Visual Arts Curriculum

Grade 6: Unit One
Drawing
Course Description

From a psychological developmental perspective, sixth graders are beginning to think about who they are, where they come from, and where they are going. In the art studio classroom, sixth graders will explore these ideas and use art materials to express their feelings about these very real philosophical thoughts. They will draw, paint, sculpt clay, and make puppets.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Drawing</td>
<td>10 weeks</td>
</tr>
<tr>
<td>Unit 2</td>
<td>Puppetry</td>
<td>16 weeks</td>
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<tr>
<td>Unit 3</td>
<td>Painting</td>
<td>6 weeks</td>
</tr>
<tr>
<td>Unit 4</td>
<td>Clay Sculpture</td>
<td>4 weeks</td>
</tr>
</tbody>
</table>
## Educational Technology

### Standards

8.2.8.A.2, 8.2.8.B.2, 8.2.8.C.1, 8.2.8.C.7, 8.2.8.D.1

### Creativity and Innovation
- Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression
- Use models and simulations to explore complex systems and issues
- Identify trends and forecast possibilities

### Critical Thinking, Problem Solving, Decision Making
- Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
- Identify and define authentic problems and significant questions for investigation
- Plan and manage activities to develop a solution or complete a project
- Collect and analyze data to identify solutions and/or make informed decisions
- Use multiple processes and diverse perspectives to explore alternative solutions

(from [http://www.iste.org](http://www.iste.org))
## 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.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation</td>
</tr>
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<table>
<thead>
<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
</tr>
</tbody>
</table>
CRP4. Communicate clearly and effectively and with reason. 
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions. 
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation. 
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies. 
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
Career Ready Practices

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11. Use technology to enhance productivity.**
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
## Career Ready Practices

<table>
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<th>CRP12. Work productively in teams while using cultural global competence.</th>
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<td>Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.</td>
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## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

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<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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</table>
| - Extra time for assigned tasks
- Adjust length of assignment
- Timeline with due dates for reports and projects
- Communication system between home and school
- Provide lecture notes/outline | - Extra Response time
- Have students verbalize steps
- Repeat, clarify or reword directions
- Mini-breaks between tasks
- Provide a warning for transitions
- Reading partners | - Precise step-by-step directions
- Short manageable tasks
- Brief and concrete directions
- Provide immediate feedback
- Small group instruction
- Emphasize multi-sensory learning | - Teacher-made checklist
- Use visual graphic organizers
- Reference resources to promote independence
- Visual and verbal reminders
- Graphic organizers |

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
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</table>
| - Computer/whiteboard
- Tape recorder
- Spell-checker
- Audio-taped books | - Extended time
- Study guides
- Shortened tests
- Read directions aloud | - Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback | - Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials |
## Enrichment

### Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

❖ 1.3.8.D.2

Content Statement: Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

Cumulative Progress Indicator: Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

❖ 1.3.8. D.3

Content Statement: The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

Cumulative Progress Indicator: Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

❖ 1.3.8.D.4

Content Statement: Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.

Cumulative Progress Indicator: Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.

❖ 1.4.8.A.1

Content Statement: Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

- 1.4.8. B.2

Content Statement: Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

- 1.4.8. B.3

Content Statement: Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

Cumulative Progress Indicator: Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

- 1.3.8.D.1

Content Statement: The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

Cumulative Progress Indicator: Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

- 1.3.8. D.5

Content Statement: Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

Cumulative Progress Indicator: Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
1.2.8.A.3

Content Statement: The arts reflect cultural mores and personal aesthetics throughout the ages.

Cumulative Progress Indicator: Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
# Interdisciplinary Connections

## Mathematics:
Understand ratio concepts and use ratio reasoning to solve problems.

**CCSS.MATH.CONTENT.6.RP.A.1**
Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities. *For example, "The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak." "For every vote candidate A received, candidate C received nearly three votes."*

**CCSS.MATH.CONTENT.6.RP.A.2**
Understand the concept of a unit rate $a/b$ associated with a ratio $a:b$ with $b \neq 0$, and use rate language in the context of a ratio relationship. *For example, "This recipe has a ratio of 3 cups of flour to 4 cups of sugar, so there is 3/4 cup of flour for each cup of sugar." "We paid $75 for 15 hamburgers, which is a rate of $5 per hamburger."*

**CCSS.MATH.CONTENT.6.RP.A.3**
Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.

**CCSS.MATH.CONTENT.6.RP.A.3.A**
Make tables of equivalent ratios relating quantities with whole-number measurements, find missing values in the tables, and plot the pairs of values on the coordinate plane. Use tables to compare ratios.

**CCSS.MATH.CONTENT.6.RP.A.3.B**
Solve unit rate problems including those involving unit pricing and constant speed. *For example, if it took 7 hours to mow 4 lawns, then at that rate, how many lawns could be mowed in 35 hours? At what rate were lawns being mowed?*

**CCSS.MATH.CONTENT.6.RP.A.3.C**
Find a percent of a quantity as a rate per 100 (e.g., 30% of a quantity means 30/100 times the quantity); solve problems involving finding the whole, given a part and the percent.

**CCSS.MATH.CONTENT.6.RP.A.3.D**
Use ratio reasoning to convert measurement units; manipulate and transform units appropriately when multiplying or dividing quantities.

## English Language Arts:
Key Ideas and Details:

**CCSS.ELA-LITERACY.RL.6.1**
Interdisciplinary Connections

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-LITERACY.RL.6.2
Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
CCSS.ELA-LITERACY.RL.6.3
Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
Craft and Structure:
CCSS.ELA-LITERACY.RL.6.4
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
CCSS.ELA-LITERACY.RL.6.5
Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
CCSS.ELA-LITERACY.RL.6.6
Explain how an author develops the point of view of the narrator or speaker in a text.
Integration of Knowledge and Ideas:
CCSS.ELA-LITERACY.RL.6.7
Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
CCSS.ELA-LITERACY.RL.6.8
(RL.6.8 not applicable to literature)
CCSS.ELA-LITERACY.RL.6.9
Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
Range of Reading and Level of Text Complexity:
CCSS.ELA-LITERACY.RL.6.10
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently,
Interdisciplinary Connections

with scaffolding as needed at the high end of the range.
Grade: 6th

Unit: One

Topic: Drawing

Description: Artists will learn how to do contour, blind contour, and gesture drawings and understand why they are helpful in drawing. Artists will learn that like almost anything, practicing something makes us better at it—practicing drawing makes us better at drawing. Artists will complete this drawing unit by drawing a special sanctuary.

NJDOE Student Learning Objective

- Students will understand why artists may focus on contours or gestures in drawing.
- Students will create contour and gesture drawings of people. (2 days)


Essential Questions

- Have you watched an artist observe and draw a scene or a person?
- What are gesture and contour drawings?
- What are the qualities of contour and gesture drawing?

Skills

- Identify the commonalities and differences of contour and gesture drawings.
- Draw their own contour and gesture drawings.

Sample Activities

- **Literary Links:**
  - *Drawing on the Right Side of the Brain* by David H. Gilhooly
  - *Drawing: A Young Artist’s Guide* by Jude Welton
  - *Painting and Drawing* by Judy Martin
  - *Drawing* by Anthony Hodge

- **Images:**
  - *Unknown* by Elizabeth Freake

- Make a contour drawing of one of your hands in an interesting pose.
- Guide students to draw a blind contour drawing (draw without looking at the paper)
- Get a volunteer to pose for gesture drawing. Put tape on the outer seams of the model’s clothes. Encourage models to pose in action stills. They should be held for 2-3 minutes, so drawers must observe and draw
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</table>
| • Students will identify characteristics of portraits created during the European Renaissance.  
• Students will draw portraits in front view or profile, combining direct observation and knowledge of proportions. |  
• How do artists develop their drawing skills?  
• What observable characteristics make us different from each other? |  
• Learn about proportion techniques for drawing people. |  
Zora and Langston by Beasley  
Self Portrait by Kahlo  
American Gothic by Wood  
Lucien Freud  
Impressionists |  
Videos:  
On gesture and contour drawing  
Literary Links:  
- Draw Fifty Famous Faces by Lee Ames  
- People in Art by Anthea Peppin  
- The Apprentice by Pilar Molina Llorente |  
Images:  
Tired by Catlett  
Presidential Family by |

Have students follow “traditional” gridlines to make a self-portrait. It is important to discuss how you can draw a person by looking at them and that these are just guides. Not everyone falls under these guidelines, nor should they. Difference is what makes the world go round. The more you look, the better your drawing will come out.
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</table>
| 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6 | **Why and how do artists use sketchbooks?** | ▪ Make a viewfinder: fold an index card in half and cut an opening ½ x ¾ “in the center. Unfolded opening will be about 1 x ¾”  
▪ Make horizontal and vertical observational art studio drawings. | Botero  
*Ubi Girl* by Jones  
DaVinci  
Durer | Students hold viewfinders 6-10 inches away from one eye and only look through the opening at a part of the art studio classroom.  
Draw what you see.  
Change viewfinder direction so you have one vertical and one horizontal drawing. |

- Students will understand that sketches can be created to aid visual memory, explore ideas and try out designs.  
- Students will create several sketches of a scene, using a viewfinder as an aid to composition.


**Literary Links:**  
- *The Pooh Sketchbook* by Ernest Shepard  
- *Sketching Outdoors in Autumn* by Jim Arnosky  
- *Drawing from Nature* by Jim Arnosky

**Images:**  
Degas’s *Three Women*  
DaVinci’s observational drawings
<table>
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| • Students will understand that artists may use light and dark values to suggest the forms and textures of objects or to create flat designs. | How various kinds of light be captured in a drawing? | ▪ Make observations about light and shadow.  
▪ Begin to capture light and shadow with soft pencil and pencil. | Literary Links:  
Images:  
White’s *The Mother*  
Kathe Kolwitz’s  
Biggers’s *The Man* | Students observe a white sheet draped on a table along with other light-colored objects (e.g. volleyball, white shoes, etc.), make verbal observations about the still life and start to capture the values in pencil.  
Encourage students to invent their shading techniques. |
| • Students will add a range of values to drawings to suggest forms or to create flat designs. | What is shading?  
How do artists create value in drawings? | Shading techniques: tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism. | Literary Links:  
- *Lessons on Shading* by W. E. Sparkes  
- *Line and Shading in Drawing (Drawing Academy Series)* by | Students make a light to dark shading chart, practice tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism. |
<p>| | | | | |
| | | | | |
| • Students will develop various shading techniques to be used in drawing. | | | | |</p>
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<td></td>
<td>Students will create thumbnail drawings and a blueprint drawing of their</td>
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<td>Images:</td>
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<tr>
<td></td>
<td>What is a sanctuary?</td>
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<td>georges seurat’s seated boy with straw hat:</td>
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<td></td>
<td>How do artists incorporate real and</td>
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<td><a href="http://seurat.tumblr.com">http://seurat.tumblr.com</a></td>
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<td>Shading techniques: crosshatching, pointillism, etc.</td>
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<td>Gilbert and George’s The Tuileries:</td>
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<td></td>
<td>Literary Links:</td>
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<tr>
<td></td>
<td>Bridge to Terabithia by Katherine Paterson</td>
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<td><a href="https://www.moma.org/visit/calendar/exhibitions/1573">https://www.moma.org/visit/calendar/exhibitions/1573</a></td>
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<td>Dialogue about special places where we feel we are at our best or might be at our best (e.g.</td>
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<td>Robert Longo:</td>
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<td><a href="http://www.baeditions.com/robert-longo-artwork.htm">http://www.baeditions.com/robert-longo-artwork.htm</a></td>
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<td>Websites:</td>
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<td><a href="http://asetoids.blogspot.com/2014/05/drawing-techniques.html">http://asetoids.blogspot.com/2014/05/drawing-techniques.html</a></td>
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| special sanctuary.            | imaginary aspects in one drawing? | Combine real and imaginary aspects | - *A Long Walk to Water: Based on a True Story*  
- *Linda Sue Park*  
**Images:**  
*Mont Sainte-Victoire, Cezanne*  
compared to the photograph of the same place:  
http://www.tripbase.com/blog/12-famous-paintings-and-their-real-life-locations/ | bedroom, places of worship, the Moon, school, playground, on a cloud).  
Create 6 thumbnails of at least 3 different places.  
Choose your favorite composition and turn it into a blueprint. |

- Students will create drawings of their special sanctuaries.

| Literary Links: | | | Review thumbnails and blueprints as an opening dialogue and provide feedback before embarking on final drawing.  
Draw main shapes, using the back to front technique. |
|----------------|--------|-----------|-----------|
| - *Bridge to Terabithia by Katherine Paterson*  
- *A Long Walk to Water: Based on a True Story*  
- *Linda Sue Park*  
**Images:**  
*Mont Sainte-Victoire, Cezanne*  
compared to the | | | |

| What is a sanctuary? | | | |
| How do artists incorporate real and imaginary aspects in one drawing? | Shading techniques: crosshatching, pointillism, etc. | Combine real and imaginary aspects | |

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| Students will create drawings of their special sanctuaries. | • *What is a sanctuary?*  
• *How do artists incorporate real and imaginary aspects in one drawing?* | • Shading techniques: crosshatching, pointillism, etc.  
• Combine real and imaginary aspects | photograph of the same place:  

**Literary Links:**  
- *Bridge to Terabithia* by Katherine Paterson  
- *A Long Walk to Water: Based on a True Story*  
- *Linda Sue Park*  

**Images:**  
*Christina’s World*, Andrew Wyeth,  
Compared to photo of the same place:  
http://www.tripbase.com/blog/12-famous Paintings-and-their-real-life-locations/  
*Mont Sainte-Victoire*, Cezanne
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| • Students will finish their drawings of their special sanctuaries. | • *What is a sanctuary?*  
• *How do artists incorporate real and imaginary aspects in one drawing?* | ▪ Shading techniques: crosshatching, pointillism, etc.  
▪ Combine real and imaginary aspects | compared to the photograph of the same place:  
http://www.tripbase.com/blog/12-famous-paintings-and-their-real-life-locations/  
Yannima Tommy Watson:  
https://en.wikipedia.org/wiki/Yannima_Tommy_Watson  
Famous art studios:  
http://www.boredpanda.com/famous-artists-and-their-muses-in-their-studios/ | Literary Links:  
- *Bridge to Terabithia* by Katherine Paterson  
- *A Long Walk to Water: Based on a True Story*  
- *Linda Sue Park*  
Images:  
*Mont Sainte-Victoire,* |

<table>
<thead>
<tr>
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</table>
| Students will participate in a class critique. NJDOE: 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7 | • How can you celebrate your hard work and also identify places where you can grow through your work?  
• How can we make connections from this project to our everyday lives? | • Students will write their own artist statements. Students will participate in a rigorous and thoughtful critique about each others work. | Cezanne compared to the photograph of the same place: http://www.tripbase.com/blog/12-famous-paintings-and-their-real-life-locations/ | Websites: Kennedy Center: https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx  
Appendix A & B |
## Unit Vocabulary

- shading
- tonal
- scumble
- smudge
- hatching
- crosshatching
- accent lines
- pointillism
- sanctuary
- critique
- feedback
- reflect
- representational
- non-representational
Appendix A

WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.

1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I'd like them to ________________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)
Appendix B

Group Critique Form

Directions: You will get a drawing made by a peer, chosen at random, to professionally critique today.

- Once you have the drawing in front of you, you’ll stand/sit in front of it for 1 minute timed.
- Choose at least one item from each box on the left (check it off) and explain your answer in the box to the right.

<table>
<thead>
<tr>
<th>ART HABITS OF DISCUSSION OPTIONS</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DESCRIPTION</strong>: Describe what you see.</td>
<td></td>
</tr>
<tr>
<td>_ Describe the artist's use of color. Comment on the artist’s palette, value, intensity, etc.</td>
<td></td>
</tr>
<tr>
<td>_ How has the artist applied the material(s) he/she utilized?</td>
<td></td>
</tr>
<tr>
<td>_ Describe the texture, lines, and shapes in the work.</td>
<td></td>
</tr>
<tr>
<td><strong>ANALYSIS</strong>: Analyze what you see.</td>
<td></td>
</tr>
<tr>
<td>_ Is your eye drawn to any particular area of the drawing?</td>
<td></td>
</tr>
<tr>
<td>_ How does your eye travel through the piece of art?</td>
<td></td>
</tr>
<tr>
<td>_ Is there an element that stands out in the composition?</td>
<td></td>
</tr>
<tr>
<td>_ Is the composition balanced?</td>
<td></td>
</tr>
<tr>
<td><strong>INTERPRETATION</strong>: Interpret what you see.</td>
<td></td>
</tr>
<tr>
<td>_ What kind of mood or feeling do you get from the drawing?</td>
<td></td>
</tr>
<tr>
<td>If you could imagine yourself within the object, how might you feel?</td>
<td></td>
</tr>
<tr>
<td>Choose a figure in the work. Pretend that you are he/she, how might you feel?</td>
<td></td>
</tr>
<tr>
<td>What sounds would you hear?</td>
<td></td>
</tr>
</tbody>
</table>

**JUDGMENT:** Form a judgment about what you see. Remember to be **empathetic** in your answers here.

- Why is it interesting or not interesting to you?
- What do you like or dislike about the work?
- Does it make you think of something else that you’ve seen before? What?
<table>
<thead>
<tr>
<th>You will be graded on the following</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen carefully, while looking at the work that is being presented.</td>
<td>100% of the time you listened and looked while work was presented</td>
<td>Most of the time you listened and looked while work was presented</td>
<td>You did not listen or look while work was presented</td>
</tr>
<tr>
<td>2. Your comments should be about one of the criteria on the Critique Form rubric.</td>
<td>100% of your comments were about something on the form</td>
<td>Most of your comments were about something on the form</td>
<td>You did not make comments about something on the form</td>
</tr>
<tr>
<td>3. You showed STARS (sit up straight, track the speaker, always do your work &amp; be on task, respect at all times, smile) during and between presentations.</td>
<td>You showed STARS during and between presentations 100% of the time</td>
<td>You showed STARS during and between presentations most of the time</td>
<td>You did not show STARS during and between presentations</td>
</tr>
<tr>
<td>4. You made three or more comments.</td>
<td>Yes, you made 3 or more comments.</td>
<td>No, you did not make 3 or more comments.</td>
<td></td>
</tr>
</tbody>
</table>
Presenter Responsibilities

1. Presenter will have a total of two and a half minutes to present on the work they critiqued.
2. As the presenter, choose two things from your Critique Form to discuss.
3. Without reading directly from your Critique Form worksheet, discuss those two things.
4. You should be mindful of the time and take no longer than one minute to present your opinions.
5. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

Audience Responsibilities

5. Listen carefully, while looking at the work that is being presented.
6. If you come up with a comment to make, write a note to yourself below on this worksheet.
7. Your comments should be about one of the criteria on the Critique Form rubric.
8. You will be given a participation grade based on your participation during the critique.
9. You can also, as always, receive shout-outs for very insightful comments.