

## **CURRICULUM OVERVIEW**

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### **ELEMENTARY CURRICULUM**

This curriculum starts out by exploring emotions in a way that most students naturally understand from a young age: facial expressions. Then it moves into a subtler, but still figurative and expressive, form: body language. It concludes by challenging students to think more abstractly when considering the overall mood of an environment, installation, or movie set. Emotions are difficult to understand, and at times difficult to control. Yet, they are a natural and constant part of the human experience. Therefore, I believe that it is beneficial for students to be introduced to the concept of emotion early on so that they become more aware of their own emotions. To learn about emotion and mood, the students are exposed to a variety of artists and artworks. Questioning and class discussion encourages them to start forming their own ideas about art. Students then use the inspiration from the critical study to begin working on their own art. They have the chance to explore a variety of materials and techniques and the freedom to make creative choices with support and guidance.

### **SECONDARY CURRICULUM**

This curriculum is designed for 6<sup>th</sup> grade students and aims to expose them to a wide variety of mediums, techniques, cultures, and concepts. All of the units (emotion, dreams, travel, and fashion) speak to the human experience, which makes them more relatable to the students. Throughout this curriculum, the themes are open enough that each student can connect in their own way and create personally meaningful artwork. Students are challenged to think critically, usually in groups. The strategy of discussing art in groups is employed in hopes of exposing them to the unique perspectives of their peers and building their confidence for forming their own ideas about art. After thorough class discussion of critical study, students begin working on their own art. They are given creative freedom to explore the media and make independent choices with support and guidance.

## Elementary Curriculum

### Kindergarten




### Primary: 3<sup>rd</sup> Grade

### Intermediate: 5<sup>th</sup> Grade

Title	Kindergarten		Primary: 3 <sup>rd</sup> Grade		Intermediate: 5 <sup>th</sup> Grade	
<b>Description</b>	<b>Emotion Masks</b> Students will analyze how emotions are expressed through facial features and how subtle changes in the shapes of the features can create different emotions. Several activities will be used for repetition and to keep students engaged. An interactive activity will involve the students taking turns changing the removable facial features on a big face to explore various types of each feature. Other activities will include reading books to the class, showing a video, showing images of artwork related to emotion, and viewing a website. Using felt, foam, stickers, feathers, pipe cleaners, paper, googly eyes, fuzzy pom poms, and glue, students will create double-sided masks of full faces that have different emotions. The emotions should be more complex than happy or sad, like excited, afraid, confused, silly, proud, and so on.  Books: <ul style="list-style-type: none"> <li>• <i>Glad Monster Sad Monster</i> by Ed Emberley &amp; Anne Miranda</li> <li>• <i>The Way I Feel</i> by Janan Cain</li> <li>• <i>Nino Wrestles the World</i> by Yuyi Morales</li> </ul> Website: <ul style="list-style-type: none"> <li>• <a href="http://www.emotioneric.com/">http://www.emotioneric.com/</a></li> </ul>		<b>Clay Characters</b> Students will build upon the emotion lesson they were introduced to in Kindergarten. During a review activity students will design their own emojis in order to remind them of how the different facial features and shapes can create different emotions. This can be done simply with paper and drawing materials. There will be 4-6 printed circles already on the paper for them to draw faces in. Other activities will include reading 1-3 short stories (with illustrations that show a variety of body language and facial expressions), showing images of relevant artwork, and showing parts of a video. The stories could be at a higher reading level or not, but they should be relatable to the students. The video is a behind the scenes of making the Claymation movie <i>ParaNorman</i> . It will help the students understand what 'in the round' means. For the main project, students will build upon their knowledge of emotions by creating in the round characters with clay that express a complex emotion through facial expression and body language.  Books: <ul style="list-style-type: none"> <li>• <i>Sneetches</i> by Dr. Seuss</li> <li>• <i>Koala Lou</i> by Pamela Lofts</li> <li>• <i>The Recess Queen</i> by Alexis O'neill</li> <li>• <i>Ramona Quimby, Age 8</i> by Beverly Cleary (Longer story)</li> </ul> Video: <ul style="list-style-type: none"> <li>• <a href="http://www.youtube.com/watch?v=JJNK_VGO Pss">http://www.youtube.com/watch?v=JJNK_VGO Pss</a></li> </ul>		<b>Emotional Environments</b> To build upon the emotion units in past grades, students will be introduced to more abstract ideas about emotion, like the overall mood of a piece. Students will analyze how color and brushstrokes affect the mood of an artwork. Activities for this unit include class discussion about paintings and installation pieces, watching a video, exploring two websites, and a color activity. The video is of the set of <i>Harry Potter</i> , and the two websites are all about color. The color activity involves altering the color of a famous work of art in Photoshop. The class can offer suggestions as the instructor manipulates the image. Then, the class will discuss how it changes the overall mood of the work. For the main project, students will build installation dioramas from shoeboxes and a variety of materials that create an emotional experience for the viewer.  Websites: <ul style="list-style-type: none"> <li>• <a href="http://colormatters.com">colormatters.com</a></li> <li>• <a href="http://color.adobe.com/create/color-wheel/">color.adobe.com/create/color-wheel/</a></li> </ul> Video: <a href="http://www.youtube.com/watch?v=EzIColKgAc0">http://www.youtube.com/watch?v=EzIColKgAc0</a>	
<b>Practice</b>	<b>Studio Pract.</b> 70% Multi-media mask-making	<b>Crit/Hist Study</b> 30% Shapes Emotions	<b>Studio Pract.</b> 70% In the round clay characters	<b>Crit/Hist Study</b> 30% Body language Emotions	<b>Studio Pract.</b> 70% Multi-media installation dioramas	<b>Crit/Hist Study</b> 30% Mood Emotions

<b>Objectives</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Verbally identify the emotions of the faces in a variety of artworks, including paintings, drawings, and masks, and support their answer with at least one reason.</li> <li>Verbally describe how different shapes of the features can create certain emotions and support their answer with at least one reason.</li> <li>Create a multi-media, double-sided mask with each side conveying a different complex emotion, not simply happy or sad.</li> </ul>				<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Verbally describe the body language of figures in the video, in the illustrations in the books, and in artwork by identifying at least two specific details of the pose.</li> <li>Identify the emotion the figure is expressing through body language supporting your answer with at least one reason.</li> <li>Create a clay, in the round, character that is at least three inches tall and expresses a complex emotion through facial expression and body language.</li> </ul>				<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>In writing, describe how color and brushstrokes create a specific mood in an artwork providing at least one reason to support your answer for each.</li> <li>Verbally explain how an installation piece makes you feel and support your answer with at least two thoughtful and logical reasons.</li> <li>Create a multi-media, installation diorama that uses at least three different materials and evokes a specific emotion through the use of color, texture, and composition.</li> </ul>									
<b>National Standards</b>	<ul style="list-style-type: none"> <li>VA:Re8-K, a. Interpret art by identifying subject matter and describing relevant details.</li> <li>VA:Cr1-K, a. Engage in exploration and imaginative play with materials.</li> </ul>				<ul style="list-style-type: none"> <li>VA:Re7-3, b. Determine messages communicated by an image.</li> <li>VA:Cr2-3, a. Create personally satisfying artwork using a variety of artistic processes and materials.</li> <li>VA:Cr2-3, b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.</li> </ul>				<ul style="list-style-type: none"> <li>VA:Re8-5, a. 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.</li> <li>VA:Re7-5, a. Compare one's own interpretation of a work of art with the interpretation of others.</li> <li>VA:Cr1-5, a. Combine ideas to generate an innovative idea for art-making.</li> </ul>									
<b>Forms</b>	2D		3D		4D		2D		3D		4D		2D		3D		4D	
<b>Frames</b>	Cultural	Subj.	Struct.	PMod	Cultural	Subj.	Struct.	PMod	Cultural	Subj.	Struct.	PMod						
<b>Conceptual Framework</b>	Artwork	Artist	Aud.	World	Artwork	Artist	Aud.	World	Artwork	Artist	Aud.	World						
<b>Key Artists</b>	<ul style="list-style-type: none"> <li>Roy Lichtenstein</li> <li>Vernon Ah Kee</li> <li>Junior Fritz Jacquet</li> <li>Cultural masks from around the world: Mexican Lucha Libre masks, Chinese Opera Masks, Vietnamese bamboo masks, African masks</li> </ul>				<ul style="list-style-type: none"> <li>Niki de Saint Phalle</li> <li>Umberto Boccioni</li> <li>Barry McGee</li> <li>Jacob Lawrence</li> </ul>				<ul style="list-style-type: none"> <li>Edvard Munch</li> <li>Vincent van Gogh</li> <li>Sandy Skoglund</li> <li>Jee Young Lee</li> </ul>									
<b>Key Artworks</b>	<ul style="list-style-type: none"> <li>Roy Lichtenstein, <i>Drowning Girl</i>, 1963</li> <li>Roy Lichtenstein, <i>Girl in Mirror</i>, 1964</li> <li>Variety of cultural masks: Mexican Lucha Libre masks, Chinese Opera Masks, Vietnamese bamboo masks, African masks</li> </ul>				Artist, <i>Artwork Title</i> , Year <ul style="list-style-type: none"> <li>Niki de Saint Phalle, <i>Les Trois Graces (Three Graces)</i></li> <li>Umberto Boccioni, <i>Unique Forms of Continuity in Space</i></li> <li>Jacob Lawrence, <i>The Great Migration Series</i></li> </ul>				Artist, <i>Artwork Title</i> , Year <ul style="list-style-type: none"> <li>Edvard Munch, <i>The Scream</i></li> <li>Vincent van Gogh, <i>Starry Night</i></li> <li>Sandy Skoglund, <i>Radioactive Cats</i></li> <li>Jee Young Lee, <i>I'll Be Back</i></li> </ul>									

<b>Key Critical Questions (Discourse)</b>	<ul style="list-style-type: none"> <li>In this painting, what emotion do you think the girl is feeling?</li> <li>How can you tell that she is feeling that emotion?</li> <li>What shape is the mouth making?</li> <li>What shapes do the eyebrows make?</li> <li>What emotional expression is this mask making?</li> <li>What specific shapes or details in the mask create that emotion?</li> </ul>		<p>(They were very poor.)</p> <ul style="list-style-type: none"> <li>What is missing from these sculptures? Even though they don't have facial features, can you tell what emotion they are feeling? What is the emotion, and how do you know?</li> <li>Does this sculpture remind you of anything? What does the body language tell you about the figure?</li> <li>Describe the emotions of the figures in this painting. What about their body language tells you that they are feeling this way?</li> </ul>		<ul style="list-style-type: none"> <li>Describe the colors and the brushstrokes in this painting. How do they make you feel, and why?</li> <li>Compare and contrast the colors and the brushstrokes in the painting with the first painting. How do the differences in this painting change the overall mood of the piece?</li> <li>Why do you think the artist chose to make the cats bright green? How would the mood of the installation change if the cats were grey?</li> <li>What does this installation remind you of? What is it made of? Why do you think fans are important to this artist?</li> </ul>	
<b>Vocabulary</b>	<b>Discipline (Syntax)</b> Multi-media, mask		<b>Discipline (Syntax)</b> In the round, sculpture, ceramics, additive and subtractive techniques, carving, slip and score, kiln, glaze		<b>Discipline (Syntax)</b> Color, mood, composition, installation art, diorama, multi-media	
<b>Language Modes</b>	<b>Academic</b> Transform, shapes, expression, emotion		<b>Academic</b> Body language, pose, facial expression, emotion		<b>Academic</b> Evoke, emotion, transform	
<b>Language Functions</b>	Read    Write    Listen    Speak Identify, describe		Read    Write    Listen    Speak Analyze, compare/contrast, describe, identify		Read    Write    Listen    Speak Analyze, compare/contrast, describe, interpret	
<b>Assessments</b>	<b>Formative</b> The student verbally identified the emotions in the artworks correctly and supported their answer with at least one reason.  The student verbally described how different shapes of the features create certain emotions and supported their answer with at least one reason.	<b>Summative</b> The student created a multi-media, double-sided mask with each side conveying a different complex emotion, not simply happy or sad.	<b>Formative</b> The student verbally described the body language of figures in sculptures and paintings by identifying at least two specific details of the pose.  The student identified the emotion the figure is expressing through body language and supported their answer with at least one reason.	<b>Summative</b> The student created a clay, in the round, character that is at least three inches tall and expresses a complex emotion through facial expression and body language.	<b>Formative</b> <ul style="list-style-type: none"> <li>In writing, the student described how color and brushstrokes create a specific mood in an artwork providing at least one reason to support their answer for each.</li> <li>The student verbally explained how an installation piece made them feel and supported their answer with at least two</li> </ul>	<b>Summative</b> The student created a multi-media, installation diorama that uses at least three different materials and evokes a specific emotion through the use of color, texture, and composition.

			thoughtful and logical reasons.
<b>Common Core State Standards</b>	<ul style="list-style-type: none"> <li>• <a href="#">CCSS.ELA-Literacy.SL.K.6</a> Speak audibly and express thoughts, feelings, and ideas clearly.</li> <li>• <a href="#">CCSS.ELA-Literacy.SL.K.1.a</a> Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">CCSS.ELA-Literacy.SL.3.1.b</a> Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</li> <li>• <a href="#">CCSS.ELA-Literacy.SL.3.1.d</a> Explain their own ideas and understanding in light of the discussion.</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">CCSS.ELA-Literacy.W.5.1.b</a> Provide logically ordered reasons that are supported by facts and details.</li> <li>• <a href="#">CCSS.ELA-Literacy.SL.5.1.c</a> Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</li> </ul>
<b>Illustrative Artwork</b>			
<b>Artwork Citation</b>	Roy Lichtenstein, <i>Drowning Girl</i> , 1963, oil and synthetic polymer paint on canvas	Niki de Saint Phalle, <i>Les Trois Graces</i> , 1999, fiberglass and mosaic	Jee Young Lee, <i>I'll Be Back</i> , photo of an installation piece made with painted fans and a rope

**Secondary**

**Grade** 6th  
**Class** General Art

**UNIT 1: 4 weeks**

**UNIT 2: 5 weeks**

**UNIT 3: 5 weeks**

**UNIT 4: 6 weeks**

Title	Stop eMotion Videos		Dreamscapes		Journey Journals		Character Costumes	
Theme	Emotion		Dreams & Fantasy		Journey & Travel		Fashion	
<b>Description</b>	<p>This unit is a subjective exploration of conveying emotion using video and music. Before starting work on the main project, students will work in groups to discuss questions on handouts. The teacher will facilitate a discussion about the key artists and artworks. The students randomly pick their emotions from a hat and work in teams of 3 to create characters from a variety of media. They will then use them in stop motion videos and add music that helps to convey the intended emotions and moods. (<a href="http://www.bensound.com/">http://www.bensound.com/</a>)</p>		<p>This unit is a subjective and structural exploration of painting (landscapes mixed with dreams/fantasy). It will introduce students to the basics of painting: mixing, brushstrokes, taping techniques, blending, and value (light source). Before starting work on the main project, students will work in groups to discuss questions on handouts. The teacher will facilitate a discussion about the key artists and artworks. For this assignment the students will keep dream journal from start of semester. They have several choices:</p> <ul style="list-style-type: none"> <li>• Choose 1 from the journal</li> <li>• Choose a dream they remember from the past</li> <li>• Paint a personal dream or hope for the future</li> </ul>		<p>This unit is a cultural exploration of 2D (possibly some 3D elements) design and mixed media. Before starting work on the main project, students will work in groups to discuss questions on handouts. The teacher will facilitate a discussion about the key artists and artworks. Students will create accordion books that bring to life an adventure they have been on or want to go on in the future, using maps for the pages, photos, drawings, writings, and collage.</p>		<p>This unit is a cultural and structural exploration of 3D fashion and accessories. It will challenge the students to develop a plan in a multi-step creative process. Before starting work on the main project, students will work in groups to discuss questions on handouts. The teacher will facilitate a discussion about the key artists and artworks. The first step will be to develop a plot for a movie with characters (could draw a storyboard). Then students will design and draw a costume for a character in their imagined movie. Finally, using small model figures, students will bring the 2D drawing to life using fabric, sewing, and other materials (could possibly make the models from clay themselves). To further challenge students, they could create accessories or an environment for their character.</p>	
<b>Practice</b>	<b>Studio Pract.</b> (60%) Stop Motion Videos	<b>Crit/Hist Study</b> (40%) Emotion Mood	<b>Studio Pract.</b> (60%) Painting	<b>Crit/Hist Study</b> (40%) Surrealism	<b>Studio Pract.</b> (60%) Book-making	<b>Crit/Hist Study</b> (40%) Human rights Activism	<b>Studio Pract.</b> (60%) Costume Design	<b>Crit/Hist Study</b> (40%) Culture Fashion
<b>Objectives</b>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• On a provided worksheet write at least 3 emotions of characters in stop motion videos shown in class.</li> <li>• Collaborate with classmates to create a stop motion video that is at least 20 seconds long, which uses your 3 characters to convey</li> </ul>		<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Students will work in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally share their ideas with the whole class (think, pair, share).</li> <li>• Using at least 2 painting techniques, students will create a painting that</li> </ul>		<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Students will work in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally share their ideas with the whole class (think, pair, share).</li> <li>• Create an accordion-style book using at least 2 different media that communicates a journey you have taken or one you wish to take in the</li> </ul>		<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Students will work in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally share their ideas with the whole class (think, pair, share).</li> <li>• Create a sewn costume for your character that has at least one accessory and makes sense with the character's personality, skills, and story.</li> <li>• In writing answer all the questions on the self-</li> </ul>	

	<p>the 3 assigned emotions.</p> <ul style="list-style-type: none"> <li>In writing answer all the questions on the self-assessment form, providing at least one reason to support each of your answers.</li> </ul>				<p>incorporates the dream-like and realistic qualities of Surrealism.</p> <ul style="list-style-type: none"> <li>In writing answer all the questions on the self-assessment form, providing at least one reason to support each of your answers.</li> </ul>				<p>future.</p> <ul style="list-style-type: none"> <li>In writing answer all the questions on the self-assessment form, providing at least one reason to support each of your answers.</li> </ul>				<p>assessment form, providing at least one reason to support each of your answers.</p>					
<b>Forms</b>	2D		3D		4D		2D		3D		4D		2D		3D		4D	
<b>Frames</b>	Cultural	Subj.	Struct.	PMod	Cultural	Subj.	Struct.	PMod	Cultural	Subj.	Struct.	PMod	Cultural	Subj.	Struct.	PMod		
<b>Conceptual Framework</b>	Artwork	Artist	Aud.	World	Artwork	Artist	Aud.	World	Artwork	Artist	Aud.	World	Artwork	Artist	Aud.	World		
<b>Key Artists</b>	Tim Burton, Rhett & Link (youtube), Wes Anderson, Liat Yaniv, and Louis Tresserras				Salvador Dali, Rene Margritte, Jeff Koons, Giorgio de Chirico, Rob Gonsalves, Cao Fei, and Erin Fitzhugh Gregory				Dan Eldon, Su Blackwell, Guy Laramee, Shona Macdonald, and Andy Curlowe				Sarah Edwards, Lindy Hemming, Trish Summerville					
<b>Key Artworks</b>	Tim Burton, <i>Vincent</i> , 1982 Rhett & Link, <i>T-SHIRT WAR!!</i> , 2010 Wes Anderson, <i>Fantastic Mr. Fox</i> , 2009				Salvador Dali, <i>The Persistence of Memory</i> , 1931 Rene Margritte, <i>The Victory</i> , 1939 Cao Fei, <i>Housebreaker</i> , 2004				Pages of Dan Eldon's journals Su Blackwell, <i>Treasure Island</i> , 2013 Guy Laramee, <i>Meyers Lexicon</i> , 2014 Shona McDonald, <i>Inscape: Pine</i> , 2004				Sarah Edwards (costume design), <i>Teenage Mutant Ninja Turtles</i> , 2014 Lindy Hemming (costume design), <i>Harry Potter and the Chamber of Secrets</i> , 2002 Trish Summerville, <i>The Hunger Games: Catching Fire</i> , 2013 Various cultural fashions from around the world (entertainment and functional purposes)					
<b>Key Critical Questions</b>	<ol style="list-style-type: none"> <li>What is the overall mood of Tim Burton's stop motion video?</li> <li>How does he create this mood?</li> <li>What emotions does Vincent have in the video and how do you know?</li> <li>What emotions do Rhett and Link have in their stop motion video and how do you know?</li> <li>Do you think it is easier to convey emotion through a still sculpture of a person or character or through a moving character in a movie? What makes the movie character easier?</li> </ol>				<ol style="list-style-type: none"> <li>Which parts of Dali's painting look realistic, which parts look invented, and why?</li> <li>What is your initial reaction to Dali's painting?</li> <li>Thinking about the time period of the 1920's and the wars that were happening, why do you think artists chose to paint dream-like scenes?</li> <li>Does Margritte's painting remind you of anything you have seen before? Explain.</li> <li>Does Cao Fei's photo have any dream-like qualities? Explain.</li> </ol>				<ol style="list-style-type: none"> <li>Why do you think some journalists, like Dan Eldon, choose to risk their lives to take photos in dangerous situations?</li> <li>Do you think that Eldon's strategy of creating art journals was the best approach for making an impact, why or why not?</li> <li>How else could Eldon have shared his work and experiences to reach a wider audience?</li> <li>Eldon, Blackwell, and Laramee are all interested in creating art using books, but how are their strategies different from each other?</li> <li>Do you think Laramee's book sculptures of mountains could also be about a journey, why or why not?</li> <li><i>Inscape: Pine</i> is a diptych and the artist displayed them with no gap between them. Does that decision make the paintings look like anything else you have seen before?</li> </ol>				<ol style="list-style-type: none"> <li>Where are all the places that we see extravagant costumes?</li> <li>Why do you think our culture and other cultures are so interested in fashion and costumes?</li> <li>Do you think fashions in other cultures can serve different functions than in the U.S.? Explain</li> <li>In each of the movies, what do the characters' outfits tell you about their personalities?</li> <li>What do their outfits tell you about their skills and jobs?</li> </ol>					
<b>Vocabulary</b>	Stop motion				Surrealism				Collage				Consumerism					

	Collaborate Character Setting Plot				Realistic Light source Blending Shading				Mixed media Composition Humanitarian Activist				Costume design Seam Spool Stitching			
<b>Language Functions</b>	Analyze, describe, interpret				Analyze, describe, interpret				Analyze, compare/contrast, describe				Analyze, describe, interpret			
<b>Language Modes</b>	Read	Write	Listen	Speak	Read	Write	Listen	Speak	Read	Write	Listen	Speak	Read	Write	Listen	Speak
<b>Language Demands</b>	Syntax		Discourse		Syntax		Discourse		Syntax		Discourse		Syntax		Discourse	
<b>Language Tasks &amp; Activities</b>	1. In writing interpret and describe emotions of the characters in stop motion videos. 2. In writing analyze their artwork on a self-assessment form.				1. In groups, verbally interpret and describe Surreal artworks. 2. In writing analyze their artwork on a self-assessment form.				1. In groups, verbally compare and contrast the work of Dan Eldon and Jacob Lawrence. 2. In writing analyze their artwork on a self-assessment form.				1. In groups, verbally describe the costumes and how they function for the characters in various movie clips shown. 2. In writing analyze their artwork on a self-assessment form.			
<b>Language Supports</b>	Vocabulary terms provided on handouts and displayed around the room  Class discussion will allow for practice using new terms				Vocabulary terms provided on handouts and displayed around the room  Class discussion will allow for practice using new terms				Vocabulary terms provided on handouts and displayed around the room  Class discussion will allow for practice using new terms				Vocabulary terms provided on handouts and displayed around the room  Class discussion will allow for practice using new terms			
<b>Assessments</b>	<b>Formative</b> On a provided worksheet the student wrote at least 3 emotions of characters in stop motion videos shown in class.		<b>Summative</b> The student collaborated with classmates to create a stop motion video that is at least 20 seconds long, which used their 3 characters to convey the 3 assigned emotions.  In writing the student answered all the questions on the self-assessment		<b>Formative</b> The student worked in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally shared their ideas with the whole class (think, pair, share).		<b>Summative</b> Using at least 2 painting techniques, the student created a painting that incorporates the dream-like and realistic qualities of Surrealism.  In writing the student answered all the questions on the self-assessment form, providing at least one reason to support each of their answers.		<b>Formative</b> The student worked in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally shared their ideas with the whole class (think, pair, share).		<b>Summative</b> The student created an accordion-style book using at least 2 different media that communicates a journey they have taken or one they wish to take in the future.  In writing the student answered all the questions on the self-assessment form, providing at least one reason to support each of their answers.		<b>Formative</b> The student worked in groups to write answers, with at least one supporting reason for each, to the questions on the handouts and then verbally shared their ideas with the whole class (think, pair, share).		<b>Summative</b> The student created a sewn costume for their character that has at least one accessory and makes sense with the character's personality, skills, and story.  In writing the student answered all the questions on the self-assessment form, providing at least one reason to support each of their answers.	



form, providing at least one reason to support each of their answers.

**National Standards**

VA:Re9-6, a. Develop and apply relevant criteria to evaluate a work of art.

VA:Cr1-6, a. Collaboratively combine concepts to generate innovative ideas for creating art.

VA:Cn11-6, a. Analyze how art reflects changing times, traditions, resources, and cultural uses.

VA:Cr2-6, a. Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Re7-6, a. Identify and interpret works of art or design that reveal ways people live around the world and what they value.

VA:Cn11-6, a. Analyze how art reflects changing times, traditions, resources, and cultural uses.

VA:Cr1-6, b. Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr3-6, a. Reflect on whether one's artwork conveys the intended meaning and revise accordingly.

VA:Pr5-6, a. 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.

**Common Core State Standards**

CCSS.ELA-LITERACY.W.6.1.A Introduce claim(s) and organize the reasons and evidence clearly.

CCSS.ELA-LITERACY.SL.6.1.C Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

CCSS.ELA-LITERACY.SL.6.1.B Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

CCSS.ELA-LITERACY.W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

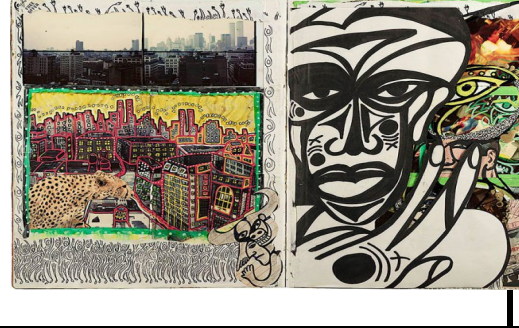
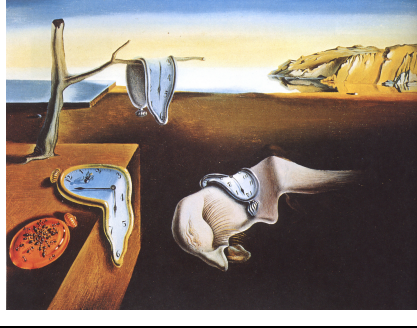
CCSS.ELA-LITERACY.RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

CCSS.ELA-LITERACY.SL.6.1.A Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.W.6.1.B Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-LITERACY.L.6.2.B Spell correctly.

**Illustrative Artwork**



### MATERIALS and SUPPLIES – ELEMENTARY

- Felt
- Foam
- Stickers
- Feathers
- Pipe cleaners
- Paper
- Googly eyes,
- Fuzzy pom poms
- Poster board
- Scissors
- Glue
- Tape
- Craft sticks
- Clay
- Clay tools
- Kiln
- Glaze
- Photoshop
- Shoeboxes
- Paper scraps
- Markers
- Colored pencils
- Crayons
- Artist images

### MATERIALS and SUPPLIES – SECONDARY

- Cameras
- iMovie
- Music clips (<http://www.bensound.com/>)
- Paint
- Paint brushes
- Canvases
- Water cups
- Palettes with lids
- Maps
- Fabric
- Felt
- Foam
- Stickers
- Feathers
- Pipe cleaners
- Paper
- Poster board
- Photos from a trip
- Magazines
- Thread
- Scissors
- Glue
- Tape
- Paper scraps
- Markers
- Colored pencils
- Crayons
- Artist images

## GLOSSARY – ELEMENTARY

- Additive techniques- Process of creating a three-dimensional artwork by adding separate parts to create a whole.
- Body language- Nonverbal, usually unconscious, communication through the use of postures, gestures, facial expressions.
- Carving- Creation of a three-dimensional artwork by cutting away unwanted parts of a block of hard material, such as wood or stone. This is the subtractive method.
- Ceramics- Artworks created by a type of clay that, after being formed, is fired at a high temperature in a kiln to harden.
- Color- the appearance of an object created by the quality of light it reflects or emits.
- Composition- The arrangement of the elements of art.
- Diorama- A three-dimensional, often miniature scene.
- Emotion- A person's state of mind and instinctive responses.
- Evoke- To bring about.
- Facial expression- One or more motions or positions of the muscles beneath the skin of the face.
- Glaze- Melted glass coating fired onto pottery; applied as liquid.
- Installation- Artwork that fills an interior space in order to transform the space.
- In the round- 3D art that is fully developed all the way around and can be viewed from all sides.
- Kiln- An oven that reaches very high temperatures used to harden clay.
- Mask- An object normally worn on the face, typically for protection, disguise, performance or entertainment.
- Mood- The feeling or emotion created in a work of art.
- Multi-media- Art that is created using more than one medium.
- Pose- The position of the body.
- Sculpture- An artwork, or the genre of art, made by modeling, carving, casting, or joining materials into a three-dimensional whole.
- Shapes- Distinguished from its surroundings by its outline, a shape implies spatial form and is usually perceived as two-dimensional.
- Score- Scratching the surface of the clay, usually in order to join two pieces of clay together.
- Slip- Creamlike mixture of clay and water that acts as glue to join scored pieces of clay.
- Subtractive techniques- Process of creating a three-dimensional artwork by removing, or subtracting material, as in carving a form from a plaster block.
- Transform- To change in form, appearance, or structure.

## GLOSSARY – SECONDARY

- Activist- A person who strives to create social, political, economic or environmental change.
- Character- An agent in a story or play.
- Collaborate- Working together as a team.
- Collage- A visual art technique that arranges a variety of mediums into one artwork.

- Composition- The arrangement of the elements of art.
- Consumerism- A social and economic order and ideology encourages the acquisition of goods and services in ever-greater amounts.
- Costume design- The fabrication of clothing for the overall appearance of a character or performer.
- Humanitarian- A person who believes in and advocates for fair treatment and kindness towards all human beings.
- Light source- The observed or imagined direction of light in an artwork, which affects the highlights and shadows throughout the work.
- Mixed media- Art that is created using more than one medium.
- Plot- The events that make up the narrative in a story.
- Realistic- Artwork that seeks to reproduce reality exactly, using accuracy and details.
- Seam- The line formed by sewing together pieces of material.
- Setting- The environment, time and place, that a story takes place in.
- Shading- In 2D art, it is the use of gradual changes in value in order to create an illusion of volume.
- Spool- The device that holds thread and can be used on a sewing machine.
- Stitching- The process of sewing.
- Stop motion- An animation technique to make a physically manipulated object or person appear to move on its own.
- Surrealism- An art movement that began in the early 1920s that explores dreams and the subconscious.

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