- 8)

- This standard will be addressed via read alouds, research and debates on taxation, research on the history of taxation, defining trade practices throughout American history, determining state and federal financial laws.

Theme 7: Credit Profile (Grades 5th- 8th)

- This standard will be addressed via read alouds, analysis of informational texts, compare and contrasting product prices, classroom discussions on credit score

**Career Awareness, Exploration and Preparation**

**New Jersey's Standard 9.2 Career Awareness, Exploration, and Preparation**

- This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

Theme 1: Career Awareness and Planning

- This standard will be addressed via the use of read alouds regarding occupations, defining individual skills, training, and knowledge required for various occupations and higher education, determining incomes associated with various careers, compare and contrast of public, private and entrepreneurial occupations

**Career Readiness, Life Literacies, and Key Skills**

## **Standard 9.4 Life Literacies and Key Skills.**

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy\* that are critical for students to develop to live and work in an interconnected global economy.

### Theme 1: Creativity and Innovation

- This standard will be addressed via read alouds, project based learning assignments, think-a-louds, classroom collaboration activities, perspective- taking assignments, and problem solving assignments as they relate to career readiness

### Theme 2: Critical thinking and problem solving

- This standard will be addressed via read alouds, project based learning assignments, research assignments, compare and contrast activities, multi-solution project based learning assignments, local, national, and global research projects based on current events

### Theme 3: Digital Citizenship

- This standard will be addressed via read alouds, project based learning assignments, research assignments, primary and secondary resource analysis, citation assignments, online safety and research assignments, student presentations, collaborative activities, outcome based assignments regarding technology safety

### Theme 4: Global and Cultural Awareness

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, cultural awareness activities,

### Theme 5: Information and Media Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, Google Scholar assignments, Google Suite activities, analysis of media bias assignments

### Theme 6: Technology Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, use of Google Docs and Microsoft Word assignments, Google Suite Slides and Microsoft Powerpoint assignments, Google Sheets and Microsoft Excel assignments, current events assignments

### **Career Ready Practices:**

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of Study.

#### **Integration and Focus -**

- Our career programs are focused on STEAM based practices, meaning all lessons are hands-on and introduce students to high interest, STEM-based careers.
- With our career programs, students learn how the concepts and topics they learn in school are related to the real world. And, all lessons are experiential and use simple supplies, no text book or handout is used.
- The career programs will utilize videos, magazines, presenters, internet search engines, hands on projects, and experiments that focus on topics that link student learning to various career options.

### **Technology through NJSLs and Career Education**

#### **Identified on Lesson Plan –**

- Standards  
→ New Jersey's Technology Standards 8.1 Educational Technology 8.2 Technology, → New Jersey's Technology Standards 8.2 Technology, Engineering, Design and Computational Thinking blended to provide college and career readiness skills.

#### **Financial Literacy Themes**

- Civic Financial Responsibility
- Financial Institutions

- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile.

### **Career Awareness, Exploration, Preparation and Training Themes**

- Career Awareness and Planning

### **Career Readiness, Life Literacies and Key Skills Themes**

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness
- Information and Media Literacy
- Technology Literacy
- Career Readiness, Life Literacy, and Key Skills Practices

- Mission

→ Readiness in this century demands that students actively engage in critical thinking, communication, collaboration, and creativity.

→ Technology empowers students with real-world data, tools, experts and global outreach to actively engage in solving meaningful problems in all areas of their lives.

→ The power of technology discretely supports all curricular areas and multiple levels of mastery for all students.

- Vision

→ The design process builds in our students the recognition that success is not merely identifying a problem but working through a process and that failure is not an end but rather a point for reevaluation. Whether applied as a skill in product development, in the learning environment, in daily life, in a local or more global arena, the design process supports students in their paths to becoming responsible, effective citizens in college, careers and life.



→ Computational thinking provides an organizational means of approaching life and its tasks. It develops an understanding of technologies and their operations and provides students with the ability to build and create knowledge and new technologies.

**8.1.2.B.1** Illustrate and communicate original ideas and stories using multiple digital tools and resources

(Students will use iPads, Internet, software programs, Pcs, digital cameras and chromebooks to create original digital artwork and this can prepare them for a future career)

**8.2.2.B.4** Identify how the ways people live and work has changed because of technology

(Have oral discussion with students how the demand for graphic design is growing more than traditional mediums such as black and white photography, oil painting, charcoal drawings, etc. This can influence their career making choices)

#### **Additional Content-Specific Information/Resources –**

- National / International Technology Student Standards
  - 8.1 Educational Technology
    - [International Society for Technology in Education \(ISTE\) Standards for Student](#)
    - [American Association of School Librarians \(AASL\) Student Standards for the 21st-Century Learner](#)
    - [Common Sense Student Standards Alignment in the K-12 Digital Citizenship Curriculum](#)
  - 8.2 Technology Education, Engineering, Design and Computational Thinking - Programming
    - [K12 Computer Science Student Framework Statements by Grade Band](#)
    - [International Technology and Engineering Educators Association Standards for Technological Literacy](#)

## **Diversity & Inclusion**

Inclusion in Visual Arts Education

The National Core Arts Standards for Visual Art and their accompanying Model Cornerstone Assessment (MCA) allow the

structured flexibility for meeting the needs of a diverse student audience. This agile approach to the MCA is necessary for including those experiencing a range of (dis)abilities, from gifted and-talented to moderate and severe disabilities, within the visual art classroom.

Regardless of (dis)ability, most students will be able to achieve the goals set forth in the National Core Arts Standards for Visual Art, as long as art educators are working collaboratively with them, their special educators, their parents, and paraeducators toward implementing inclusion strategies to meet special educational needs. The Guiding Principles included on this [website](#) for arts teachers for teaching and assessing students experiencing disabilities include:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual learners
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance. Explanations for each guideline will be provided

It is important that the inclusive art educator (a) knows and understands the student’s individualized education program (IEP) and (b) works alongside the special educator in devising inclusion and assessment strategies toward educating students in the least restrictive environment. The principles for Universal Design in Learning (UDL) are helpful to art teachers in envisioning educational strategies and assessments that include all learners. UDL principles include:

- Representing information in multiple formats and media
- Providing multiple pathways for students’ actions and expressions
- Providing multiple ways to engage students’ interests and motivation

Art teachers who are respectful of differences and who seek to provide a fully inclusive educational community may choose to view their classrooms as sites of participatory action research. In this way, they continually document, evaluate, and interpret their teaching approaches, and student learning, reflecting upon ways to modify educational practices toward the inclusion of all. Included in the Model Cornerstone Assessments are some inclusion and assessment strategies that are in keeping with principles for UDL.

18A:35-4.36a Curriculum to include instruction on diversity and inclusion.

1. a. Beginning in the 2021-2022 school year, each school district shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district’s implementation of the New Jersey Student Learning Standards.

b. The instruction shall:

- (1) highlight and promote diversity, including economic diversity, equity, inclusion, tolerance, and belonging in connection with gender and sexual orientation, race and ethnicity, disabilities, and religious tolerance;
- (2) examine the impact that unconscious bias and economic disparities have at both an individual level and on society as a whole; and

(3) encourage safe, welcoming, and inclusive environments for all students regardless of race or ethnicity, sexual and gender identities, mental and physical disabilities, and religious beliefs.

c. The Commissioner of Education shall provide school districts with sample learning activities and resources designed to promote diversity and inclusion.

2. This act shall take effect immediately.

**Amistad Law: N.J.S.A. 18A 52:16A-88**

Every board of education shall incorporate the information regarding the contributions of African Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

**Holocaust Law: N.J.S.A. 18A:35-28**

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

**Inclusion of LGBTQ+ and Individuals with Disabilities Inclusive Curriculum**

18A:35-4.35: History of disabled and LGBT persons included in middle and high school curriculum.

1. A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards.

18A:35-4.36 Policies, procedures pertaining to inclusive instructional materials.

2. A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of section 1 of this act. When adopting instructional materials for use in the schools of the district, a board of education shall adopt inclusive instructional materials that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities

and lesbian, gay, bisexual, and transgender people, where appropriate.

3. This act shall take effect immediately and shall first apply to the 2020-2021 school year.

- Awareness and Application of NJ Transgender Student Guidance for School Districts-
  - From NJ-S1569:  
Incorporations of “...inclusive instructional materials... that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, where appropriate.”
  - <https://nj.gov/education/students/safety/sandp/transgender/Guidance.pdf> :
    1. Definitions
    2. Student-Centered Approach
    3. Safe and Supportive Environment
    4. Confidentiality and Privacy
    5. School records
    6. Activities With respect to gender-segregated classes or athletic activities, including intramural and interscholastic athletics, all students must be allowed to participate in a manner consistent with their gender identity.
    7. Use of Facilities
    8. Resources

### **Asian American and Pacific Islanders:**

History, Culture, and Perspectives: Continuity and Change Change and continuity over time require assessing similarities and differences between historical periods and between the past and present. It also involves understanding how a change in one area of life relates to a change in other areas, bringing together political, economic, intellectual, social, cultural and other factors. Understanding the interrelation of patterns of change requires evaluating the context within which events unfolded in order not to view events in isolation, and to be able to assess the significance of specific individuals, groups, and developments.

By the end of eight grade, students will learn to be respectful and understanding of the views of others helps one learn about various perspectives, thoughts, and cultures. Students will also recognize the perspectives of people in the present and shape interpretations of the past.

Resources: <https://makeusvisible.wixsite.com/newjersey>

(Throughout the school year students learn about diversity and acceptance. The art room is a safe space and inclusive. We celebrate diverse months such as, Black History , International Women, Asian Pacific Islander, and Pride Months by learning about artist and subjects corresponding to each specific month)

## **Social and Emotional Learning**

### **Arts Education and Social and Emotional Learning Framework: A Synergistic Pairing**

The Arts Education and Social and Emotional Learning (SEL) Framework is designed to illuminate the intersection between arts education and social emotional learning to allow for the intentional application of appropriate teaching and learning strategies, with the overarching goal of enhancing Arts Education.

Arts Educators often address different aspects of the SEL in their everyday practice either through individual or across multiple competencies (self awareness, self-management, social awareness, relationship skills, and responsible decision making). In some cases, these competencies are being addressed in a tacit way, without making explicit connections to the visual and performing arts standards.

This framework is the result of careful consideration of the synergistic connections between the five SEL competencies and the eleven anchor standards in the visual and performing arts. The essential questions and enduring understandings that resulted from a detailed crosswalk provide a clear understanding of these connections. The Framework, including lesson examples, provides Arts Educators a greater understanding of how SEL connects to and influences the artistic process. The Arts Education and Social and Emotional Learning Framework is designed to empower Arts Educators to intentionally embed social-emotional learning.

Go to: <http://selarts.org>

(Students will have the opportunity to express themselves through art therapy. Once lessons are completed they will have time to doodle or use other varieties of art mediums to calm their bodies and minds. Throughout the year, there will be morning meetings and character traits of the month to touch base on Social and Emotional Learning. Guidance counselors are available to teach mini-lessons on this subject area)

## **New Jersey Core Curriculum Content Standards - Visual and Performing Arts**

The NJSLS-VPA consists of artistic processes, anchor standards, practices, and performance expectations. The artistic processes: creating, performing/presenting/producing, responding, and connecting, are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts learning and making are realized across the five arts disciplines.

Eleven anchor standards describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the five artistic processes.

### **Creating**

- Anchor Standard 1: Conceptualizing and generating ideas.
- Anchor Standard 2: Organizing and developing ideas.
- Anchor Standard 3: Refining and completing products.

### **Performing/Presenting/Producing**

- Anchor Standard 4: Developing and refining techniques and models or steps needed to create products.
- Anchor Standard 5: Selecting, analyzing and interpreting work.
- Anchor Standard 6: Conveying meaning through art.

### **Responding**

- Anchor Standard 7: Perceiving and analyzing products.
- Anchor Standard 8: Applying criteria to evaluate products.
- Anchor Standard 9: Interpreting intent and meaning.

### **Connecting**

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

## Artistic Processes

The New Jersey Student Learning Standards- Visual and Performing Arts focus on nurturing artistic literacy through student engagement in the four Artistic Processes. The Artistic Processes are the cognitive and physical actions by which arts learning and making are realized:

- Creating: Conceiving and developing new artistic ideas and work
- Performing / Presenting / Producing:
  - Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation
  - Presenting (visual arts): Interpreting and sharing artistic work
  - Producing (media arts): Realizing and presenting artistic ideas and work
- Responding: Understanding and evaluating how the arts convey meaning
- Connecting: Relating artistic ideas and work with personal meaning and external context

## Practices

The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes. There are subtle differences in the practices that reflect the nuances of each of the respective arts disciplines.

VISUAL ARTS - Creating													
Anchor Standard 1: Generate and conceptualize artistic ideas and work.													
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.													
Essential Question(s): 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?													
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced	
VA:Cr1.1.PKa	VA:Cr1.1.Ka	VA:Cr1.1.1a	VA:Cr1.1.2a	VA:Cr1.1.3a	VA:Cr1.1.4a	VA:Cr1.1.5a	VA:Cr1.1.6a	VA:Cr1.1.7a	VA:Cr1.1.8a	VA:Cr1.1.1a	VA:Cr1.1.1a	VA:Cr1.1.1a	
Engage in self-directed play with materials.	Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm collaboratively multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.	Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or new media.	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student's existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.	
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.													
Essential Question(s): 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?													
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced	
VA:Cr1.2.PKa	VA:Cr1.2.Ka	VA:Cr1.2.1a	VA:Cr1.2.2a	VA:Cr1.2.3a	VA:Cr1.2.4a	VA:Cr1.2.5a	VA:Cr1.2.6a	VA:Cr1.2.7a	VA:Cr1.2.8a	VA:Cr1.2.1a	VA:Cr1.2.1a	VA:Cr1.2.1a	
Engage in self-directed, creative making.	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.	

Investigate - Plan - Make



Anchor Standard 2: 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(s): 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?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.1.PKa	VA:Cr2.1.Ka	VA:Cr2.1.1a	VA:Cr2.1.2a	VA:Cr2.1.3a	VA:Cr2.1.4a	VA:Cr2.1.5a	VA:Cr2.1.6a	VA:Cr2.1.7a	VA:Cr2.1.8a	VA:Cr2.1.1a	VA:Cr2.1.1a	VA:Cr2.1.11a
Use a variety of art-making tools.	Through experimentation, build skills in various media and approaches to art-making.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.	Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.	Engage in making a work of art or design without having a preconceived plan.	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.												
Essential Question(s): 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?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.2.PKa	VA:Cr2.2.Ka	VA:Cr2.2.1a	VA:Cr2.2.2a	VA:Cr2.2.3a	VA:Cr2.2.4a	VA:Cr2.2.5a	VA:Cr2.2.6a	VA:Cr2.2.7a	VA:Cr2.2.8a	VA:Cr2.2.1a	VA:Cr2.2.1a	VA:Cr2.2.11a
a. Share materials with others.	a. Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	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.	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.	Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.												
Essential Question(s): 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?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.3.PKa	VA:Cr2.3.Ka	VA:Cr2.3.1a	VA:Cr2.3.2a	VA:Cr2.3.3a	VA:Cr2.3.4a	VA:Cr2.3.5a	VA:Cr2.3.6a	VA:Cr2.3.7a	VA:Cr2.3.8a	VA:Cr2.3.1a	VA:Cr2.3.1a	VA:Cr2.3.11a
Create and tell about art that communicates a story about a familiar place or object.	Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.	Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign an object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

## NATIONAL CORE ARTS STANDARDS

VISUAL ARTS - Presenting													
Anchor Standard 4: 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(s): 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?													
	Pre K VA:Pr4.1.PKa	Kindergarten VA:Pr4.1.Ka	1st VA:Pr4.1.1a	2nd VA:Pr4.1.2a	3rd VA:Pr4.1.3a	4th VA:Pr4.1.4a	5th VA:Pr4.1.5a	6th VA:Pr4.1.6a	7th VA:Pr4.1.7a	8th VA:Pr4.1.8a	HS Proficient VA:Pr4.1.1a	HS Accomplished VA:Pr4.1.1a	HS Advanced VA:Pr4.1.11a
Select	Identify reasons for saving and displaying objects, artifacts, and artwork.	Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.	Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.	Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: 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(s): 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?													
	Pre K VA:Pr5.1.PKa	Kindergarten VA:Pr5.1.Ka	1st VA:Pr5.1.1a	2nd VA:Pr5.1.2a	3rd VA:Pr5.1.3a	4th VA:Pr5.1.4a	5th VA:Pr5.1.5a	6th VA:Pr5.1.6a	7th VA:Pr5.1.7a	8th VA:Pr5.1.8a	HS Proficient VA:Pr5.1.1a	HS Accomplished VA:Pr5.1.1a	HS Advanced VA:Pr5.1.11a
Analyze	Identify places where art may be displayed or saved.	Explain the purpose of a portfolio or collection.	Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.	Distinguish between different materials or artistic techniques for preparing artwork for presentation.	Identify exhibit space and prepare works of art including artists' statements, for presentation.	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.	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.	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.	Based on criteria, analyze and evaluate methods for preparing and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.	Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods for preserving and protecting art.

Anchor Standard 6: 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(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?													
	Pre K VA:Pr6.1.PKa	Kindergarten VA:Pr6.1.Ka	1st VA:Pr6.1.1a	2nd VA:Pr6.1.2a	3rd VA:Pr6.1.3a	4th VA:Pr6.1.4a	5th VA:Pr6.1.5a	6th VA:Pr6.1.6a	7th VA:Pr6.1.7a	8th VA:Pr6.1.8a	HS Proficient VA:Pr6.1.1a	HS Accomplished VA:Pr6.1.1a	HS Advanced VA:Pr6.1.11a
Share	Identify where art is displayed both inside and outside of school.	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.	Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

VISUAL ARTS - Responding													
Anchor Standard 7: 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(s): 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?													
	Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
	VA:Re.7.1.Pka	VA:Re.7.1.Ka	VA:Re.7.1.1a	VA:Re.7.1.2a	VA:Re.7.1.3a	VA:Re.7.1.4a	VA:Re.7.1.5a	VA:Re.7.1.6a	VA:Re.7.1.7a	VA:Re.7.1.8a	VA:Re.7.1.1a	VA:Re.7.1.1a	VA:Re.7.1.1a
	Recognize art in one's environment.	Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others.	Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
Perceive	Enduring Understanding: Visual imagery influences understanding of and responses to the world.												
	Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?												
		Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished
	VA:Re.7.2.Pka	VA:Re.7.2.Ka	VA:Re.7.2.1a	VA:Re.7.2.2a	VA:Re.7.2.3a	VA:Re.7.2.4a	VA:Re.7.2.5a	VA:Re.7.2.6a	VA:Re.7.2.7a	VA:Re.7.2.8a	VA:Re.7.2.1a	VA:Re.7.2.1a	VA:Re.7.2.1a
	Distinguish between images and real objects.	Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.	Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

NATIONAL CORE ARTS STANDARDS

Anchor Standard 8: 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(s): 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?													
	Pre K VA:Re8.1.Pka	Kindergarten VA:Re8.1.Ka	1st VA:Re8.1.1a	2nd VA:Re8.1.2a	3rd VA:Re8.1.3a	4th VA:Re8.1.4a	5th VA:Re8.1.5a	6th VA:Re8.1.6a	7th VA:Re8.1.7a	8th VA:Re8.1.8a	HS Proficient VA:Re8.1.Ia	HS Accomplished VA:Re8.1.IIa	HS Advanced VA:Re8.1.IIIa
Analyze	Interpret art by identifying and describing subject matter.	Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the characteristics of form.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.	Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.	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.	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.	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.	Interpret art by analyzing 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.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: People evaluate art based on various criteria. Essential Question(s): 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?													
	Pre K VA:Re9.1.Pka	Kindergarten VA:Re9.1.Ka	1st VA:Re9.1.1a	2nd VA:Re9.1.2a	3rd VA:Re9.1.3a	4th VA:Re9.1.4a	5th VA:Re9.1.5a	6th VA:Re9.1.6a	7th VA:Re9.1.7a	8th VA:Re9.1.8a	HS Proficient VA:Re9.1.Ia	HS Accomplished VA:Re9.1.IIa	HS Advanced VA:Re9.1.IIIa
Interpret	Select a preferred artwork.	Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	Develop and apply relevant criteria to evaluate a work of art.	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.	Create a convincing and logical argument to support an evaluation of art.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

**VISUAL ARTS - Connecting**

Anchor Standard 10: 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(s): 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?													
	Pre K VA:Cn10.1.Pka	Kindergarten VA:Cn10.1.Ka	1st VA:Cn10.1.1a	2nd VA:Cn10.1.2a	3rd VA:Cn10.1.3a	4th VA:Cn10.1.4a	5th VA:Cn10.1.5a	6th VA:Cn10.1.6a	7th VA:Cn10.1.7a	8th VA:Cn10.1.8a	HS Proficient VA:Cn10.1.1a	HS Accomplished VA:Cn10.1.1a	HS Advanced VA:Cn10.1.11a
<b>Synthesize</b>	Explore the world using descriptive and expressive words and art-making.	Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.	Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
Anchor Standard 11: 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(s): 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?													
	Pre K VA:Cn11.1.Pka	Kindergarten VA:Cn11.1.Ka	1st VA:Cn11.1.1a	2nd VA:Cn11.1.2a	3rd VA:Cn11.1.3a	4th VA:Cn11.1.4a	5th VA:Cn11.1.5a	6th VA:Cn11.1.6a	7th VA:Cn11.1.7a	8th VA:Cn11.1.8a	HS Proficient VA:Cn11.1.1a	HS Accomplished VA:Cn11.1.1a	HS Advanced VA:Cn11.1.11a
<b>Relate</b>	Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

<b>Glossary:</b>
<u>ARCHETYPAL</u>
Archetypal work of art: An artwork that epitomizes a genre of art.
<u>ART GENRES</u>
Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.
<u>ART- MAKING APPROACHES</u>
Diverse strategies and procedures by which artists initiate and pursue making a work
<u>ART MEDIUM(S)</u>
Art medium(s): Any material or technique used for expression in art. In art, "medium" refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.
<u>ARTIST INVESTIGATIONS</u>
In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing
<u>ARTIST STATEMENT</u>
Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature
<u>ARTISTIC PROCESSES</u>
Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.
<u>ARTS MEDIA</u>
Arts media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

<u>ARTWORK</u>
Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated
<u>APPROPRIATION</u>
Intentional borrowing, copying, and alteration of preexisting images and objects
<u>BALANCE</u>
Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.
<u>BASIC LITERACY</u>
Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can: <ol style="list-style-type: none"> <li>1. Respond to artworks with empathy.</li> <li>2. Understand that artwork reflects historical, cultural, and aesthetic perspectives.</li> <li>3. Perform in all four arts disciplines at an age-appropriate level.</li> <li>4. Draw similarities within and across the arts disciplines.</li> </ol>
<u>BODY PATTERNING</u>
Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.
<u>BRAINSTORM</u>
Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment
<u>CHARACTERISTIC(S)</u>
Attribute, feature, property, or essential quality



<u>CHARACTERISTIC(S) OF FORM (AND STRUCTURE)</u>
Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others
<u>CHARACTERISTICS OF A WELL-MADE PLAY</u>
Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.
<u>COLLABORATION</u>
Joint effort of working together to formulate and solve creative problems
<u>COLLABORATIVELY</u>
Joining with others in attentive participation in an activity of imagining, exploring, and/or making
<u>COMPETENCY</u>
Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can: <ol style="list-style-type: none"> <li>1. Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.</li> <li>2. Perceive artworks from structural, historical, cultural, and aesthetic perspectives.</li> <li>3. Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.</li> <li>4. Understand how various types of arts knowledge and skills are related within and across the arts disciplines.</li> </ol>
<u>COMPOUND METER</u>
Compound meter: Measures of music in which the upper numerator is divisible by three such as 6/8 or 9/8 time.
<u>CONCEPTS</u>
Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

<u>CONSTRUCTED ENVIRONMENT</u>
Human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play
<u>CONTEMPORARY ARTISTIC PRACTICE</u>
Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces
<u>CONTEXT</u>
Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception
<u>COPYRIGHT</u>
Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works
<u>CREATIVE COMMONS</u>
Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice ( <a href="http://creativecommons.org/">http://creativecommons.org/</a> )
<u>CREATIVITY</u>
Ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things
<u>CRITERIA</u>
In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success
<u>CONTEMPORARY CRITERIA</u>
Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings
<u>ESTABLISHED CRITERIA</u>

Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design
<u>PERSONAL CRITERIA</u>
Principles for evaluating art and design based on individual preferences
<u>RELEVANT CRITERIA</u>
Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work
<u>CRITIQUE</u>
Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design
<u>CULTURAL CONTEXTS</u>
Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art
<u>CULTURAL TRADITIONS</u>
Pattern of practices and beliefs within a societal group
<u>CURATE</u>
Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits
<u>CURATOR</u>
Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts
<u>DESIGN</u>
Application of creativity to planning the optimal solution to a given problem and communication of that plan to others
<u>DIGITAL FORMAT</u>

Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device

EAR TRAINING AND LISTENING SKILL

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

EFFORT ACTIONS

Effort Actions: "Effort actions," or more accurately "incomplete effort actions," specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

ELEMENTS OF ART

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

ENGAGEMENT

Attentive participation in an activity of imagining, exploring, and making

EXEMPLARY WORKS

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

EXHIBITION NARRATIVE

Written description of an exhibition intended to educate viewers about its purpose

EXPRESSIVE PROPERTIES

Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art

FAIR USE

Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one’s work is “fair,” such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work
<u>FORMAL AND CONCEPTUAL VOCABULARIES</u>
Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures
<u>FORMALISM</u>
Formalism: The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.
<u>GRADES 6- 8</u>
Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students <i>demonstrate</i> <a href="#">competency</a> in the content knowledge and skills delineated for the selected arts discipline.
<u>GRADES K-2 AND 3-5</u>
Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain <a href="#">basic literacy</a> in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
<u>GENRE</u>
Category of art or design identified by similarities in form, subject matter, content, or technique
<u>HISTORICAL ERAS</u>
Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.
<u>IMAGE</u>
Visual representation of a person, animal, thing, idea, or concept
<u>IMAGINATIVE PLAY</u>

Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating
<u>INNOVATIVE THINKING</u>
Imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems
<u>KINESTHETIC AWARENESS</u>
Kinesthetic awareness: Spatial sense.
<u>KINESTHETIC PRINCIPLES</u>
Principles having to do with the physics of movement, such as work, force, velocity, and torque.
<u>LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS</u>
Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).
<u>MATERIAL CULTURE</u>
Human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals
<u>MATERIALS</u>
Substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials
<u>MEDIA ARTS</u>
Media Arts: For example, television, film, video, radio, and electronic media.
<u>MEDIUM / MEDIA</u>
Mode(s) of artistic expression or communication; material or other resources used for creating art

<u>MIXED METER</u>
Mixed meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others).
<u>MOVEMENT AFFINITIES</u>
Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either <i>lyricism</i> (using the expressive quality of music through the full extension of the body following the accented beat), or <i>bravura</i> dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.
<u>NEW ART MEDIA AND METHODOLOGIES</u>
New art media and methodologies: Artistic works that have a technological component, such as <a href="#">digital art</a> , <a href="#">computer graphics</a> , <a href="#">computer animation</a> , <a href="#">virtual art</a> , computer robotics, and others.
<u>OPEN SOURCE</u>
Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose ( <a href="http://opensource.org/">http://opensource.org/</a> )
<u>PLAY</u>
Spontaneous engaged activity through which children learn to experience, experiment, discover, and create
<u>PORTFOLIO</u>
Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy
<u>PRESERVATION</u>
Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means
<u>PRESERVE</u>
Protect, save, and care for (curate) objects, artifacts, and artworks

PRINCIPLES OF DESIGN

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

PROFICIENCY

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

1. Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
2. Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
3. Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
4. Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

SENSORY RECALL

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

STYLE

Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist

TECHNOLOGIES

Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments

TEXT

That form which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps



<u>UTILITARIAN AND NON-UTILITARIAN</u>
Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).
<u>VENUE</u>
Place or setting for an art exhibition, either a physical space or a virtual environment
<u>VISUAL ARTS</u>
The traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials
<u>VISUAL COMMUNICATION</u>
Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience’s comprehension of the artist’s intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.
<u>VISUAL COMPONENTS</u>
Properties of an image that can be perceived
<u>VISUAL IMAGERY</u>
Group of images; images in general
<u>VISUAL LITERACY</u>
Visual literacy: The ability to understand the subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.
<u>VISUAL ORGANIZATION APPROACHES AND STRATEGIES</u>
Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work
<u>VISUAL PLAN</u>

Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue

## Assessment Resources

<b>All About Arts Assessment</b>	
	<p><b>Forms of Assessment</b></p> <ul style="list-style-type: none"> <li>* <u>Written Questions</u> (essay, short answer, completion)</li> <li>* <u>Observation</u>, from ArtsWork</li> <li>* <u>Performance Assessment</u> (and portfolios)</li> </ul>
	<p><b>Various Arts Assessment Examples</b></p> <ul style="list-style-type: none"> <li>* <u>Guidelines for Arts Assessment</u>: from the Arts Assessment Training Series (CCSSO: the Council of Chief State School Officers) - PowerPoint.</li> <li>* <u>Musical Theater Assessment Scoring Guide</u> (in Word)</li> <li>* <u>Summative Assessment Question</u> (for <b>theater</b>; in Word)</li> <li>* <u>Creativity and Invention Rubric</u> (in Word)</li> </ul>
	<p><b>The Standards</b></p> <ul style="list-style-type: none"> <li>* <u>National Professional Teaching Standards for Dance Education</u> [PDF]</li> <li>* New Jersey: <u>matrix of standards and strands</u> (a Web page); <u>continuum of strands and cumulative progress indicators</u> (in Word)</li> <li>* National Dance Education Organization (<u>NDEO</u>) standards for <u>Early Childhood</u> [PDF] and <u>K-12 model programs</u> (in PDF).</li> </ul>
	<p><b>Additional Resources</b></p> <ul style="list-style-type: none"> <li>* <u>Authentic Assessment in the Arts</u> (rubrics for <b>dance</b>, and about assessment for learning; a PDF file; from the Journal of Dance Education).</li> <li>* <u>Classroom Assessment: Minute by Minute, Day by Day</u>, from Ed Leadership (a 7 page PDF file).</li> </ul>