

Marking Period	Unit Title	Recommended Instructional Days
2	Marking Period 2	45 days
<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 Performing Responding	<b>Standard #:</b> Anchor Standard 2 <b>Description:</b> Organizing and developing ideas  <b>Standard #:</b> Anchor Standard 5 <b>Description:</b> Developing and refining techniques and models or steps needed to create products.  <b>Standard #:</b> Anchor Standard 8 <b>Description:</b> Interpreting intent and meaning.	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Explore, Investigate, Reflect, Refine, Continue  <b>Performing</b> Select, Analyze, Share  <b>Responding</b>	<b>8th</b> 1.5.8.Cr2 a. Demonstrate persistence and willingness to experiment and take risks during the artistic process.  b. Demonstrate an awareness of	<b>Activity Description:</b> Unit Plan: Celebrating Diversity and Inclusion through Art  Week 1-2: Introduction to Climate Change and Art Advocacy <ul style="list-style-type: none"> <li>● Objective: Introduce students to the concept of climate change and the role of art in advocacy.</li> <li>● Activities:</li> </ul>

<p>Perceive, Analyze, Interpret</p>	<p>ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.</p> <p>c. Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.</p> <p><b>8th</b> 1.5.8.Pr5 a. Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.</p> <p><b>8th</b> 1.5.8.Re8 a. Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood</p>	<ul style="list-style-type: none"><li>● Discuss the concept of climate change, its causes, and its impact on the environment.</li><li>● Introduce examples of artworks that address climate change and environmental advocacy, discussing their effectiveness in raising awareness and promoting action.</li><li>● Engage students in brainstorming sessions to generate ideas for theme-based artworks that address climate change and environmental issues.</li><li>● Encourage students to reflect on their ethical responsibility as artists, considering the environmental implications of their artmaking practices.</li></ul> <p>Week 3-4: Experimentation and Risk-Taking in Art</p> <ul style="list-style-type: none"><li>● Objective: Encourage students to demonstrate persistence, experiment, and take risks during the artistic process.</li><li>● Activities:<ul style="list-style-type: none"><li>● Provide opportunities for students to experiment with different art-making techniques and materials, encouraging them to take creative risks.</li><li>● Facilitate discussions on the importance of persistence and resilience in the face of artistic challenges and setbacks.</li><li>● Guide students in reflecting on their art-making process, identifying moments of experimentation and risk-taking, and discussing the outcomes.</li></ul></li></ul>
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Enduring Understanding/s:	Essential Question/s:	conveyed.
<p>1. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>2. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when</p>	<p>1. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or</p>	<ul style="list-style-type: none"> <li>● Collaboratively strategize methods for redesigning artworks to better communicate ideas about climate change to a diverse audience.</li> </ul> <p>Week 5-6: Ethical Responsibility in Artmaking</p> <ul style="list-style-type: none"> <li>● Objective: Explore ethical considerations in artmaking, including environmental implications and intellectual property ethics.</li> <li>● Activities:                             <ul style="list-style-type: none"> <li>● Discuss the ethical responsibilities of artists in addressing environmental issues and promoting sustainability through their artwork.</li> <li>● Explore case studies of artists who have grappled with ethical dilemmas related to appropriation, intellectual property, and environmental impact in their artmaking practices.</li> <li>● Engage in activities that encourage students to critically evaluate their own artmaking processes and consider the environmental and ethical implications of their choices.</li> <li>● Collaboratively develop guidelines for responsible artmaking practices that prioritize environmental sustainability and ethical considerations.</li> </ul> </li> </ul> <p>Week 7-8: Preparing and Presenting Theme-Based Artwork</p> <ul style="list-style-type: none"> <li>● Objective: Prepare and present theme-based artwork for display, formulating exhibition narratives that effectively communicate messages about climate change.</li> </ul>

<p>deciding if and how to preserve and protect it.</p> <p>3. People gain insights into meanings of artworks by engaging in the process of art criticism.</p>	<p>redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?</p> <p>2. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</p> <p>3. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us</p>	<ul style="list-style-type: none"> <li>● Activities:       <ul style="list-style-type: none"> <li>● Guide students in preparing theme-based artwork that addresses climate change, incorporating elements of experimentation, risk-taking, and ethical responsibility.</li> <li>● Provide opportunities for students to collaborate on the curation and presentation of their artwork, developing exhibition narratives that convey messages about climate change to a diverse audience.</li> <li>● Facilitate peer critiques where students provide feedback on each other's artwork and exhibition narratives, focusing on clarity of communication and effectiveness in conveying ideas.</li> <li>● Reflect on the process of preparing and presenting theme-based artwork, discussing how students have applied art-making strategies and ethical considerations to advocate for environmental awareness.</li> </ul> </li> </ul> <p>Week 9-10: Art Interpretation and Reflection</p> <ul style="list-style-type: none"> <li>● Objective: Interpret artworks addressing climate change, analyzing how the interaction of subject matter, form, media, and contextual information contributes to understanding messages and ideas.</li> <li>● Activities:       <ul style="list-style-type: none"> <li>● Guide students in analyzing artworks addressing climate change, considering how the interaction of subject matter, form, media, and contextual</li> </ul> </li> </ul>
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<b>Social and Emotional Learning: Competencies</b>	<b>Social and Emotional Learning: Sub-Competencies</b>	understand and interpret works of art?
<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>information contributes to understanding messages and ideas.</p> <ul style="list-style-type: none"> <li>● Facilitate discussions and written reflections where students articulate their interpretations of artworks, discussing the effectiveness of artistic strategies in conveying messages about climate change.</li> <li>● Reflect on the unit as a whole, discussing how students have applied art-making techniques, ethical considerations, and advocacy strategies to address climate change through their artwork.</li> <li>● Collaboratively strategize ways to continue advocating for environmental awareness and action through future art-making endeavors.</li> </ul> <p>Interdisciplinary Connections:</p> <p>Science:</p> <ul style="list-style-type: none"> <li>● Explore the science behind climate change, including concepts such as the greenhouse effect and renewable energy sources in order to generate artworks.</li> <li>● Conduct experiments related to weather patterns, temperature changes, and the effects of pollution on the environment.</li> </ul>

<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>SEL/Connect</p> <ul style="list-style-type: none"> <li>- (10) Synthesize and relate knowledge and personal experiences to make art.</li> <li>- (11) Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</li> </ul>	<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 presentation/ performance over time through openness to new ideas, persistence, and the</p>	
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	<p>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) Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the</p>	
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	<p>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) Artists utilize educational and industry standards to analyze/assess and evaluate the</p>	
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	<p>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>Peer and self feedback in critical response format</li> </ul>		<p><b>Benchmarks:</b></p> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>Performances/Presentations</li> <li>In-studio showings</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</p>	<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including use of online bilingual dictionary.</li> <li>Meet with an ELL trained or inclusion teacher prior to</li> </ul>	<ul style="list-style-type: none"> <li>Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</li> </ul>

<p>River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; Thornton, S. (2004). <i>The Curriculum Studies Reader</i>. NY: Routledge.</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>Smith, J. (2019). <i>The Colors of Us</i>. Henry Holt and Co.</p> <p>Park, L. S. (2008). <i>Bee-Bim Bop!</i>. Clarion Books.</p> <p>National Museum of African Art. (n.d.). Africa Access.</p> <p>Global Storybooks Portal. (n.d.). International Children's Digital Library. <a href="https://storybooks.globe.gov/">https://storybooks.globe.gov/</a></p> <p>Jackson, A., &amp; Smith, B. (2020). The Role of Visual Art in Promoting Diversity and Inclusion in Early Childhood Education. <i>Early Childhood Education Journal</i>, 48(3), 331–339. <a href="https://doi.org/10.1007/s10643-019-00976-0">https://doi.org/10.1007/s10643-019-00976-0</a></p>	<p>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>initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</p>	
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Artful Kids. Multicultural Art Projects for Kids. <a href="https://artful-kids.com/category/cultural-art-projects/">https://artful-kids.com/category/cultural-art-projects/</a>			
<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> </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>

	<ul style="list-style-type: none"> <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 any formal or informal assessments.</li> </ul>		
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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>	X	Standards in Action: <i>Climate Change</i>		Diversity and Inclusion <i>C.18A:35-4.36.A</i>
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<b>NJSLS CAREER READINESS, LIFE LITERACIES &amp; KEY SKILLS</b>	<b><i>Disciplinary Concepts:</i></b> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	<b><i>Core Ideas:</i></b>	Different types of jobs require different knowledge and skills. Brainstorming can create new, innovative ideas. Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.
	<b><i>Performance Expectation/s:</i></b>	Make a list of different types of jobs and describe the skills associated with each job. Demonstrate openness to new ideas and perspectives. Demonstrate originality and inventiveness in work. Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem. Identify possible approaches and resources to execute a plan. Use a variety of types of thinking to solve problems. Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts.
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>	
	Demonstrate creativity and innovation. Utilize critical thinking to make sense of problems and persevere in solving them. Use technology to enhance productivity, increase collaboration and communicate effectively. Work productively in teams while using cultural/global competence.	