

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period I	45
<b>Artistic Process:</b>	<b>Anchor Standard:</b> <i>General Knowledge &amp; Skills</i>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit</b>
Creating Producing Responding	<b>Standard #:</b> Anchor Standard 1 <b>Description:</b> Generating and conceptualizing ideas.  <b>Standard #:</b> Anchor Standard 4 <b>Description:</b> Selecting, analyzing, and interpreting work.  <b>Standard #:</b> Anchor Standard 7 <b>Description:</b> Perceiving and analyzing products.	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Conceive, Develop, Construct  <b>Producing</b> Integrate, Practice, Present  <b>Responding</b> Perceive, Evaluate, Interpret	<b>HS Proficient</b> 1.2.12prof.Cr1 a. Formulate multiple ideas using generative methods to develop artistic goals, and solve problems in media arts creation processes.  b. Organize and design artistic ideas for media arts productions.	<b>Sample Activity Description:</b> Unit Plan: Generating and Conceptualizing Ideas in Computer Graphics I  Grade Level: High School (Proficient)  Subject: Computer Graphics I

	<p>c. Critique plans, prototypes and production processes considering purposeful and expressive intent</p> <p>d. Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p><b>HS Proficient</b> 1.2.12prof.Pr4</p> <p>a. Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.</p> <p><b>HS Proficient</b> 1.2.12prof.Re7</p> <p>a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists</p> <p>b. Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.</p>	<p>Standard: Anchor Standard 1: Generating and Conceptualizing Ideas (HS Proficient 1.2.12prof.Cr1)</p> <p>Description: Students will learn to formulate multiple ideas using generative methods, organize and design artistic ideas for computer graphics projects, critique plans and production processes, and apply aesthetic criteria in developing computer graphics artwork within a single class period.</p> <p>Materials:</p> <ul style="list-style-type: none"><li>● Computers with graphic design software</li><li>● Projector or whiteboard for presentations</li><li>● Timer</li></ul> <p>Lesson Objectives:</p> <ol style="list-style-type: none"><li>1. Students will understand the importance of generating and conceptualizing ideas in computer graphics.</li><li>2. Students will practice formulating multiple ideas using generative methods.</li><li>3. Students will organize and design artistic ideas for computer graphics projects.</li><li>4. Students will critique plans and production processes, considering purposeful and expressive intent.</li><li>5. Students will apply aesthetic criteria in developing and refining computer graphics artwork.</li></ol> <p>Procedure:</p>
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Enduring Understanding/s:	Essential Question/s:	Introduction:
<ol style="list-style-type: none"> <li>Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.</li> <li>Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.</li> <li>Artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic</li> </ol>	<ol style="list-style-type: none"> <li>How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged?</li> <li>How are complex media arts experiences constructed? At what point is a work considered "complete"?</li> <li>How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?</li> </ol>	<ol style="list-style-type: none"> <li>Begin the lesson by briefly discussing the importance of generating and conceptualizing ideas in computer graphics.</li> <li>Present Anchor Standard 1 to the students, highlighting its significance in the creative process.</li> </ol> <p>Activity 1: Idea Generation:</p> <ol style="list-style-type: none"> <li>Provide students with a specific theme or project prompt (e.g., design a logo for a fictional company, create a digital illustration inspired by a famous LGBTQ identifying artist).(VA)</li> <li>Instruct students to individually brainstorm and formulate multiple ideas using generative methods.</li> <li>Encourage students to write down their ideas on paper or digitally. (LA)</li> </ol> <p>Activity 2: Idea Organization and Design:</p> <ol style="list-style-type: none"> <li>After the brainstorming session, instruct students to select one idea from their list to develop further.</li> <li>Have students use graphic design software to sketch out their chosen idea and organize it visually.</li> <li>Encourage students to consider composition, color schemes, and visual hierarchy during the design process.</li> </ol> <p>Activity 3: Critique and Refinement:</p>

<p>and empathetic awareness.</p>		
<p><b>Social and Emotional Learning:  <i>Competencies</i></b></p>	<p><b>Social and Emotional Learning:  <i>Sub-Competencies</i></b></p>	
<p>SEL/Create</p> <ul style="list-style-type: none"> <li>- (1) Generate and conceptualize artistic ideas and work.</li> <li>- (2) Organize and develop artistic ideas and work.</li> <li>- (3) Refine and complete artistic ideas and work.</li> </ul> <p>SEL/Perform</p> <ul style="list-style-type: none"> <li>- (4) Analyze, interpret &amp; select artistic work for Presentation.</li> <li>- (5) Develop &amp; refine artistic techniques &amp; work for presentation.</li> <li>- (6) Convey meaning through the presentation of artistic work.</li> </ul> <p>SEL/Respond</p>	<p>SEL/Create                  CONSOLIDATED EU (1)                  Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ (1)                  How do artists generate creative ideas?</p> <p>SEL/Create                  CONSOLIDATED EU (2)                  Artists organize and develop creative ideas by balancing what is known with what is new.</p> <p>CONSOLIDATED EQ (2)                  How do artists make creative decisions?</p> <p>SEL/Create                  CONSOLIDATED EU (3)</p>	<ol style="list-style-type: none"> <li>1. Have each student present their developed idea to the class briefly.</li> <li>2. Facilitate a quick critique session where students provide feedback on their peers' designs, considering purposeful and expressive intent.</li> <li>3. Encourage students to offer specific praise and suggestions for improvement.</li> </ol> <p>Activity 4: Applying Aesthetic Criteria:</p> <ol style="list-style-type: none"> <li>1. Review the aesthetic criteria discussed in Anchor Standard 1d (e.g., balance, contrast, unity, etc.).</li> <li>2. Instruct students to apply these criteria to their designs, making quick adjustments as necessary to enhance the overall visual impact.</li> </ol> <p>Conclusion:</p> <ol style="list-style-type: none"> <li>1. Wrap up the lesson by emphasizing the importance of generating ideas, organizing designs, and applying aesthetic criteria in computer graphics projects.</li> <li>2. Encourage students to continue exploring and refining their design skills outside of class.</li> </ol> <p><b>Disciplinary Connections:</b>                  Visual Art (VA)                  Language Arts (LA)</p>

<ul style="list-style-type: none"><li>- (7) Perceive and analyze artistic work.</li><li>- (8) Interpret intent and meaning in artistic work.</li><li>- (9) Apply criteria to evaluate artistic work.</li></ul>	<p>Refinement of artistic work is an iterative process that takes time, discipline, and collaboration</p> <p>CONSOLIDATED EQ (3) How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?</p> <p>SEL/Perform CONSOLIDATED EU (4) Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ (4) How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Perform CONSOLIDATED EU (5) Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, &amp; refine their</p>	
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	<p>presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>CONSOLIDATED EQ (5) How do artists improve the quality of their presentation/performance?</p> <p>SEL/Perform CONSOLIDATED EU (6) Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p> <p>CONSOLIDATED EQ (6) When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audiences response?</p> <p>SEL/Respond CONSOLIDATED EU (7)</p>	
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	<p>Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.</p> <p>CONSOLIDATED EQ (7) How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?</p> <p>SEL/Respond CONSOLIDATED EU (8) The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ (8) How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p>SEL/Respond CONSOLIDATED EU (9)</p>	
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	<p>Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works.</p> <p>CONSOLIDATED EQ (9)                  How does understanding the quality, intent, and process of an artist's work impact an audience member? How does an audience member synthesize and receive an artistic work after knowing the creative process that supports the work?</p>		
<p><b>Assessments (Formative)</b>  <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p><b>Assessments (Summative)</b>  <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Weekly Quizzes</li> <li>• Daily Q&amp;A</li> <li>• Exit Slips</li> </ul>		<p><b>Benchmarks:</b></p> <ul style="list-style-type: none"> <li>• Tests/Quizzes</li> </ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Tests</li> <li>• Marking Period Exams</li> </ul>	
<p><b>Differentiated Student Access to Content:                  Teaching and Learning Resources/Materials</b></p>			
<p><b>Core Resources</b></p>	<p><b>Alternate Core Resources                  IEP/504/At-Risk/ESL</b></p>	<p><b>ELL Core Resources</b></p>	<p><b>Gifted &amp; Talented Core Resources</b></p>
<p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of</p>	<ul style="list-style-type: none"> <li>• Meet with the student's special education or</li> </ul>	<ul style="list-style-type: none"> <li>• Allow access to supplemental materials,</li> </ul>	<ul style="list-style-type: none"> <li>• Connect students to related talent development</li> </ul>

<p>Chicago Press.</p> <p>Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; Thornton, S. (2004). <i>The Curriculum Studies Reader.</i> NY: Routledge.</p> <p>Freire, P. (1972). <i>Pedagogy of the oppressed.</i> New York: Herder and Herder.</p> <p>hooks,b., (1994). <i>Teaching to transgress: Education as the practice of freedom.</i></p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts.</i>  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p> <p>Siperstein, S., Hall, S., LeMenager, S. (2017) <i>Teaching Climate Change in the Humanities.</i> Routledge.</p>	<p>inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</p> <ul style="list-style-type: none"> <li>● Provide access to an individual or classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task.</li> <li>● Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student’s special education classroom, or the school’s Occupational or Physical Therapists.</li> </ul>	<p>including use of online bilingual dictionary.</p> <ul style="list-style-type: none"> <li>● Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</li> </ul>	<p>opportunities, often offered through area colleges, with the assistance of guidance counselors.</p>
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**Supplemental Resources**

**Technology:**

- Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school’s speech therapist.

**Other:**

- N/A

**Differentiated Student Access to Content:  
 Recommended *Strategies & Techniques***

Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> <li>● Offer resources to students in a variety of ways to accommodate for multiple learning styles.</li> <li>● Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course.</li> </ul>	<ul style="list-style-type: none"> <li>● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <li>● Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</li> <li>● Allow additional time to complete classwork as needed, when required according to students’ IEP or 504 plan. Break assignments up into</li> </ul>	<ul style="list-style-type: none"> <li>● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <li>● Provide access to preferred seating, when requested.</li> <li>● Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>● Offer pre-assessments to better understand students’ strengths, and create an enhanced set of introductory activities accordingly.</li> <li>● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>● Propose interest-based extension activities and opportunities for extra credit.</li> </ul>

	<p>shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</p> <ul style="list-style-type: none"> <li>• Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.</li> </ul>		
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<p><b>NJSLS CAREER READINESS, LIFE LITERACIES &amp; KEY SKILLS</b></p>	<p><b><i>Disciplinary Concept:</i></b>                  Creativity and Innovation</p>	
	<p><i>Core Ideas:</i></p>	<p>Creativity includes the use of a wide range of idea-creation techniques (such as brainstorming) to generate new and worthwhile ideas (both incremental and radical concepts). Additionally, within creativity, flexibility is evident through the elaboration, refinement, analysis and evaluation of ideas in order to maximize creative efforts. Originality and inventiveness in work may also be evident while understanding the real-world limits to adopting new ideas. Failure is viewed as an opportunity to learn and adapt as well as understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.</p>
	<p><i>Performance Expectation/s:</i></p>	<p>With a growth mindset, failure is an important part of success.</p>

		Innovative ideas or innovation can lead to career opportunities.
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>	
	<p>Demonstrate creativity and innovation: Students 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.</p>	

New Jersey Legislative Statutes and Administrative Code (place an "X" before each law/statute if/when present within the curriculum map)							
Amistad Law: <i>N.J.S.A. 18A                      52:16A-88</i>		Holocaust Law: <i>N.J.S.A. 18A:35-28</i>	X	LGBT and Disabilities Law: <i>N.J.S.A.                      18A:35-4.35</i>		Standards in Action: <i>Climate Change</i>	Diversity and Inclusion <i>C.18A:35-4.36.A</i>