

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period I	45 days
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit
Creating Performing Responding	Standard #: Anchor Standard 1 Description: Generating and conceptualizing ideas. Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work. Standard #: Anchor Standard 7 Description: Perceiving and analyzing products. Standard #: Anchor Standard 9 Description: Applying criteria to evaluate products.	
Artistic Practice:	Performance Expectation/s:	
Creating Explore, Investigate, Reflect, Refine, Continue Performing Select, Analyze, Share	HS Advanced 1.5.12adv.Cr1 a. Visualize and generate art and design that can affect social change.	Activity Description: Unit Title: Perspectives Through the Lens- Advocacy in Photography Unit Overview:

<p>Responding Perceive, Analyze, Interpret</p>	<p>b. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</p> <p>HS Advanced 1.5.12adv.Pr4 a. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.</p> <p>HS Advanced 1.5.12adv.Re7 a. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.</p> <p>b. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.</p>	<p>In this Photo III unit, students will explore the power of photography as a tool for advocating diversity and inclusion. They will visualize and generate artworks that aim to affect social change, utilizing a range of materials and methods of traditional and contemporary artistic practices. Additionally, students will critique, justify, and present their choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. They will also examine commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.</p> <p>Week 1-2: Exploring Advocacy in Photography</p> <ul style="list-style-type: none">● Introduction to the concept of advocacy in photography and its potential to affect social change● Analysis of examples of photographic works advocating for diversity and inclusion● Discussion on the role of photography in shaping societal perceptions and attitudes● Assignment: Select a theme or concept related to diversity and inclusion for a photographic advocacy project <p>Week 3-4: Visualizing Social Change</p> <ul style="list-style-type: none">● Exploration of different materials and methods in photography for expressing advocacy themes● Development of project plans and concepts for multiple works of art advocating diversity and inclusion
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Enduring Understanding/s:	Essential Question/s:	
<p>1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.</p> <p>2. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.</p> <p>3. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and</p>	<p>1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p> <p>2. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or</p>	<ul style="list-style-type: none"> ● Experimentation with various photographic techniques and styles to convey intended messages ● Peer feedback sessions to refine project ideas and approaches <p>Week 5-6: Critique and Selection Process</p> <ul style="list-style-type: none"> ● Critique sessions to analyze and justify choices in the selection and presentation of artworks for advocacy ● Discussion on curatorial practices and strategies for presenting artworks in a specific exhibit or event ● Refinement and revision of photographic works based on critique and feedback received ● Guest speakers or artists discussing their experiences with using photography for advocacy purposes <p>Week 7: Curating and Presenting Artworks</p> <ul style="list-style-type: none"> ● Curatorial workshop focusing on the selection, organization, and presentation of artworks for an exhibit or event ● Collaboration with peers to curate a collective exhibition showcasing advocacy-themed photography ● Preparation of artist statements and justifications for chosen artworks ● Mock exhibition setup and presentation of curated works to the class or school community <p>Week 8: Reflection and Analysis</p>

<p>appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.</p> <p>4. People evaluate art based on various criteria.</p>	<p>presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?</p> <p>3. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?</p> <p>4. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p>	<ul style="list-style-type: none">● Reflection on the process of visualizing and generating artworks that advocate for diversity and inclusion● Analysis of commonalities within a group of artists or visual arts attributed to advocacy photography● Evaluation of the effectiveness of photographic artworks in communicating messages of social change● Review and discussion of key learnings and future directions in advocacy photography <p>Assessment:</p> <ul style="list-style-type: none">● Visualizing and generating artworks that advocate for diversity and inclusion● Critique, justification, and presentation of choices in the selection and presentation of artworks for advocacy● Collaboration in curating and presenting a collective exhibition of advocacy-themed photography● Reflection on personal growth and learning throughout the unit● Evaluation of the effectiveness of photographic artworks in affecting social change <p>Resources:</p> <ul style="list-style-type: none">● Photography equipment and materials● Examples of advocacy-themed photography● Resources on curatorial practices and exhibition design <p>Interdisciplinary Connections:</p>
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Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	
<p>SEL/Create</p> <ul style="list-style-type: none"> - (1) Generate and conceptualize artistic ideas and work. - (2) Organize and develop artistic ideas and work. - (3) Refine and complete artistic ideas and work. <p>SEL/Perform</p> <ul style="list-style-type: none"> - (4) Analyze, interpret & select artistic work for Presentation. - (5) Develop & refine artistic techniques & work for presentation. - (6) Convey meaning through the presentation of artistic work. <p>SEL/Respond</p> <ul style="list-style-type: none"> - (7) Perceive and analyze artistic work. 	<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>	<p>1. Social Studies: Explore historical perspectives on diversity and inclusion, examining how societal attitudes have evolved over time. Students can research key historical events and movements related to civil rights, feminism, LGBTQ+ rights, etc., and analyze how they have influenced art and culture.</p>

<ul style="list-style-type: none">- (8) Interpret intent and meaning in artistic work.- (9) Apply criteria to evaluate artistic work.-	<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, & refine their presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	
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CONSOLIDATED EQ (5)
How do artists improve the quality of their presentation/performance?

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.

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?

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>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>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>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p>Formative Assessments:</p> <ul style="list-style-type: none"> Peer and self feedback in critical response format 		<p>Benchmarks:</p> <ul style="list-style-type: none"> Rubric evaluations Tests/Quizzes <p>Summative Assessments:</p> <ul style="list-style-type: none"> Performances/Presentations In-studio showings 	
<p>Differentiated Student Access to Content: Teaching and Learning Resources/Materials</p>			
<p>Core Resources</p>	<p>Alternate Core Resources IEP/504/At-Risk/ESL</p>	<p>ELL Core Resources</p>	<p>Gifted & Talented Core Resources</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 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall</p>	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Allow access to supplemental materials, including use of online bilingual dictionary. Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format 	<ul style="list-style-type: none"> Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.

<p>Flinders, J. & 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>. https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</p> <p>Siperstein, S., Hall, S., LeMenager, S. (2017) <i>Teaching Climate Change in the Humanities</i>. Routledge.</p> <p>Stokstad, M., & 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 https://www.metmuseum.org/</p>	<p>homework is appropriate.</p> <ul style="list-style-type: none"> ● 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. ● 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>of any classwork, quiz or test to their individual needs.</p>	
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"> Offer resources to students in a variety of ways to accommodate for multiple learning styles. Engage all learners through implementation of various resources including visual, audio, and tactile materials. 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. 	<ul style="list-style-type: none"> Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. 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). 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 	<ul style="list-style-type: none"> Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. Provide access to preferred seating, when requested. Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> Offer pre-assessments to better understand students’ strengths, and create an enhanced set of introductory activities accordingly. Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. Propose interest-based extension activities and opportunities for extra credit.

	<p>individual instruction time as needed.</p> <ul style="list-style-type: none"> • 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. 		
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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>		Standards in Action: <i>Climate Change</i>	X	Diversity and Inclusion <i>C.18A:35-4.36.A</i>

NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS	<i>Disciplinary Concepts:</i> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	<i>Core Ideas:</i>	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

		<p>address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.</p>
	<i>Performance Expectation/s:</i>	<p>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.</p>
	Career Readiness, Life Literacies, & Key Skills Practices	
	<p>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.</p>	