

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period 1	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	<p><b>Standard #:</b> Anchor Standard 1  <b>Description:</b> Generating and conceptualizing ideas.</p> <p><b>Standard #:</b> Anchor Standard 4  <b>Description:</b> Selecting, analyzing, and interpreting work.</p> <p><b>Standard #:</b> Anchor Standard 7  <b>Description:</b> Perceiving and analyzing products.</p>	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Conceive Develop Construct  <b>Producing</b> Practice Integrate Present  <b>Responding</b>	<b>HS Advanced</b> 1.2.12adv.Cr1 a. Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.  b. Fluently integrate a sophisticated personal aesthetic for media arts productions.	<p><b><u>Sample Activity Description:</u></b></p> <p>Unit Title: Television Production Design- BENTV</p> <p>Objective:            Students will fluently integrate generative methods, aesthetic principles, and innovative thinking to form original ideas and solutions in television production. They will also develop a sophisticated personal aesthetic for media arts productions while considering the complex constraints of goals, time, resources,</p>

<p>Perceive Interpret Evaluate</p>	<p>c. Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.</p> <p><b>HS Advanced</b> 1.2.12adv.Pr4 a. Synthesize various arts, media arts forms and academic content into unified media arts.</p> <p><b>HS Advanced</b> 1.2.12adv.Re7 a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.</p> <p>b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications with addressing global issues including climate change.</p>	<p>and personal limitations. Additionally, they will explore the connection between television production and climate change.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> <li>● Whiteboard and markers</li> <li>● Projector and screen</li> <li>● Internet access for research</li> <li>● Examples of television productions related to climate change</li> </ul> <p>Procedure:</p> <ol style="list-style-type: none"> <li>1. Introduction:       <ul style="list-style-type: none"> <li>● Welcome students to the class and introduce the lesson topic: integrating creativity and aesthetics in television production while considering the impact of climate change. (S)</li> <li>● Briefly discuss the importance of creativity, aesthetics, and innovation in media production, as well as the relevance of addressing climate change through various media forms.</li> </ul> </li> <li>2. Discussion:       <ul style="list-style-type: none"> <li>● Review standard 1.2.12adv.Cr1 with the students, highlighting its key components: generative methods, aesthetic principles, innovative thinking, personal aesthetic, and knowledge of production processes.</li> <li>● Lead a discussion on how these components can be applied in television production, emphasizing</li> </ul> </li> </ol>
<p><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	

<ol style="list-style-type: none"><li>1. 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>2. Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.</li><li>3. 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 and empathetic awareness.</li></ol>	<ol style="list-style-type: none"><li>1. 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>2. How are complex media arts experiences constructed? At what point is a work considered "complete"?</li><li>3. How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?</li></ol>	<p>the importance of originality, creativity, and understanding production constraints.</p> <ul style="list-style-type: none"><li>● Introduce the concept of climate change and discuss its significance in the context of media arts. Encourage students to think about how television production can raise awareness or contribute to the discourse on climate change.</li></ul> <ol style="list-style-type: none"><li>3. Activity - Brainstorming Session:<ul style="list-style-type: none"><li>● Divide the class into small groups and assign each group a task: to brainstorm ideas for a television segment or short film that addresses climate change.</li><li>● Encourage students to use generative methods, innovative thinking, and their personal aesthetic to come up with original concepts.</li><li>● Remind them to consider the constraints of production, such as time, resources, and technical limitations.</li></ul></li><li>4. Presentation and Feedback:<ul style="list-style-type: none"><li>● Each group presents their ideas to the class, explaining their concept, creative approach, and how it addresses climate change.</li><li>● After each presentation, facilitate a brief feedback session where students provide constructive criticism and suggestions for improvement.</li><li>● Encourage students to reflect on how they applied the principles of creativity, aesthetics, and production knowledge in their ideas.</li></ul></li><li>5. Reflection:</li></ol>
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<b>Social and Emotional Learning:  <i>Competencies</i></b>	<b>Social and Emotional Learning:  <i>Sub-Competencies</i></b>	
<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> <ul style="list-style-type: none"> <li>- (7) Perceive and analyze artistic work.</li> </ul>	<p>SEL/Create</p> <p>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</p> <p>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</p> <p>CONSOLIDATED EU (3)          Refinement of artistic work is an iterative process that takes time, discipline, and collaboration</p> <p>CONSOLIDATED EQ (3)</p>	<ul style="list-style-type: none"> <li>● Lead a class discussion on the connections between television production, creativity, aesthetics, and climate change.</li> <li>● Ask students to reflect on what they've learned during the lesson and how they can apply these concepts in their future television production projects.</li> <li>● Emphasize the role of media in addressing important societal issues like climate change and encourage students to continue exploring this connection in their work.</li> </ul> <p>Homework:</p> <ul style="list-style-type: none"> <li>● Assign students to research and watch television productions or segments that address climate change. They can write a short reflection on the effectiveness of these productions in raising awareness or inspiring action.</li> </ul> <p>Conclusion:</p> <p>By the end of the lesson, students should have a deeper understanding of how to integrate creativity, aesthetics, and production knowledge in television production while considering the impact of climate change. They should feel inspired to develop original ideas and solutions that contribute to the discourse on climate change through media arts.</p> <p><b>NJSLS#:</b></p>

<ul style="list-style-type: none"><li>- (8) Interpret intent and meaning in artistic work.</li><li>- (9) Apply criteria to evaluate artistic work.</li></ul>	<p>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 presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>1.2.12adv.Cr1</p> <ul style="list-style-type: none"><li>a. Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.</li><li>b. Fluently integrate a sophisticated personal aesthetic for media arts productions.</li><li>c. Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.</li></ul> <p>Interdisciplinary Connections: Science (S)</p>
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	<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 audience's response?</p> <p>SEL/Respond CONSOLIDATED EU (7) 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>	
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	<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) Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works.</p>	
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	<p><b>CONSOLIDATED EQ (9)</b>                  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 on movie segments, theme evaluation, director shooting styles, lessons learned</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>• Theme 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 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).</p>	<p>Meet with the student's special education or 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> <p>Provide access to an individual or</p>	<p>Allow access to supplemental materials, including use of online bilingual dictionary.</p> <p>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.</p>	<p>Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</p>

<p><i>The Curriculum Studies Reader</i>.                  NY: Routledge.</p> <p>Library of Congress. Film Preservation.  <a href="https://www.loc.gov/programs/national-film-preservation-board/resources/television-resources/">https://www.loc.gov/programs/national-film-preservation-board/resources/television-resources/</a></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>classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task.</p> <p>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.</p>		
<b>Supplemental Resources</b>			
<p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p><b>Other:</b></p> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
<b>Differentiated Student Access to Content: Recommended <i>Strategies &amp; Techniques</i></b>			
<b>Core Resources</b>	<b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core</b>

<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 shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</li> <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</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>
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	any formal or informal assessments.		
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<b>NJSLS CAREER READINESS,                  LIFE LITERACIES &amp; KEY                  SKILLS</b>	<b><i>Disciplinary Concept:</i></b> Creativity and Innovation		
	<i>Core Ideas:</i>	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.	
	<i>Performance Expectation/s:</i>	With a growth mindset, failure is an important part of success.  Innovative ideas or innovation can lead to career opportunities.	
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>		
	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.		

Content Area: Visual & Performing Arts (NJSLs-VPA 2.1 - 2.5)  
BENTV Studio  
Grade: 11-12

Dev. Date: 2022

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>		LGBT and Disabilities Law: <i>N.J.S.A. 18A:35-4.35</i>		Diversity & Inclusion: <i>N.J.S.A. 18A:35-4.36a</i>	X	Standards in Action: <i>Climate Change</i>
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