

Marking Period	Unit Title	Recommended Instructional Days
2	Marking Period 2	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	<p>Standard #: Anchor Standard 2 Description: Organizing and developing ideas</p> <p>Standard #: Anchor Standard 5 Description: Developing and refining techniques and models or steps needed to create products.</p> <p>Standard #: Anchor Standard 8 Description: Interpreting intent and meaning.</p>	
Artistic Practice:	Performance Expectation/s:	
<p>Creating Explore, Investigate, Reflect, Refine, Continue</p> <p>Performing Select, Analyze, Share</p> <p>Responding</p>	<p>HS Advanced 1.5.12adv.Cr2 a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</p>	<p>Activity Description: Unit Title: Capturing Change- Photography and Climate Advocacy</p> <p>Unit Overview: In this Photo III unit, students will explore the theme of climate change through photography and advocacy. They will</p>

<p>Perceive, Analyze, Interpret</p>	<p>b. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.</p> <p>c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p> <p>HS Advanced 1.5.12adv.Pr5 a. Investigate, compare, and contrast methods for preserving and protecting art.</p> <p>HS Advanced 1.5.12adv.Re8 a. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.</p>	<p>experiment, plan, and create multiple works of art exploring the impact of climate change on the environment and society. Additionally, students will demonstrate an understanding of the balance between freedom and responsibility in the use of images, materials, tools, and equipment, particularly in the context of advocating for environmental issues. They will also examine how visual and material culture defines, shapes, and empowers people's lives in the context of climate change. Furthermore, students will investigate methods for preserving and protecting art and analyze differing interpretations of artworks related to climate change.</p> <p>Week 1-2: Introduction to Climate Advocacy Photography</p> <ul style="list-style-type: none"> ● Introduction to the theme of climate change and its visual representation in photography ● Analysis of examples of photography related to climate change and environmental advocacy ● Discussion on the role of photography in raising awareness and advocating for environmental issues ● Assignment: Select a personally meaningful aspect of climate change to explore through photography <p>Week 3-4: Experimentation and Exploration</p> <ul style="list-style-type: none"> ● Experimentation with different photographic techniques and approaches to visually represent the chosen aspect of climate change ● Planning and creation of multiple works of art exploring the theme, idea, or concept related to climate change
<p>Enduring Understanding/s:</p>	<p>Essential Question/s:</p>	
<p>1. Artists and designers experiment with forms,</p>	<p>1. How do artists work? How do artists and</p>	

<p>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 deciding if and how to preserve and protect it.</p> <p>3. People gain insights into meanings of artworks by engaging</p>	<p>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 redesigning objects, places, or systems? How do artists and designers create works of art or design that</p>	<ul style="list-style-type: none"> ● Discussion on the balance between freedom and responsibility in the use of images and materials in advocating for environmental issues ● Peer critique sessions to provide feedback on experimental works and approaches <p>Week 5-6: Defining Visual and Material Culture in the Context of Climate Change</p> <ul style="list-style-type: none"> ● Examination of how visual and material culture defines, shapes, and empowers people's lives in the context of climate change ● Analysis of artworks and photographs depicting the intersection of environmental issues and human culture ● Discussion on the role of photography in documenting and communicating the effects of climate change on communities and societies ● Guest speakers or artists discussing their experiences with using photography for environmental advocacy <p>Week 7: Preservation and Protection of Art</p> <ul style="list-style-type: none"> ● Investigation of methods for preserving and protecting art, particularly in the context of climate change and environmental degradation ● Comparison and contrast of different preservation techniques and approaches ● Application of preservation methods to protect photographic artworks related to climate change
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<p>in the process of art criticism.</p>	<p>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 understand and interpret works of art?</p>	<ul style="list-style-type: none"> ● Discussion on the ethical considerations of preserving and protecting art in the face of environmental challenges <p>Week 8: Critical Analysis and Reflection</p> <ul style="list-style-type: none"> ● Analysis of differing interpretations of artworks related to climate change ● Selection and defense of a plausible critical analysis of a photographic artwork or collection of works ● Reflection on personal growth and learning throughout the unit ● Evaluation of the effectiveness of photographic artworks in advocating for climate change awareness and action <p>Assessment:</p> <ul style="list-style-type: none"> ● Experimentation, planning, and creation of multiple photographic works exploring climate change ● Demonstration of understanding of the balance between freedom and responsibility in the use of images and materials ● Analysis of visual and material culture in the context of climate change advocacy ● Investigation of methods for preserving and protecting art, particularly in the context of climate change ● Selection and defense of a critical analysis of a photographic artwork related to climate change
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	

<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. - (8) Interpret intent and meaning in artistic work. - (9) Apply criteria to evaluate 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) How do artists use a critique process and reflection to refine a</p>	<p>Resources:</p> <ul style="list-style-type: none"> ● Photography equipment and materials ● Examples of climate advocacy photography ● Resources on environmental preservation techniques <p>Interdisciplinary Connections:</p> <p>1. Science:</p> <ul style="list-style-type: none"> ● Explore the scientific principles underlying climate change, including greenhouse gas emissions, the greenhouse effect, and the impacts on ecosystems and biodiversity. Students can engage in discussions and activities that integrate scientific knowledge with their artistic exploration of climate change.
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<p>SEL/Connect</p> <ul style="list-style-type: none">- (10) Synthesize and relate knowledge and personal experiences to make art.- (11) Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	<p>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> <p>CONSOLIDATED EQ (5)</p>	
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	<p>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 context(s) of the arts and artistic works.</p> <p>CONSOLIDATED EQ (7)</p>	
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	<p>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> <p>CONSOLIDATED EQ (9)</p>	
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	<p>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> <p>Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i>.</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 homework is appropriate. Provide access to an 	<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 of any classwork, quiz or test to their individual needs. 	<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>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>individual or classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task.</p> <ul style="list-style-type: none"> ● 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. 		
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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"> • 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 individual instruction time as needed. 	<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.

	<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>	X	Standards in Action: <i>Climate Change</i>	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 address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.

	<i>Performance Expectation/s:</i>	<p>Make a list of different types of jobs and describe the skills associated with each job.</p> <p>Demonstrate openness to new ideas and perspectives.</p> <p>Demonstrate originality and inventiveness in work.</p> <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>
	Career Readiness, Life Literacies, & Key Skills Practices	
	<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>	