

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 NJSL-S-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>HS Proficient</b> 1.5.12prof.Cr2 a. Engage in making a work of art or design without having a preconceived plan.  b. Explain how traditional and nontraditional materials may	<b>Activity Description:</b>  Unit Title: Artistic Response to Climate Change: Comic Book Illustration  Unit Overview:

<p>Perceive, Analyze, Interpret</p>	<p>impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</p> <p>c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</p> <p><b>HS Proficient</b>        1.5.12prof.Pr5        a. Analyze and evaluate the reasons and ways an exhibition is presented.</p> <p><b>HS Proficient</b>        1.5.12prof.Re8        a. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p>	<p>In this unit, students will explore the topic of climate change through the medium of comic book illustration. They will engage in making art without preconceived plans, analyze the impact of materials on human health and the environment, collaboratively develop proposals for transformative artworks, and evaluate the presentation of exhibitions related to climate change. Additionally, students will interpret artworks related to climate change and its various contexts. Through hands-on activities, discussions, and creative projects, students will develop their skills in comic book illustration while raising awareness about environmental issues.</p> <p>Week 1-2: Introduction to Climate Change Art</p> <ul style="list-style-type: none"> <li>● Introduction to the concept of climate change and its impact on the environment</li> <li>● Discussion on the role of art in raising awareness and inspiring action on climate issues</li> <li>● Hands-on activities to explore different approaches to creativity in comic book illustration</li> <li>● Assignment: Begin brainstorming ideas for a comic book project that addresses climate change</li> </ul> <p>Week 3-4: Exploring Materials and Collaboration</p> <ul style="list-style-type: none"> <li>● Research and discussion on the environmental impact of traditional and nontraditional art materials</li> <li>● Introduction to sustainable art practices and safe handling of materials</li> </ul>
<p><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	
<p>1. Artists and designers experiment with forms, structures, materials, concepts, media, and</p>	<p>1. How do artists work?        How do artists and designers determine whether a particular</p>	

<p>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 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>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 redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?</p>	<ul style="list-style-type: none"> <li>• Collaborative brainstorming sessions to develop proposals for transformative artworks related to climate change</li> <li>• Critique sessions to provide feedback and refine proposals</li> </ul> <p>Week 5-6: Creation Phase</p> <ul style="list-style-type: none"> <li>• Hands-on workshops to develop comic book illustration skills</li> <li>• Individual and group work sessions to create comic book pages or panels addressing climate change themes</li> <li>• Guest speakers or experts on environmental activism and climate change art</li> <li>• Peer review sessions to provide constructive feedback and support</li> </ul> <p>Week 7: Analyzing Artistic Influence</p> <ul style="list-style-type: none"> <li>• Discussion on how art influences perception and understanding of human experiences, particularly in the context of climate change</li> <li>• Analysis of artworks related to climate change and their various contexts</li> <li>• Interpretation of comic book illustrations related to climate change, supported by evidence and contextual understanding</li> </ul> <p>Week 8: Presentation and Reflection</p>
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	<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 understand and interpret works of art?</p>	<ul style="list-style-type: none"> <li>● Finalization of comic book projects</li> <li>● Presentation of comic book pages or panels to the class or school community</li> <li>● Reflection on personal growth and learning throughout the unit</li> <li>● Evaluation of the effectiveness of the presentation and impact of comic book illustrations on raising awareness about climate change</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>● Participation in class discussions and activities</li> <li>● Completion of assignments and projects</li> <li>● Artistic quality and creativity of comic book projects</li> <li>● Ability to analyze and reflect on the influence of art on perception and understanding, especially in the context of climate change</li> </ul> <p>Resources:</p> <ul style="list-style-type: none"> <li>● Art supplies for comic book illustration</li> <li>● Books, articles, and online resources on climate change art and activism</li> </ul> <p>Interdisciplinary Connections:</p> <p>1. Science:</p> <ul style="list-style-type: none"> <li>● Explore the scientific principles underlying climate change, including greenhouse gas emissions, the greenhouse effect, and the impacts on ecosystems and biodiversity. Students can</li> </ul>
<p><b>Social and Emotional Learning:</b>  <i>Competencies</i></p>	<p><b>Social and Emotional Learning:</b>  <i>Sub-Competencies</i></p>	
<p>SEL/Create</p>	<p>SEL/Create          CONSOLIDATED EU (1)</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> <li>- (8) Interpret intent and meaning in artistic work.</li> <li>- (9) Apply criteria to evaluate artistic work.</li> </ul>	<p>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)        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>engage in discussions and activities that integrate scientific knowledge with their artistic exploration of climate change.</p>
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<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>SEL/Perform</p> <p>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</p> <p>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>CONSOLIDATED EQ (5) How do artists improve the quality of their presentation/performance?</p>	
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	<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 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</p>	
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	<p>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> <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</p>	
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	member synthesize and receive an artistic work after knowing the creative process that supports the work?		
<b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		<b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format</li> </ul>		<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>Performances/Presentations</li> <li>In-studio showings</li> </ul>	
<b>Differentiated Student Access to Content: Teaching and Learning Resources/Materials</b>			
<b>Core Resources</b>	<b>Alternate Core Resources IEP/504/At-Risk/ESL</b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core Resources</b>
<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). <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>.</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 special needs, as well as to discuss whether or not homework is appropriate.</li> <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</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 initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</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><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>Stokstad, M., &amp; Cothren, M. W. (2018). <i>Art history</i> (6th ed.). Pearson.</p> <p>Smith, J. (2020). The Importance of Diversity and Inclusion in Art Education. <i>Art Education Journal</i>, 45(2), 112-125.</p> <p>The Metropolitan Museum of Art. (n.d.). Heilbrunn Timeline of Art History. Retrieved from <a href="https://www.metmuseum.org/">https://www.metmuseum.org/</a></p>	<p>task.</p> <ul style="list-style-type: none"> <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>		
<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 Strategies &amp; Techniques</b>			

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 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</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>

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
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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>

<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.

		<p>Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem.</p> <p>Identify possible approaches and resources to execute a plan.</p> <p>Use a variety of types of thinking to solve problems.</p> <p>Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts.</p>
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>	
		<p>Demonstrate creativity and innovation.</p> <p>Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>Use technology to enhance productivity, increase collaboration and communicate effectively.</p> <p>Work productively in teams while using cultural/global competence.</p>