

Unit 7: Movement Copied from: Art 7, Copied on: 12/15/21

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Department of Curriculum and Instruction



Belleville Public Schools

Curriculum Guide

VISUAL ARTS, GRADE 7 MOVEMENT

Belleville Board of Education

102 Passaic Avenue

Belleville, NJ 07109

Prepared by: Teacher of Visual Arts, Stephanie Gallo

Dr. Richard Tomko, Ph.D., M.J., Superintendent of Schools

Ms. LucyAnn Demikoff, Director of Curriculum and Instruction K-12

Ms. Nicole Shanklin, Director of Elementary Education

Mr. George Droste, Director of Secondary Education

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Unit Overview

In this unit, students will study how artists create a sense of movement in 2D and 3D artwork. They will view examples of movement in art and apply previous knowledge about rhythm to understand the concept.

Students will understand that movement can be accomplished in a number of ways: implied through repetition to create rhythm, suggested through the bend and curve of subjects in a 2D or 3D representation, or actual movement and redirection of the viewer's eye as they observe a piece of art. Students will understand how the compositional arrangement influences the viewer's eye to see what the artist intends the audience to see.

In 7th grade, students will be able to understand and appreciate the art concept, and then apply it to the creation of a 2D representation of a figure moving. Students will select an image of a body in motion, and will be given multiple copies of the selected image. Students will cut out and affix the moving bodies in an arrangement that expresses movement. A background will be provided that supports the intended movement.

Enduring Understanding

Repeating elements create visual, implied, or actual movement in an artwork. Visual elements are combined to help the viewer experience the intended movement of the work.

Essential Questions

Overarching: The “Big Idea”:

What qualities does a sense of movement bring to a 2D or 3D piece?

Topical: Unit or lesson specific but promoting inquiry:

What are some examples of movement?

Which line types express movement?

How would an artist imply that something/someone is moving in their composition?

Which is more compelling to look at: a portrait of an athlete or an action shot of the athlete? Why?

How does your eye travel through a piece of art?

Does your eye ever feel like it is being "pulled" in a specific direction by art?

How does the artist bring your eye to certain areas of their art work?

Where in a composition would be the best placement of an intended focal point?

How does the body move?

How do express movement on a 2D surface?

How do you create movement in a 3D form?

What are some methods artists use to create movement in their art work?

Does movement always make a piece of art more aesthetically pleasing?

Exit Skills

By the end of Unit 7, 7th grade Visual Art Students Should be able to:

- Recognize movement in a piece of art
- Analyze how patterns, repetition, and rhythm help to create movement in an artwork
- Identify tactics that artists use to create movement in their 2D and 3D work
- Identify tactics used by artists to help direct the viewer's eye throughout the art work
- Determine why an artist might want to use movement in their work
- Create original images that demonstrate movement

New Jersey Student Learning Standards (NJSL-S)

VPA.1.1.8

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

VPA.1.1.8.D

Visual Art

VPA.1.1.8.D.1

Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.

VPA.1.1.8.D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.
VPA.1.1.8.D.CS1	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.
VPA.1.1.8.D.CS2	The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.
VPA.1.2.8	All students will understand the role, development, and influence of the arts throughout history and across cultures.
VPA.1.2.8.A	History of the Arts and Culture
VPA.1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
VPA.1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
VPA.1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
VPA.1.2.8.A.CS1	Technological changes have and will continue to substantially influence the development and nature of the arts.
VPA.1.2.8.A.CS2	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.
VPA.1.2.8.A.CS3	The arts reflect cultural mores and personal aesthetics throughout the ages.
VPA.1.3.8	All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
VPA.1.3.8.D	Visual Art
VPA.1.3.8.D.1	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).
VPA.1.3.8.D.2	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.
VPA.1.3.8.D.3	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.
VPA.1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
VPA.1.3.8.D.5	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.
VPA.1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.
VPA.1.3.8.D.CS1	The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.
VPA.1.3.8.D.CS2	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.

VPA.1.3.8.D.CS3	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.
VPA.1.3.8.D.CS4	Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.
VPA.1.3.8.D.CS5	Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.
VPA.1.3.8.D.CS6	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.
VPA.1.4.8	All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
VPA.1.4.8.A	Aesthetic Responses
VPA.1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
VPA.1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
VPA.1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
VPA.1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
VPA.1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
VPA.1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
VPA.1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
VPA.1.4.8.A.CS1	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.
VPA.1.4.8.A.CS2	Art may be used for utilitarian and non-utilitarian purposes.
VPA.1.4.8.A.CS3	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.
VPA.1.4.8.A.CS4	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre’s stylistic traits.
VPA.1.4.8.A.CS5	Symbolism and metaphor are characteristics of art and art-making.
VPA.1.4.8.A.CS6	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.
VPA.1.4.8.A.CS7	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.
VPA.1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
VPA.1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
VPA.1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
VPA.1.4.8.B.CS1	Assessing a work of art without critiquing the artist requires objectivity and an

understanding of the work's content and form.

VPA.1.4.8.B.CS2

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.

VPA.1.4.8.B.CS3

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

Interdisciplinary Connections

- English and Language Arts
- Science
- Sociology/Psychology
- History
- Mathematics

Learning Objectives

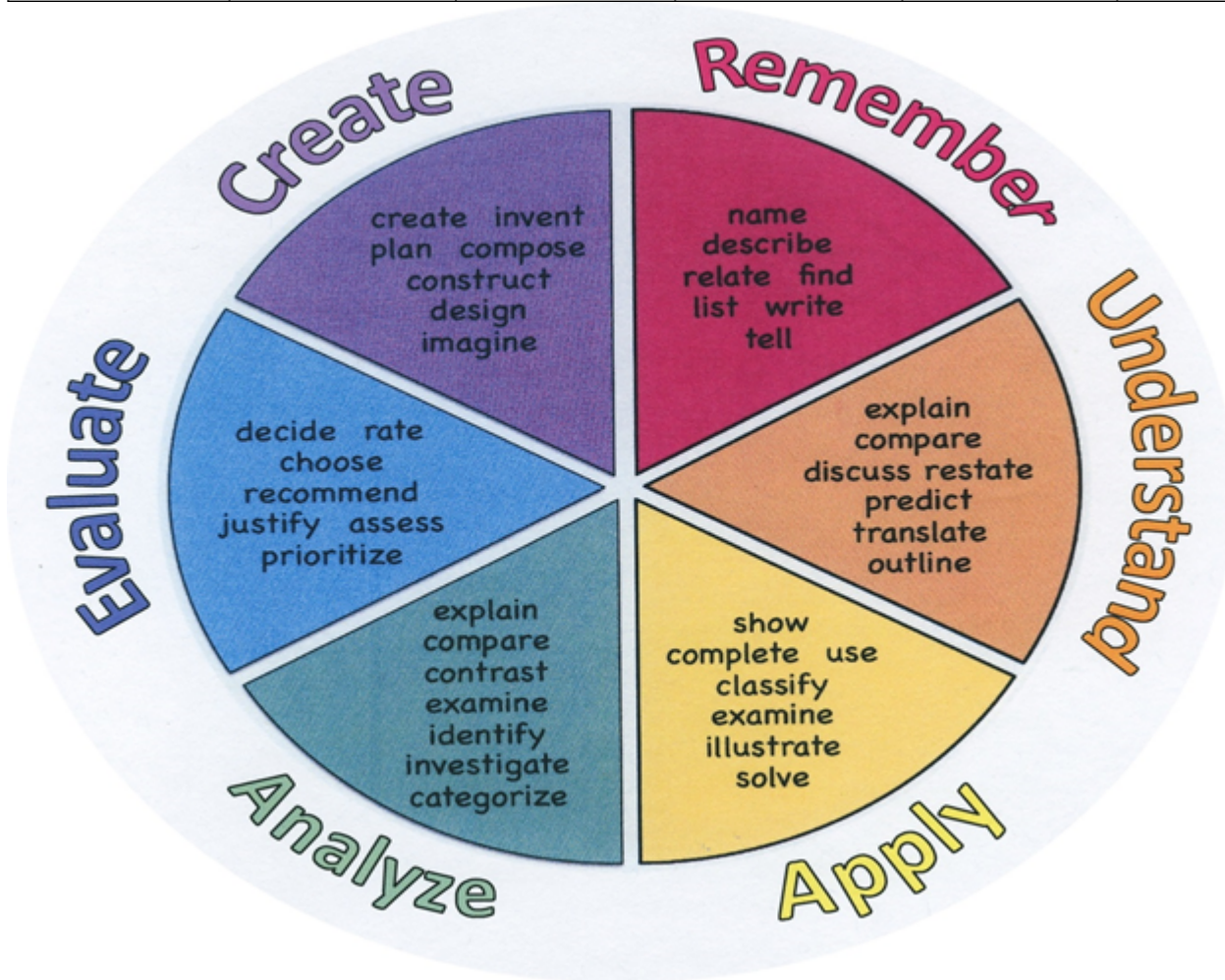
After completing VISUAL ARTS UNIT 7 MOVEMENT, students will be able to:

- **Identify** movement in a piece of art
- **Analyze** how patterns, repetition, and rhythm help to create movement in an artwork
- **Describe** the relationship that rhythm has with lines, colors, shapes, and pattern in a piece of art
- **Identify** tactics that artists use to create movement in their 2D and 3D work
- **Identify** tactics used by artists to help direct the viewer's eye throughout the art work
- **Propose** reasons why an artist would want to establish a sense of movement in their work
- **Create** original art that uses methods to direct the eye throughout the composition
- **Construct** original art that creates movement in 3D
- **Critique** the work of other artists and **hypothesize** how they used pattern in their compositions, then **describe and explain** whether or not the artistic choices effectively establish rhythm in the art.

Action Verbs: Below are examples of action verbs associated with each level of the Revised Bloom's Taxonomy.

Remember	Understand	Apply	Analyze	Evaluate	Create
Choose	Classify	Choose	Categorize	Appraise	Combine
Describe	Defend	Dramatize	Classify	Judge	Compose
Define	Demonstrate	Explain	Compare	Criticize	Construct
Label	Distinguish	Generalize	Differentiate	Defend	Design
List	Explain	Judge	Distinguish	Compare	Develop
Locate	Express	Organize	Identify	Assess	Formulate
Match	Extend	Paint	Infer	Conclude	Hypothesize
Memorize	Give Examples	Prepare	Point out	Contrast	Invent
Name	Illustrate	Produce	Select	Critique	Make

Omit	Indicate	Select	Subdivide	Determine	Originate
Recite	Interrelate	Show	Survey	Grade	Organize
Select	Interpret	Sketch	Arrange	Justify	Plan
State	Infer	Solve	Breakdown	Measure	Produce
Count	Match	Use	Combine	Rank	Role Play
Draw	Paraphrase	Add	Detect	Rate	Drive
Outline	Represent	Calculate	Diagram	Support	Devise
Point	Restate	Change	Discriminate	Test	Generate
Quote	Rewrite	Classify	Illustrate		Integrate
Recall	Select	Complete	Outline		Prescribe
Recognize	Show	Compute	Point out		Propose
Repeat	Summarize	Discover	Separate		Reconstruct
Reproduce	Tell	Divide			Revise
	Translate	Examine			Rewrite
	Associate	Graph			Transform
	Compute	Interpolate			
	Convert	Manipulate			
	Discuss	Modify			
	Estimate	Operate			
	Extrapolate	Subtract			
	Generalize				
	Predict				



Suggested Activities & Best Practices

Lower Level Learners (LLL) Higher Level Learners (HLL)

The process will be differentiated through supplying three tiers of questioning for LLL, intermediate and HLL students. Students will be given choice of project direction based on their interests, abilities and learning styles in order to promote confidence and success.

After completing VISUAL ARTS UNIT 7 MOVEMENT, students will be able to:

- **Recognize** the use of movement in a piece of art (LLL)
- **Identify** how movement is used and established in a piece of art
- **Analyze** how patterns, repetition, and rhythm help to create movement in an artwork (HLL)
- **Identify** tactics that artists use to create movement in their 2D and 3D work
- **Identify** tactics used by artists to help direct the viewer's eye throughout the art work
- **Identify and experiment with** tactics that artists use to create pattern in their work (LLL)
- **Modify** an existing piece of art by changing its layout or subject to establish a sense of movement (LLL)
- **Propose** reasons why an artist would want to establish a sense of movement in their work
- **Create** original art that uses methods to direct the eye throughout the composition
- **Construct** original art that creates movement in 3D (HLL)
- **Critique** the work of other artists and **hypothesize** how they used pattern in their compositions, then **describe and explain** whether or not the artistic choices effectively establish rhythm in the art. (HLL)

Assessment Evidence - Checking for Understanding (CFU)

- **Propose** reasons why an artist would want to establish a sense of movement in their work-formative assessment
- **Create** original art that uses methods to direct the eye throughout the composition-summative assessment
- **Construct** original art that creates movement in 3D (HLL)-summative assessment
- **Critique** the work of other artists and **hypothesize** how they used pattern in their compositions, then **describe and explain** whether or not the artistic choices effectively establish rhythm in the art. (HLL)-benchmark assessment
- Written Reports-alternate assessment

- Admit Tickets
- Anticipation Guide
- Common Benchmarks
- Compare & Contrast
- Create a Multimedia Poster

- DBQ's
- Define
- Describe
- Evaluate
- Evaluation rubrics
- Exit Tickets
- Explaining
- Fist- to-Five or Thumb-Ometer
- Illustration
- Journals
- KWL Chart
- Learning Center Activities
- Multimedia Reports
- Newspaper Headline
- Outline
- Question Stems
- Quickwrite
- Quizzes
- Red Light, Green Light
- Self- assessments
- Socratic Seminar
- Study Guide
- Surveys
- Teacher Observation Checklist
- Think, Pair, Share
- Think, Write, Pair, Share
- Top 10 List
- Unit review/Test prep
- Unit tests
- Web-Based Assessments
- Written Reports

Primary Resources & Materials

No resources are currently available that are located either within the district or that can be obtained by district resources.

Ancillary Resources

- <http://flieschool.com/content/movement>
- youtube.com videos such as "Composition in Art Part 2 - Eye Movement" (thevirtualinstructor), "Using Movement and Rhythm in Your Drawing" (train simple) "Creating Movement in Art" (ArtTutor.com),
- Visual Aids Reproductions of paintings by W. Homer, G. Bellows, T. H. Benton, R. Tamayo, VanGogh (*Starry Night*), Duchamp (Futurism, *Nude Descending a Staircase*), Matisse (*Dance II*), Jasper Johns (*The Flags*), Grasso (*Barge*), M. Fujino (*The Day of the Sea*), Giacometti's sculptural forms of the human body, K. Haring illustrations, comic books featuring superheros, and animae art

Technology Infusion

- eBooks pertaining to topics
- Interactive Vocabulary using SmartBoard
- Virtual Field Trips
- Online research assignments using multiple online texts to facilitate learning

Alignment to 21st Century Skills & Technology

- English Language Arts;
- Mathematics;
- Science and Scientific Inquiry (Next Generation);
- Social Studies, including American History, World History, Geography, Government and Civics, and Economics;
- World languages;
- Technology;
- Visual and Performing Arts.

21st Century Skills/Interdisciplinary Themes

- Communication and Collaboration
- Creativity and Innovation
- Critical thinking and Problem Solving
- ICT (Information, Communications and Technology) Literacy
- Information Literacy
- Life and Career Skills
- Media Literacy

21st Century Skills

- Civic Literacy
- Environmental Literacy
- Financial, Economic, Business and Entrepreneurial Literacy
- Global Awareness
- Health Literacy

Differentiation

Lower Level Learners (LLL) Higher Level Learners (HLL)

The process will be differentiated through supplying three tiers of questioning for LLL, intermediate and HLL students. Students will be given choice of project direction based on their interests, abilities and learning

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Differentiations:

- Small group instruction
- Small group assignments
- Extra time to complete assignments
- Pairing oral instruction with visuals
- Repeat directions
- Use manipulatives
- Center-based instruction
- Token economy
- Study guides
- Teacher reads assessments allowed
- Scheduled breaks
- Rephrase written directions
- Multisensory approaches
- Additional time
- Preview vocabulary
- Preview content & concepts
- Story guides
- Behavior management plan
- Highlight text
- Student(s) work with assigned partner
- Visual presentation
- Assistive technology
- Auditory presentations
- Large print edition
- Dictation to scribe
- Small group setting

Hi-Prep Differentiations:

- Alternative formative and summative assessments
- Choice boards
- Games and tournaments
- Group investigations
- Guided Reading
- Independent research and projects
- Interest groups
- Learning contracts
- Leveled rubrics
- Literature circles
- Multiple intelligence options
- Multiple texts
- Personal agendas
- Project-based learning
- Problem-based learning
- Stations/centers
- Think-Tac-Toes
- Tiered activities/assignments
- Tiered products
- Varying organizers for instructions

Lo-Prep Differentiations

- Choice of books or activities
- Cubing activities
- Exploration by interest
- Flexible grouping
- Goal setting with students
- Jigsaw
- Mini workshops to re-teach or extend skills
- Open-ended activities
- Think-Pair-Share
- Reading buddies
- Varied journal prompts
- Varied supplemental materials

Special Education Learning (IEP's & 504's)

Projects will be driven by choice and modified using any adaptations below to meet criteria of specific IEP and 504 accommodations:

- printed copy of board work/notes provided
- additional time for skill mastery
- assistive technology

- behavior management plan
- Center-Based Instruction
- check work frequently for understanding
- computer or electronic device utilizes
- extended time on tests/ quizzes
- have student repeat directions to check for understanding
- highlighted text visual presentation
- modified assignment format
- modified test content
- modified test format
- modified test length
- multi-sensory presentation
- multiple test sessions
- preferential seating
- preview of content, concepts, and vocabulary
- Provide modifications as dictated in the student's IEP/504 plan
- reduced/shortened reading assignments
- Reduced/shortened written assignments
- secure attention before giving instruction/directions
- shortened assignments
- student working with an assigned partner
- teacher initiated weekly assignment sheet
- Use open book, study guides, test prototypes

English Language Learning (ELL)

- teaching key aspects of a topic. Eliminate nonessential information
- using videos, illustrations, pictures, and drawings to explain or clarify
- allowing products (projects, timelines, demonstrations, models, drawings, dioramas, poster boards, charts, graphs, slide shows, videos, etc.) to demonstrate student's learning;
- allowing students to correct errors (looking for understanding)
- allowing the use of note cards or open-book during testing
- decreasing the amount of work presented or required
- having peers take notes or providing a copy of the teacher's notes
- modifying tests to reflect selected objectives
- providing study guides
- reducing or omitting lengthy outside reading assignments

- reducing the number of answer choices on a multiple choice test
- tutoring by peers
- using computer word processing spell check and grammar check features
- using true/false, matching, or fill in the blank tests in lieu of essay tests

At Risk

- allowing students to correct errors (looking for understanding)
- teaching key aspects of a topic. Eliminate nonessential information
- allowing products (projects, timelines, demonstrations, models, drawings, dioramas, poster boards, charts, graphs, slide shows, videos, etc.) to demonstrate student's learning
- allowing students to select from given choices
- allowing the use of note cards or open-book during testing
- collaborating (general education teacher and specialist) to modify vocabulary, omit or modify items to reflect objectives for the student, eliminate sections of the test, and determine how the grade will be determined prior to giving the test.
- decreasing the amount of work presented or required
- having peers take notes or providing a copy of the teacher's notes
- marking students' correct and acceptable work, not the mistakes
- modifying tests to reflect selected objectives
- providing study guides
- reducing or omitting lengthy outside reading assignments
- reducing the number of answer choices on a multiple choice test
- tutoring by peers
- using authentic assessments with real-life problem-solving
- using true/false, matching, or fill in the blank tests in lieu of essay tests
- using videos, illustrations, pictures, and drawings to explain or clarify

Talented and Gifted Learning (T&G)

- Above grade level placement option for qualified students
- Advanced problem-solving
- Allow students to work at a faster pace
- Cluster grouping
- Complete activities aligned with above grade level text using Benchmark results
- Create a blog or social media page about their unit
- Create a plan to solve an issue presented in the class or in a text
- Debate issues with research to support arguments
- Flexible skill grouping within a class or across grade level for rigor
- Higher order, critical & creative thinking skills, and discovery

- Multi-disciplinary unit and/or project
- Teacher-selected instructional strategies that are focused to provide challenge, engagement, and growth opportunities
- Utilize exploratory connections to higher-grade concepts
- Utilize project-based learning for greater depth of knowledge

Sample Lesson

Using the template below, please develop a **Sample Lesson** for the first unit only.

Unit Name:

NJSLS:

Interdisciplinary Connection:

Statement of Objective:

Anticipatory Set/Do Now:

Learning Activity:

Student Assessment/CFU's:

Materials:

21st Century Themes and Skills:

Differentiation/Modifications:

Integration of Technology: