

Madison Public Schools

Grade 6 Art

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Course Overview

Description

Grade 6 Art is a required semester-long art program designed to build a transition from elementary school art to the early adolescent art of the Junior School. Drawing, painting, and sculpting are presented, and students are exposed to a wide variety of media. Classroom time is devoted to hands-on art production in a serious studio setting, with occasional references to art history woven in. And although each assignment is evaluated and graded, students are encouraged to embrace the concept of personal self-expression as they create their own art.

Art is particularly pertinent to students entering a new and rigorous school environment. Grade 6 Art provides students a challenging art content tempered with a studio atmosphere that stresses heavy use of fine motor skills, stimulation of the imagination, exploration of emotions, and development of both pleasure and pride in producing art. Art assignments are displayed on a regular basis for the school community to view and admire, and this further fosters student self-confidence in a new school setting.

Goals

This course aims to help students:

- Recognize line as a basic unit of drawing
- Understand the meaning of “Drawing from Observation”
- Make careful and conscious observations before drawing
- Utilize a rough draft as a tool to test out ideas
- Change the scale of a drawing
- Understand the difference between flat shapes and 3-dimensional forms
- Create form in a drawing by establishing a light source and adding shading
- Understand that light is the basis for shading
- Recognize the black and white optical illusions of M.C. Escher
- Master the mixing of secondary colors with watercolor
- Understand the properties of watercolor
- Learn color wheel theory and vocabulary
- Recognize and create symmetry
- Recognize the importance of using reference to produce art
- Appreciate and embrace the concept of mixed-media art
- Learn to sculpt a relief with a modeling compound
- Know what an ode is, and recognize that odes can be visual, not just poetry or music

Materials

Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of art supplies available to them, including but not limited to drawing ink, assorted nib lettering pens, pen and ink paper, sharpies, colored markers, still life objects, clay and loom materials.

Supplemental: YouTube videos, various online resources

Resources

Suggested Resources and Activities

https://docs.google.com/document/d/15o7QHJ4Eoc_junpe7n7MCvn4fymFvKfNEy8dqQOciFA/edit

Benchmark Assessments

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit Title: "Portrait of the Snake"

Unit Summary:

Students will use the drawing steps that many professional artists traditionally take to produce a finished piece. The emphasis is on a careful step-by-step process that culminates in producing a portrait of a snake on expensive velvet paper. Students will make careful observations about a particular snake. They will make multiple thumbnail sketches of the snake in order to get to know the snake, introducing the idea that the best way to get to know something is to draw it. Students will then choose the better of two sketches to enlarge, forcing them to critique and self-assess their own drawings. After enlarging their drawings, students will learn how to transfer their enlarged rough drafts to an exotic plush paper. Demonstration of the addition of color will prepare students for the creation of the final portrait of the snake.

Suggested Pacing: 10 class periods

Learning Targets

Unit Essential Questions:

- Why is learning to observe before drawing important for artists?
- Why do artists make many sketches of the same thing?
- What do artists do when they "mess up?"
- What is a portrait?
- Why do artists make portraits?
- How do artists make portraits from their own point of view?
- Does a portrait have to look just like its subject?
- Is it okay for artists to stray from original ideas and make changes as they go?
- How do artists make sensible use of supplies when cost is a factor?
- Are certain papers more appropriate for rough drafts and others for finished work?

Unit Enduring Understandings:

- Students make specific and accurate observations
- Students draw what they observe
- Students make multiple drawings of the same thing from different perspectives
- Students self-assess their work and choose the better of two drawings
- Students change the scale of their drawings to enlarge their work
- Students learn to transfer their work to another, very different, paper surface

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

- Students will draw two thumbnail sketches (small drawings) of the snake in two different positions, incorporating observations made by the group
- Students will enlarge the better of the two thumbnail sketches creating a rough draft
- Students will transfer their rough drafts to black velvet paper
- Students will invent a snakeskin pattern and apply color to their snakes
- Students will be given the option of adding backgrounds and borders to enhance their portraits

Summative Assessment:

- Students will complete a portrait of the snake that reflects their own decision-making process

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to make accurate observations about what they are drawing.	Artists use their eyes to make observations about what they draw.	Pre-Activity: Play "Drawing Blind," a game in which students have to draw an unfamiliar object with their eyes closed.	1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract/non-objective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1 class period
Students will understand the value of drawing something more than once in order to "get to know it."	Thumbnail sketches are small drawings made by artists to get to know their subject.	Activities: Draw two small thumbnail sketches of the snake in two different positions, making sure to incorporate all observations made by other students as well as your own.	1.1.5.D.2 The elements of art and principles of design are universal. CRP6. Demonstrate creativity and innovation.	2 class periods
Students will use a discerning eye to select their best work (or the better of two sketches.)	Part of being an artist is to critique one's own work.	Select one thumbnail sketch to enlarge.	1.1.2.D.1 The basic elements of art and principles of design govern art creation and composition.	1 class period

Students will improve their enlarging skills.	Changing the scale of a drawing is an essential artistic skill.	Add snakeskin detail to the enlargement, which is now considered to be the rough draft.	1.1.2.D.2 Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1 class period
Students should feel prepared to make a finished portrait on special velvet paper.	Finished work gets done with special materials, only after artists warm up and practice.	Transfer to the velvet paper to add color.	1.1.5.D.2 The elements of art and principles of design are universal. 9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.	5 class periods

Unit 2 Overview	
Unit Title: “3-Dimensional Form Creatures”	
<p>Unit Summary:</p> <p>Shading is an art technique that visually thrills both artist and viewer. Students will be guided to question why shading is such an effective drawing and painting tool. By examining prints by M.C. Escher, students tend to agree that shading makes his drawings look both realistic and 3-dimensional. His drawings are also complex optical illusions, beckoning to viewers with realistic shading to make the illusions all the more convincing. The teacher will prompt students to make the connection that artists who are interested in using shading in their artwork to make it look realistic or 3-dimensional are really interested in the effects of light.</p>	
Suggested Pacing: 5 class periods	
Learning Targets	
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • Why is shading so effective in a work of art? • Does shading make artwork look more realistic? • Why does shading make art look more realistic and 3-dimensional? • What is shading really about? • How do artists depict light? • Does shading need to be consistent? • Are cast shadows different from shading? • Is shading always black or grey? • What is the opposite of shading? 	
Unit Enduring Understandings:	

- Students can recognize and draw five basic 3-dimensional forms: sphere, cone, cube, triangular prism, cylinder
- Students can recognize a light source in a drawing or painting
- Students can create a light source in a drawing or a painting
- Students can accurately shade five forms with different lighting scenarios
- Students know the properties of charcoal and its ability to create effective shading
- Students understand the need for consistency of light source in a drawing or painting
- Students know that it is the experimenting with the effects of light on portraits, landscapes, and still lifes that has driven artists for centuries
- Students will value the use of their imaginations to create original and compelling art

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

- Students will learn to draw simple 3-dimensional forms without shading (perspective drawing)
- Students will practice shading simple forms with light sources pre-established

Summative Assessment:

- Students will use knowledge of forms and shading and their imaginations to invent and draw (or “build”) a creature that looks 3-dimensional from shaded forms, using charcoal to make convincing shading

Alternative Assessments: Students can create a digital portfolio of artwork, such as a powerpoint of famous pieces of art that incorporate what they have learned about lines and shapes. Students could create artwork that incorporates their knowledge of lines and shapes by using a digital art program as opposed to more traditional art materials. They could also use magazines to find images incorporating lines and shapes and cut and glue them to make an interesting collage. Students could also choose an artist and give an oral presentation about that artist and his use of lines and shapes.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will understand that shading and shadows in a work of art are really about light.	Students will recognize a light source in many styles of drawings and paintings by identifying where the light is coming from (the window, the candle, etc.)	Activities: Students will draw simple forms after observing them in wooden block formation.	1.3.8.D.3 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem	1 class period
Students will recognize that shading usually makes a drawing or painting look realistic or 3-dimensional.	Students will learn to draw simple forms in perspective so that they look 3-dimensional even without the addition of shading.	Students will be given pre-drawn forms on which to practice shading with pencil. Each drawing should	1.4.8.A.7 Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1 class period

		have a pre-established light source.	8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.	
Students will know that artists have been fascinated by the effects of lighting on the human face, landscapes, and objects for centuries. Students will know the work of M.C. Escher and appreciate his shading in his black and white work, but also be familiar with his love for optical illusions.	Students will learn to apply charcoal shading to 5 basic forms, smudging the charcoal to communicate shading.	Students will use their imaginations to invent a 3-dimensional creature to be “built” out of shaded forms. The first attempt will serve as a rough draft and shading will be done in pencil.	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement. NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. 9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career	1 class period
Students will understand that convincing shading is consistent shading.		Students will enlarge rough draft onto colored paper and use charcoal to create a light source and shading	CRP6. Demonstrate creativity and innovation.	2 class periods

Unit 3 Overview	
Unit Title: “Color Wheel Kaleidoscopes”	
Unit Summary: The circular symmetry of a kaleidoscope design is combined with the color wheel in this study of basic color wheel vocabulary and theory. Students begin by painting simple color wheels, mixing all colors themselves with specially designed-for-mixing water color sets. The properties of water color are fully explored: its tendency to bleed, its translucent nature, pigment to water ratios. Practice is provided with three different color wheel formats so that students can become proficient in the mixing of primary, secondary, complementary, and tertiary colors. Students then use principles of circular symmetry to lay out an intricate kaleidoscopic design that is colored in color wheel order. This design becomes a functional color wheel.	
Suggested Pacing: 12 class periods	
Learning Targets	

Unit Essential Questions:

- What kind of information does the color wheel provide?
- Is the order of colors on the wheel significant? Why?
- Can the color wheel be rotated in either direction?
- How does the color wheel provide clues about the mixing of colors?
- What is symmetry?
- What tricks do artists use to create symmetry?
- How are symmetrical shapes made?
- How is circular symmetry created in a design?
- Why do artists from all artistic disciplines spend time playing with “layout?”
- What role does precision play in a work of art?
- Does it matter if a design is precise?

Unit Enduring Understandings:

- Students understand the color wheel can be used as a tool
- Students know basic color wheel vocabulary: primary, secondary, complementary, tertiary, adjacent
- Students know how to mix colors using water colors
- Students know rudimentary principles of measuring and tracing to make precise drawings
- Students use the principle of folding to achieve symmetry
- Students use layout strategies to achieve circular symmetry
- Students understand that some art is based upon precision

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will paint three color wheels in different formats using water colors
- Students will create an intricate kaleidoscopic design that is to be colored using color wheel order so that it functions as a color wheel

Alternative Assessments: Students can create a digital portfolio of artwork, such as a powerpoint of famous pieces of art that incorporate what they have learned about lines and shapes. Students could create artwork that incorporates their knowledge of lines and shapes by using a digital art program as opposed to more traditional art materials. They could also use magazines to find images incorporating lines and shapes and cut and glue them to make an interesting collage.

Students could also choose an artist and give an oral presentation about that artist and his use of lines and shapes.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to mix secondary, complementary, and tertiary colors using water colors	Students will be able to mix an infinite number of colors from the three primary colors	Color wheel painting sheets with the color wheel presented in different formats: a basic pie formation with the “big six,” (three primary and three secondary colors), a wheel with the addition of six tertiary colors that need to be mixed, and a final holiday-related painting sheet (Thanksgiving or Easter) with a pictorial presentation of colors that need to be mixed.	1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	3 class periods
Students will be able to use the color wheel as a source of information about colors and their relationships to each other	Students will understand that a great deal of satisfaction in painting comes from making custom-made colors	Color Wheel Kaleidoscopes: This activity requires the construction of an intricate design incorporating circular symmetry with the application of color in color wheel format. It should be accurate, neat, and precise, and function as a color wheel.	1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	9 class periods
	Students will master the use of water colors: bleeding, washes, pigment to water ratio, transparency		1.4.5.B.4 Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	
			1.4.12.B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown. 8.2.8.C.2 Explain the need for optimization in a design process.	

Unit 4 Overview

Unit Title: “Ode to the Animals”

Unit Summary:

Students will be asked, “What is an ode?” After exploring student responses varying from allusions to “Ode to Joy” and synonymous words like “respect” and “tribute,” the teacher will read Pablo Neruda’s “*Ode to the Cat*.” Students will then be encouraged to make the jump from an ode that is a poem to a visual ode, one that will be a work of art designed to pay homage to a particular animal. Students will be exposed to the importance of using reference for accuracy in the original sketches they make of their chosen animal, and will learn to use a drawing as reference for sculpting an animal relief. Embellished backgrounds and the use of a multimedia approach will further help students pay tribute to their animals as they create their visual odes.

Suggested Pacing: 9 class periods

Learning Targets

Unit Essential Questions:

- What is an ode?
- What would a visual artist’s ode look like?
- What does it mean for an artist to use reference material before creating art?
- What might the imagery of a circle symbolize in an ode?
- How do you change paper from a flat drawing surface to a sculptural object?
- What kind of changes happen when you crumple paper?

Unit Enduring Understandings:

- How is man and woman’s relationship to animals rich but complicated?
- Why would an ode to an animal be based on drawing and sculpting the animal accurately?
- How have people celebrated or worshipped animals throughout history?
- How might odes from different cultures look different?
- What sorts of found materials would embellish the ode? Why?
- Why embellish the ode?

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail

- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

Summative Assessment:

- Students will sculpt their animal based upon their animal drawing to make a relief sculpture
- Students will use a circle motif in which to frame their animal on an embellished background that is carefully designed to enhance their animal relief, creating an ode to the animal

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to draw an accurate rough draft of the animal of their choice using reference, either books or internet	Odes can be visual works of art.	The teacher will read an ode by Pablo Neruda and ask students to determine to whom the poet was writing the ode.	1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory	1 class period
Students will be able to use their own drawings as reference to sculpt their animals in a relief format.	Students learn to “sculpt from observation” in the same way artists draw from observation.	Students discuss the rationale behind creating an ode, particularly a visual ode and then brainstorm about what a visual ode might look like.	1.1.12.D.2 Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy. 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.	
Students will be able to create a crumpled paper and resist background upon which to display their relief sculpture.	Paper changes in dramatic ways when it is crumpled; it becomes more of a sculptural object instead of just a drawing surface.	Students will make drawings of animals by using reference and drawing from observation. They will be introduced to the type of sculpture referred to as a “relief”	1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1 class period
Students will gather a mixture of multimedia and found objects to embellish their sculptures and create a finished ode.		Students will use their own drawings of animals as reference for the sculpting of their animal from a modeling compound.	1.1.5.D.1 Identify elements of art and principles of design that are evident in everyday life.	1 class period
		Students will crumple paper and apply a resist	1.4.5.A.3	1 class period

		to create a background for the ode. The properties of the paper will change after it is crumpled and the resist is applied - students may notice shrinkage, texture, and a softening of the paper.	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	
		Students will paint their animal reliefs, paying close attention to detail.	1.4.8.A.5 Symbolism and metaphor are characteristics of art and art-making.	2 class periods
		Students will assemble all pieces of the ode, selecting multimedia materials and found objects to embellish the sculpture.	8.2.8.C.2 Explain the need for optimization in a design process. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media. 9.1.8.F.1 Explain how the economic system of production and consumption may be a means to achieve significant societal goals.	3 class periods