



Burlington County Institute of Technology

Medford Campus

Westampton Campus

Art

Department: Fine Arts

Credits: 5

Revised: August, 2023

Board Approval Date: August, 2023



Course Description

Course Description

The Art class is a 5-credit course encompassing units in drawing, painting, sculpture, contemporary art, craft, and graphic arts. Through hands-on exploration of diverse artistic disciplines, students will develop foundational skills and creative expression. They will learn drawing techniques, painting styles, and sculpting methods while gaining insight into contemporary art trends. Additionally, students will discover the art of craft and delve into graphic design principles. No prerequisites are required for enrollment in this art course.

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Pacing Guide

Unit		Days
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Unit 6:	Graphic Arts	10



Curriculum Maps

Unit 1: Drawing(14 days)

Desired Outcomes

Established Goals: NJSL

Visual Arts:

- **Anchor Standard 1: Generating and Conceptualizing ideas.**

Practice: Explore

- 1.5.12prof.Cr1b: Shape an artistic investigation of an aspect of present day life using a contemporary practice of art and design.
- 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
- 1.5.12adv.Cr1b: 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 an idea, theme, or concept.

- **Anchor Standard 2: Organizing and developing ideas**

Practice: Investigate

- 1.5.12prof.Cr2a: *Engage in making a work of art or design without having a preconceived plan.*
- 1.5.12acc.Cr2a: *Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.*
- 1.5.12adv.Cr2a: *Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.*

- **Anchor Standard 3: Refining and completing products**

Practice: Reflect, Refine, Continue

- 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
- 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.



- 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

- **Presenting**

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
- 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
- 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

Practice: Select

- 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
- 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
- 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

Anchor Standard 6: Conveying meaning through art

Practice: Share

- 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
- 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

Practice: Perceive

- 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.
- 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- 1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.



Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret

- 1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- 1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Analyze

- 1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.
- 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- 1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize

- 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.
- 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
- 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** Relate

- 1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
- 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
- 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make



connections to uses of art in contemporary and local contexts.

Media Arts:

Creating

Anchor Standard 1: Generating and Conceptualizing Ideas

- **Practice:** Conceive
 - 1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions
 - 1.2.12acc.Cr1b: Organize and design artist ideas for media arts productions
 - 1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts. production.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Develop
 - 1.2.12prof.Cr2a: Organize and design artistic ideas for media arts productions.
 - 1.2.12acc.Cr2a: Organize and design artistic ideas for media arts production
 - 1.2.12adv.Cr2a: Fluently integrate a sophisticated personal aesthetic for media arts productions.

Anchor Standard 3: Redlining and completing products

- **Practice:** Construct
 - 1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.
 - 1.2.12accCr3b: Demonstrate an understanding of media arts principles through a selection of tools and production processes.
 - 1.2.12acc.Crb: Demonstrate and understanding of media art principles through a selection of tools and production processes.
 - 1.2.12adv.Cr3b: Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences and contexts.

Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Practice
 - 1.2.12prof.Pr4a: Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.
 - 1.2.12accPr4a: Integrate various arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.
 - 1.2.12adv.Pr4a: Sythesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products



- **Practice:** Integrate
 - 1.2.12prof.Pr5a: Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.
 - 1.2.12accPr5a: Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Present
 - 1.2.12prof.Pr6a: Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.
 - 1.2.12acc.Pr6a: Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels
 - 1.2.12adv.Pr6a: Curate, design and promote the presentation and distribution of media artworks through a variety of contexts.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive
 - 1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.
 - 1.2.12accRe7a: Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and how they impact an audience.
 - 1.2.12adv.Re7b: Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret
 - 1.2.12prof.Re8a: Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.
 - 1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.
 - 1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Evaluate
 - 1.2.12prof.Re9a: Evaluate media artworks and production processes at decisive stages, using identified criteria and considering context and artistic goals.



- 1.2.12accRe9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
- 1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** *Synthesize*

- 1.2.12prof.Cn10a: Access evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
- 1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.
- 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** *Relate*

- 1.2.12prof.Cn11a: Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g.; socials trends, power, equality, personal/cultural identity).
- 1.2.12acc.Cn11a: Examine and demonstrate in depth the relationships of media arts ideas and works to various contexts, purposes and values, such as markets, systems, propaganda, truth.
- 1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.

Enduring Understandings (Visual Arts)

- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.
- Artists and other presenters consider various

Essential Questions (Visual Arts)

- What role does persistence play in revising, refining and developing work?
- Why do artists follow or break from established Traditions?



<p>techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation.</p> <ul style="list-style-type: none">• Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.• Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.	<ul style="list-style-type: none">• How are artworks cared for and by whom?• What is the value of engaging in the process of art criticism?• How does art help us understand the lives of people of different times, places, and cultures?
<p><u>Students will know:</u></p> <ul style="list-style-type: none">○ Value creates forms○ Different kinds of lines and how they can showcase the principles of design○ Various techniques to show the illusion of space on a 2-dimensional surface○ How to visually break down an object into simple shapes○ Project relevant vocabulary	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none">○ Use perspective to create a sense of depth in the work of art.○ Create interesting composition using overlapping, negative space and object placement.○ Demonstrate use of value scale using pencil pressure, cross hatching and stippling techniques to create form in an object.○ Express different emotions
<p>Assessment Evidence</p>	
<p><u>Suggested Performance Tasks:</u></p>	<p><u>Required District/State Assessments:</u></p>



- Value scale
- Contour
- Line drawing
- Gesture Drawing
- Pattern making
- Group Cave Drawings

- None

Suggested Formative/Summative Assessments (Projects):

- Sketchbook Cover
- Still Life
- Portrait Grid Drawing
- 2 Point Perspective drawing

Learning Plan

Learning Activities:

- Online demonstration videos
- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A

Related Standards

Interdisciplinary connections

Modeling with Geometry (G.MG.01)

- Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).



Example: Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

Renaissance, Reformation, Scientific Revolution, and Enlightenment (1350–1700)
(6.2.12.HistoryUP.2.a)

- Analyze the impact of new intellectual, philosophical, and scientific ideas on how humans viewed themselves and how they viewed their physical and spiritual worlds. Historical events and developments were shaped by the unique circumstances of time and place as well as broader historical contexts.

Example: Use of perspective in the Renaissance - 1 point and 2 point perspective drawings

Technology (NJSL Career Readiness, Life Literacies, and Key Skills)

Digital Citizenship (9.4.12.DC.1)

- Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content.

Example- As students explore historical artworks where various line-types are prevalent and featured, discuss the concepts of copyright, fair use and Creative Commons. Have students distinguish between the three and use the internet to find examples of each. Pose the question 'what beneficial and harmful effects can intellectual property laws have on the creation and sharing of content?'

○

21st Century Skills (NJSL Career Readiness, Life Literacies, and Key Skills)

Creativity and Innovation



- 9.4.12.Cl.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
 - ⇒ Core Idea: With a growth mindset, failure is an important part of success.
 - ⇒ Example: Artist Reflections.

NJ SEL Competencies

Self-Awareness

- Recognize one's personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges

Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression

- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- Use the following link as a resource:
<https://artuk.org/learn/learning-resources/climate-change-and-the-environment-resources>

Show the following [movie](#)

Have students choose a landscape/area of the world that is being affected by climate change/environmental issues....challenge students to redraw the landscape in dry media of choice on how it might look in the future.

Reference the following link:

<https://artuk.org/learn/learning-resources/changing-landscapes-collage-your-future-environment>

<https://www.youtube.com/watch?v=BOx3NAUNins>- oil slick



Culturally Relevant Connections

- Stephen Wiltshire <https://www.youtube.com/watch?v=FyPqOIHkasI>-American modern day, technical drawing, architectural drawings, city scapes, pen and ink, photographic memory- Autism <https://www.youtube.com/watch?v=bsJbApZ5GF0>
- Frida Kahlo was a renowned Mexican painter known for her self-*portraits*. She was a disabled artist who contracted polio at 8, and suffered a near fatal accident which caused suffering the rest of her life.
- Chuck Close is an American *portrait* painter with dyslexia, prosopagnosia, and suffered a spinal injury which caused him to alter his method of creating.

Accommodations

Special Education/ 504/ At Risk Students Accommodations & Modifications:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.
- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.
- Modify size of final product
- Student Choice

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.
- Pair up ESL students with a native-English speaking student who can act as a 'helper' or 'mentor' through class.
- ESL students will struggle with content-specific vocabulary, so providing brief definitions of words or vocabulary.

Enrichment

- Extended learning goals:



- ⇒ Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.
- ⇒ Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
- ⇒ Encourage students to take art classes outside of school at local colleges and art centers.
- ⇒ Encourage students to see art work in real life by seeing artwork in galleries and museums.
- ⇒ Encourage a personal studio practice.

Unit 2: Painting (10 days)

Desired Outcomes

Established Goals: NJSL

Visual Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Explore
 - 1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors.
 - 1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.
 - 1.5.12adv.Cr1a: Visualize and generate art and design that can affect social change.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Investigate
 - 1.5.12prof.Cr2c: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.



- 1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.
- 1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Anchor Standard 3: Refining and completing products

- **Practice:** Reflect, Refine, Continue
 - 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
 - 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
 - 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Analyze
 - 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
 - 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
 - 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Select
 - 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
 - 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
 - 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Share
 - 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
 - 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and



political history.

- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** *Perceive*

- 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts.
- 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
- 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** *Interpret*

- 1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- 1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** *Analyze*

- 1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.
- 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- 1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** *Synthesize*

- 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.



- 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
- 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Media Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Conceive
 - 1.2.12prof.Cr1a: Formulate multiple ideas using generative methods to develop artistic goals and solve problems in media arts creation processes.
 - 1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.
 - 1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovate thinking to form original ideas and solutions.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Develop
 - 1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork
 - 1.2.12acc.Cr2c: Apply aesthetic criteria in developing and refining media arts artwork.

Anchor Standard 3: Refining and completing products

- **Practice:** Construct
 - 1.2.12acc.Cr3c: Refine and elaborate aesthetic elements and technical components. Intentionally form impactful expressions in media artworks for purposes, intentions, continuity, juxtaposition, audiences and contexts.

Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Practice
 - 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience such as experiential design.
 - 1.2.12acc.Pr4a: Integrate various arts forms and academic content into unified media arts productions



that retain thematic integrity and stylistic continuity, such as transmedia productions.

- 1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** *Integrate*

- 1.2.12prof.Pr5b: *Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions*
- 1.2.12acc.Pr5b: *Demonstrate effective creativity and adaptability, such as resisting closure and responsible use of failure, to address sophisticated challenges within and through media arts productions.*
- 1.2.12adv.Pr5b: *Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.*

Anchor Standard 6: Conveying meaning through art

- **Practice:** *Present*

- 1.2.12prof.Pr6b: *Evaluate the benefits and impacts at the personal, local, and social level from presenting media artworks, such as benefits to self and others.*
- 1.2.12acc.Pr6b: *Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.*
- 1.2.12adv.Pr6b: *Evaluate the benefits and impacts at the global level from presenting media artworks, such as new understandings gained by the artist or audience.*

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** *Perceive*

- 1.2.12prof.Re7b: *Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.*
- 1.2.12acc.Re7b: *Analyze how a broad range of media artworks affect audience experience, as well as creation intention and persuasion through multimodal perception when addressing global issues including climate change.*
- 1.2.12adv.Re7b: *Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception and systemic communications when addressing global issues including climate change.*

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** *Interpret*

- 1.2.12prof.Re8a: *Analyze the intent, meaning, and perception of a variety of media artworks, focusing*



on personal and cultural contexts and detecting bias, opinion and stereotypes.

- 1.2.12acc.Re8a: *Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.*
- 1.2.12adv.Re8a: *Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.*

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** *Evaluate*

- 1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals
- 1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
- 1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** *Synthesize*

- 1.2.12prof.Cn10a: Access evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
- 1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.
- 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

Enduring Understandings:

- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate

Essential Questions:

- How do artists grow and become accomplished in different art forms?
- How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
- What is an art museum?



meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

- People evaluate art based on various criteria.
- People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

- How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?
- How is personal preference different from an evaluation?
- How does art help us understand the lives of people of different times, places and cultures?

Students will know:

- Color theory principles and color harmonies
- How value and color are related
- Colors can evoke emotion and effects
- How color relationships affect an artwork.
- Properties of color: Value, hue, chroma
- Project relevant vocabulary

Students will be able to:

- Mix primary, secondary, tertiary colors
- Synthesize different color harmonies in a piece of artwork (analogous, complimentary, monochromatic, warm, cool)
- Implement proper use of foreground, middle ground and background.

Assessment Evidence

Suggested Performance Tasks:

- Color Value Scale
- Color theory- mixing primary, secondary, tertiary
- Paint experiments using non traditional/traditional art materials (salt, vinegar, toothpicks, oil pastels, sgraffito)

Required District/State Assessments:

- None

Suggested Formative/Summative Assessments:

- Beyond the Border Watercolor Assignment
- Painted Portrait
- Color Wheel Mandala
- Stained Glass Watercolor
- Pop Art Project
- Monochromatic landscape

Learning Plan



Learning Activities:

- Online demonstration videos
- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A

Related Standards

Interdisciplinary connections

The 20th Century Since 1945: Challenges for the Modern World (6.2.12.HistoryCC.5.c)

- Relate the lingering effects of colonialism to the efforts of Latin American, African, and Asian nations to build stable economies and national identities.
 - Example: Use Diego Rivera's murals as an example of the effects of colonialism in Mexico.

Technology (NJSLC Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1)
 - ⇒ Core Idea: Innovative ideas or innovation can lead to career opportunities.
 - ⇒ Example: Have students research modern galleries and investigate trends in painting. Mini-lesson: include a two day curation plan.

21st Century Skills (NJSLC Career Readiness, Life Literacies, and Key Skills)

- 9.4.8.CI.2: Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3). -Gathering and evaluating



knowledge and information from a variety of sources, including global perspectives, fosters creativity and innovative thinking

Example: Kehinde Wiley would repurpose old world paintings using People of color as the focal point. Example: "Napoleon Leading the Army over the Alps"

<https://www.brooklynmuseum.org/opencollection/objects/169803>

NJ SEL Competencies

Self-Awareness

- Recognize one's personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges

Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression

- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- Reference this [article](#) detailing a new study on Monet's fear and fascination with air pollution. Challenge students to research and include facts on air pollution while creating their own abstract sky painting.
- Have students research and include facts on major oil spills and its effects on local wildlife. Create oil spill paintings using the following references
- <https://www.youtube.com/watch?v=BOx3NAUNins>- oil slick painting



Culturally Relevant Connections

- Diego Rivera is a Mexican Muralist, who brought attention to the effects of colonialism on the Mexican people, and the lives of the working class.
- Kehinde Wiley is an LGBTQ+ , POC artist whose realistic paintings showcases the lives of contemporary black Americans. “Wiley's **portraits often recast Western portraiture, endowing Black youth with Old Master grandiosity**” (The New Yorker)

Accommodations

Special Education:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.
- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.
- Modify size of final product
- Student Choice

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.
- Pair up ESL students with a native-English speaking student who can act as a ‘helper’ or ‘mentor’ through class.
- ESL students will struggle with content-specific vocabulary, so providing brief definitions of words or adding to an online ‘art word’ dictionary that students can access will lessen the cognitive strain.

Enrichment

- Extended learning goals:
 - ⇒ Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.



- ⇒ Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
- ⇒ Encourage students to take art classes outside of school at local colleges and art centers.
- ⇒ Encourage students to see art work in real life by seeing artwork in galleries and museums.
- ⇒ Encourage a personal studio practice.

Unit 3: Sculpture (15 days)

Desired Outcomes

Established Goals: NJSLS

Visual Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Explore
 - 1.5.12prof.Cr1b: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
 - 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
 - 1.5.12adv.Cr1b: 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.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Investigate
 - 1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
 - 1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative



work.

- 1.5.12adv.Cr2b: 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.

Anchor Standard 3: Refining and completing products

- **Practice:** Reflect, Refine, Continue

- 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
- 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
- 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Analyze

- 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
- 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
- 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. Anchor Standard 5: Developing and refining techniques and

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Select

- 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
- 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
- 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Share

- 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
- 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural



and political history.

- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive

- 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.
- 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- 1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.
-

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret

- 1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- 1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Analyze

- 1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.
- 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- 1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize

- 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated



ideas.

- *1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.*
- *1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.*

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** *Relate*

- ● *1.5.12prof.Cn11b: Describe how knowledge of global issues, including climate change, may influence personal responses to art.*
- *1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.*
- *1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.*

Media Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** *Conceive*

- *1.2.12prof.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent*
- *1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.*
- *1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.*

Anchor Standard 2: Organizing and developing ideas

- **Practice:** *Develop*

- *1.2.12prof.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.*
- *1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.*
- *1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.*



Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Practice

- 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.
- 1.2.12acc.Pr4a: Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.
- 1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Integrate

- 1.2.12prof.Pr5c: Demonstrate adaption and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks.
- 1.2.12acc.Pr5c: Demonstrate the skillful adaption and combination of tools, styles and techniques to achieve specific expressive goals in the production of a variety of media artworks
- 1.2.12adv.Pr5c: Independently utilize and adapt tools, styles and systems in standard, innovative and experimental ways in the production of complex media artworks.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Present

- 1.2.12prof.Pr6b: Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.
- 1.2.12adv.Pr6b: Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.
- 1.2.12adv.Pr6b: Evaluate the benefits and impacts at the global level from presenting media artworks, such as new understandings gained by the artist or audience.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive

- 1.2.12prof.Re7b: Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.
- 1.2.12acc.Re7b: Analyze how a broad range of media artworks affect audience experience, as well as create intention and persuasion through multimodal perception when addressing global issues



including climate change.

- *1.2.12adv.Re7b: Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multi-modal perception and systemic communications when addressing global issues including climate change.*

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret

- *1.2.12prof.Re8a: Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.*
- *1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.*
- *1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.*

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Evaluate

- *1.2.12prof.Re.9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals.*
- *Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.*
- *1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.*

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize

- *1.2.12prof.Cn10b: Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.*
- *1.2.12accCn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.*
- *1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge and impactful cultural experiences.*

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** *Relate*

- 1.2.12prof.Cn11a: *Demonstrate and explain how media artworks and ideas relate to various contexts, purposes and values.*
- 1.2.12accCn11a: *Examine and demonstrate in depth the relationships of media arts ideas and works to various contexts, purposes and values, such as markets, systems, propaganda, truth.*
- *Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.*

Enduring Understandings:

- 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.
- Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Essential Questions:

- How do artists learn from trial and error?
- Why is it important for health and safety to understand and follow correct procedures in handling materials, tools and equipment?
- How do objects, artifacts, and artworks collected, preserved and or presented, cultivate appreciation and understanding?
- Where and how do we encounter visual arts in our world?
- How does art preserve aspects of life?



Students will know:

- Sculptural forms can also be functional.
- Different types of sculpture
- Firing processes
- Spatial differences between 2D art and 3D art
- Project relevant vocabulary

Students will be able to:

- Create base or armature to apply sculpture techniques to.
- Differentiate between assemblage, casting, carving, relief

Assessment Evidence

Suggested Performance Tasks:

- Abstract paper sculpture
- Final Drawing
- Thumbnail sketches

Required District/State Assessments:

- None

Suggested Formative/Summative Assessments:

- Creative Animal Heads
- Donut Sculptures
- Ceramic Pun
- Relief Sculpture
- Hand-built vessel (coil, slab, pinch)

Learning Plan

Learning Activities:

- Online demonstration videos
- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A

Related Standards

Interdisciplinary connections

The Emergence of the First Global Age: Global Interactions and Colonialism (6.2.12.GeoPP.1.a)

- Determine the role of natural resources, climate, and topography in European exploration, colonization, and settlement patterns.

Example: Introduce students to how ceramics has been used throughout history and how it has also helped date ancient civilizations.

Technology (NJSLS Career Readiness, Life Literacies, and Key Skills)

- 9.4.8.CT.3: Compare past problem-solving solutions to local, national, or global issues and analyze the factors that led to a positive or negative outcome.
 - An essential aspect of problem solving is being able to self-reflect on why possible solutions for solving problems were or were not successful.
 -

21st Century Skills (NJSLS Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.GCA.1: Collaborate with individuals to analyze a variety of potential solutions to climate change effects and determine why some solutions (e.g., political, economic, cultural) may work better than others (e.g., SL.11-12.1., HS-ETS1-1, HS-ETS1-2, HS-ETS1-4, 6.3.12.GeoGI.1, 7.1.IH.IPERS.6, 7.1.IL.IPERS.7, 8.2.12.ETW.3).
 - ⇒ Core Idea: Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.
 - ⇒ Example: Have students conduct research as a group on environmental issues. Choose one, and brainstorm three different ways they might make sculptures to reflect that issue. Students will



consider medium, placement, and scale.

NJ SEL Competencies

Self-Awareness

- Recognize one's personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges

Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression

- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- Showcase artist Olafur Eliasson's 2014 work *Ice Watch* which encourages viewers to become more aware of climate change.

Culturally Relevant Connections

- Roberto Lugo is a contemporary latinx ceramic artist. He creates sculpture using current pop culture references and people.
- Robert Indiana was an American artist who was part of the LGBTQ+ community. He worked with assemblage, and in the pop art and hard edge painting style. He is most known for his LOVE sculpture in Philadelphia.
- Ai Weiwei is a Chinese contemporary artist and activist whose 6 blue and white porcelain plate projects combine the traditional ceramic traditions of China and the contemporary issue of immigration and displacement.



Accommodations

Special Education:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.
- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.
- Modify size of final product
- Student Choice

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.
- Pair up ESL students with a native-English speaking student who can act as a 'helper' or 'mentor' through class.
- ESL students will struggle with content-specific vocabulary, so providing brief definitions of words or adding to an online 'art word' dictionary that students can access will lessen the cognitive strain.

Enrichment

- Extended learning goals:
 - ⇒ Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.
 - ⇒ Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
 - ⇒ Encourage students to take art classes outside of school at local colleges and art centers.
 - ⇒ Encourage students to see art work in real life by seeing artwork in galleries and museums.
 - ⇒ Encourage a personal studio practice.



Unit 4: Contemporary (10 days)

Desired Outcomes

Established Goals: NJSLS

Visual Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Explore
 - 1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
 - 1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work.
 - 1.5.12adv.Cr2b: 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.
 -

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Investigate
 - 1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan
 - 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
 - 1.5.12adv.Cr2a: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

Anchor Standard 3: Refining and completing products

- **Practice:** Reflect, Refine, Continue
 - 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
 - 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.



- 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Analyze

- 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
- 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
- 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
-

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Select

- 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
- 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
- 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Share

- 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
- 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive

- 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts.
- 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
- 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a



particular type of art, timeframe, or culture.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret
 - *1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.*
 - *1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.*
 - *1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.*

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Analyze
 - *1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.*
 - *1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.*
 - *1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.*

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** Relate
 - *1.5.12prof.Cn11b: Describe how knowledge of global issues, including climate change, may influence personal responses to art.*
 - *1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.*
 - *1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.*



Media Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Conceive
 - 1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.
 - 1.2.12acc.Cr1d: Apply aesthetic criteria in developing and refining media arts artwork.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Develop
 - 1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.
 - 1.2.12acc.Cr2c: Apply aesthetic criteria in developing and refining media arts artwork.

Anchor Standard 3: Refining and completing products

- **Practice:** Construct
 - 1.2.12prof.Cr3a: Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.
 - 1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.
 - 1.2.12adv.Cr3a: Synthesize ideas with content, processes and components to express compelling purpose, demonstrating master of media arts principles such as hybridization.

Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Practice
 - 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.
 - 1.2.12acc.Pr4a: Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.
 - 1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Integrate
 - 1.2.12prof.Pr5b: Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
 - 1.2.12acc.Pr5b: Demonstrate effective creativity and adaptability, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.



- 1.2.12adv.Pr5b: Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Present

- 1.2.12prof.Pr6a: Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.
- 1.2.12acc.Pr6a: Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.
- 1.2.12adv.Pr6ba: Curate, design and promote the presentation and distribution of media artworks through a variety of contexts.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive

- 1.2.12prof.Re7b: Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.
- 1.2.12acc.Re7b: Analyze how a broad range of media artworks affect audience experience, as well as create intention and persuasion through multimodal perception when addressing global issues including climate change.
- 1.2.12adv.Re7b: Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception and systemic communications when addressing global issues including climate change.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret

- 1.2.12prof.Re8a: Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.
- 1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.
- 1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Evaluate

- 1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals.



- 1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
- 1.2.12advRe9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize

- 1.2.12prof.Cn10b: Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.
- 1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influences.
- 1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** Relate

- 1.2.12prof.Cn11b: Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.
- Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.
- 1.2.12adv.Cn11b: Critically investigate and strategically interact with legal, technological, systemic and vocational contexts of media arts.

Enduring Understandings:

- Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking

Essential Questions:

- Why do artists follow or break from established traditions?
- How do artists and designers determine whether



<p>with traditions in pursuit of creative art-making goals</p> <ul style="list-style-type: none">○ 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.○ Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.○ Visual arts influences understanding of and responses to the world.○ People gain insights into meanings of artworks by engaging in the process of art criticism.○ People evaluate art based on various criteria.○ Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.	<p>a particular direction in their work is effective?</p> <ul style="list-style-type: none">○ How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?○ How do visual arts influence our views of the world?○ How is a personal preference different from an evaluation?○ How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?
<p><u>Students will know:</u></p> <ul style="list-style-type: none">○ Brief history of contemporary art○ Why art changes through time○ That culture affects art, and art affects culture○ Project relevant vocabulary	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none">○ Identify different contemporary art movements○ Evaluate a contemporary art piece objectively vs. subjectively○ Evaluate effectiveness of an art piece, by medium, presentation, influence, etc.

Assessment Evidence



Suggested Performance Tasks:

- Group research on one contemporary art movement
- If using traditional medium, use technique practice
- Guided critiques
- Journaling project process/Thumbnail Sketches

Required District/State Assessments:

- None

Suggested Formative/Summative Assessments:

- Climate Change Project
- Abstract Oil Pastel/Acrylic Painting
- Personal Surrealist work of Art

Learning Plan

Learning Activities:

Online demonstration videos

- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A

Related Standards

Interdisciplinary connections

Contemporary Issues

- 6.2.12.EconGE.6.a : Evaluate efforts of governmental, non-governmental, and international organizations to address economic imbalances, social inequalities, climate change, health and/or illiteracy.
⇒ Example: Tie interdisciplinary connections with climate change project- have students include



examples of *where* and *when* certain environmental disasters may occur that tie into their project. Include research on what the area's government did to prevent and to rectify disaster.

Technology (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem (e.g., 7.1.AL.IPERS.6).
 - ⇒ Core Idea: Digital tools differ in features, capacities, and styles. Knowledge of different digital tools is helpful in selecting the best tool for a given task.
 - ⇒ Example: In conjunction with 21st century skill example project- join online communities regarding chosen local or global issue. Interact with members and discover additional information to back interactive project.

21st Century Skills (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice)
 - ⇒ Core Idea: Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed
 - ⇒ Example: Choose one local or global issue. Design an interactive project which brings information regarding that issue to the local or global public.

NJ SEL Competencies

Self-Awareness

- Recognize one's personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges

Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression



- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- Use the [link](#) to introduce Bahia Shehab's "Pyramids of Garbage" project to students. Have students analyze project prior to showing video, and re-think the project's effectiveness post video.

Culturally Relevant Connections

- Keith Haring- Another queer-identifying artist whose life was lost at the hand of HIV/AIDS, Keith Haring was an artist whose pop aesthetic and playful designs led him to international acclaim. His work wears down the white cube model of the contemporary gallery, with murals and sculptures that take up public spaces as well as his [Pop Shop](#) which sold his designs in the form of everyday commodities. While the shop was criticized by the art world elites, Haring defended it in saying that this was yet another way in which his work attempts to break down the barriers between high art and low art.
- [Christina Quarles](#) [exhibits](#)-Christina Quarles (b. 1985, Chicago) lives and works in Los Angeles. She received an M.F.A. from the Yale School of Art in 2016 and holds a B.A. from Hampshire College. Quarles was a 2016 participant at the Skowhegan School for Painting and Sculpture. She was the inaugural recipient of the 2019 Pérez Art Museum Miami Prize and in 2017 she received the Rema Hort Mann Foundation Emerging Artist Grant. In 2021 Quarles joined the board of trustees of the Museum of Contemporary Art, Los Angeles.
- Yayoi Kusama is a Japanese contemporary artist who works primarily in sculpture and installation.

Accommodations

Special Education/ 504/ At Risk Students Accommodations & Modifications:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.



- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.
- Modify size of final product
- Student Choice

- Pair up ESL students with a native-English speaking student who can act as a 'helper' or 'mentor' through class.
- ESL students will struggle with content-specific vocabulary, so providing brief definitions of words or adding to an online 'art word' dictionary that students can access will lessen the cognitive strain.

Enrichment

- Extended learning goals:
 - ⇒ Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.
 - ⇒ Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
 - ⇒ Encourage students to take art classes outside of school at local colleges and art centers.
 - ⇒ Encourage students to see art work in real life by seeing artwork in galleries and museums.
 - ⇒ Encourage a personal studio practice.

Unit 5: Craft Arts (14 days)

Desired Outcomes



Established Goals: NJSL

Visual Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Explore
 - 1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors
 - 1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.
 - 1.5.12adv.Cr1a: Visualize and generate art and design that can affect social change.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Investigate
 - 1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
 - 1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work.
 - 1.5.12adv.Cr2b: 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.

Anchor Standard 3: Refining and completing products

- **Practice:** Reflect, Refine, Continue
 - 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
 - 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
 - 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Analyze
 - 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
 - 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.



- 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Select

- 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
- 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
- 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Share

- 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
- 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive

- 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.
- 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- 1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret

- 1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. A
- 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- 1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.



Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Analyze
 - 1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.
 - 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
 - 1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize
 - 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.
 - 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
 - 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** Relate
 - 1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
 - 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
 - 1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

Media Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Conceive
 - 1.2.12prof.Cr1a: Formulate multiple ideas using generative methods to develop artistic goals and solve problems in media arts creation processes.
 - 1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals



that increase aesthetic depth.

- 1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** *Develop*

- 1.2.12prof.Cr2a: Organize and design artistic ideas for media arts productions.
- 1.2.12acc.Cr2a: Organize and design artistic ideas for media arts productions.
- 1.2.12adv.Cr2a: Fluently integrate a sophisticated personal aesthetic for media arts productions.

Anchor Standard 3: Refining and completing products

- **Practice:** *Construct*

- 1.2.12prof.Cr3a: Understand the deliberate choices in organize and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.
- 1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.
- 1.2.12adv.Cr3a: Synthesize ideas with content, processes and components to express compelling purpose, demonstrating mastery of media arts principles such as hybridization.

Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** *Practice*

- 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience such as experiential design.
- 1.2.12acc.Pr4a: Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.
- 1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** *Integrate*

- 1.2.12prof.Pr5c: Demonstrate adaption and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks.
- 1.2.12acc.Pr5c: Demonstrate the skillful adaption and combination of tools, styles and techniques to achieve specific expressive goals in the production of a variety of media artworks.
- 1.2.12adv.Pr5c: Independently utilize and adapt tools, styles and systems in standard, innovative and experimental ways in the production of complex media artworks.

Anchor Standard 6: Conveying meaning through art



- **Practice:** *Present*

- 1.2.12prof.Pr6a: Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.
- 1.2.12acc.Pr6a: Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.
- 1.2.12adv.Pr6a: Curate, design and promote the presentation and distribution of media artworks through a variety of contexts.

Responding

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** *Interpret*

- 1.2.12prof.Re8a: Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.
- 1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical and cultural contexts.
- 1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** *Evaluate*

- 1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals.
- 1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
- 1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** *Synthesize*

- 1.2.12prof.Cn10a: Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
- 1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.



- 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** *Relate*

- 1.2.12prof.Cn11a: Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g. social trends, power, equality, personal/cultural identity).
- 1.2.12acc.Cn11a: Examine and demonstrate in depth the relationships of media arts ideas and works to various contexts, purposes and values, such as markets, systems, propaganda, truth.
- 1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.

Enduring Understandings:

- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation.
- 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.

Essential Questions:

- Why do artists follow or break from established traditions?
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?
- How does collaboratively reflecting on a work help us experience it more completely?
- Why do people value objects, artifacts and artworks, and select them for presentation?
- What methods and processes are considered when preparing artwork for presentation or preservation?
- How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?



- Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- People evaluate art based on various criteria.
- Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.
- People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

- How do life experiences influence the way you relate to art?
- How does knowing and using visual art vocabulary help us understand and interpret works of art?
- How is a personal preference different from an evaluation?
- How does making art attune people to their surroundings?
- How does art preserve aspects of life?

Students will know:

- The difference between utilitarian and non-utilitarian art
- Safety measures associated with chosen medium/clean up ect.
- Project relevant vocabulary
- Historical importance (for chosen medium)

Students will be able to:

- Show proficiency in project medium
- Interpret project prompt in original manner
- Evaluate effectiveness of crafting process

Assessment Evidence

Suggested Performance Tasks:

Required District/State Assessments:



- Thumbnail sketches/process pages
- Medium specific technique practice
- Critique

- None

Suggested Formative/Summative Assessments:

- Small Weaving project
- Print-making project
- Contemporary basket weaving project (using paper etc.)
- Assemblage projects (quilts, fabric collage, etc.)
- Sewing projects (items of clothing, embroidery etc.)

Learning Plan

Learning Activities:

- Online demonstration videos
- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A

Related Standards

Interdisciplinary connections

Age of Revolutions: Political and Industrial Revolutions, Imperialism, Reform and Global Impact (1750–1914)



- 6.2.12.HistoryCC.3.b: Explain how industrialization and urbanization affected class structure, family life, the daily lives of men, women, and children, and the environment.
 - Core Idea: Understanding the interrelated patterns of change by examining multiple events allows for a clearer understanding of the significance of individuals and groups.
 - Example: Discuss the role of industrialization on the weaving industry. Discuss the changes made in society due to mass production.

Technology (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
Example: Ceramic Vessels use throughout history. Researching/Redesigning/Re-inventing new vessel using ceramics: <https://www.incredibleart.org/lessons/high/Vivian-ceramics.htm>

21st Century Skills (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.DC.7: Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society (e.g., 6.1.12.CivicsPD.16.a).
 - ⇒ Example: Discuss how social media effects the sales and promotions of art. How can craft artists effectively “sell” their work online effectively?

NJ SEL Competencies

Self-Awareness

- Recognize one’s personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges

Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression



- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- **The [Tempestry Project](#):** A community project which chronicles temperature change due to global warming through knitting. Additional [link](#). Article regarding [Tempestry Project](#).

Culturally Relevant Connections

- Nathan Vincent is a textile artist featured in the book “Queer Threads: Crafting Community and Identity”. Interview and samples of work: [Link](#)
- *The Claire Oliver Gallery* ([link](#)) to exhibit titled “A Contemporary Black Matriarchal Lineage in Printmaking” which titles contemporary work of African American Printmakers.

Accommodations

Special Education/ 504/ At Risk Students Accommodations & Modifications:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.
- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.
- Modify size of final product
- Student Choice

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.
- Pair up ESL students with a native-English speaking student who can act as a ‘helper’ or ‘mentor’ through class.
- ESL students will struggle with content-specific vocabulary, so providing brief definitions of words or adding to an online ‘art word’ dictionary that students can access will lessen the cognitive strain.



Enrichment

Extended learning goals:

- Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.
- Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
- Encourage students to take art classes outside of school at local colleges and art centers.
- Encourage students to see art work in real life by seeing artwork in galleries and museums.
- Encourage a personal studio practice.

Unit 6: Graphic/Media Arts (10 days)

Desired Outcomes

Established Goals: NJSLS

Visual Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Explore
 - 1.5.12prof.Cr1b: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
 - 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
 - 1.5.12adv.Cr1b: 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.



○

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Investigate
 - 1.5.12prof.Cr2c: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
 - 1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.
 - 1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Anchor Standard 3: Refining and completing products

- **Practice:** Reflect, Refine, Continue
 - 1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
 - 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
 - 1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Analyze
 - 1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.
 - 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.
 - 1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Select
 - 1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.
 - 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
 - 1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.



Anchor Standard 6: Conveying meaning through art

- **Practice:** Share
 - 1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
 - 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.
 - 1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** Perceive
 - 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts.
 - 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
 - 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** Interpret
 - 1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
 - 1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** Analyze
 - 1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.
 - 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
 - 1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.



Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** Synthesize
 - 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.
 - 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
 - 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** Relate
 - 1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
 - 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
 - 1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

Media Arts

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

- **Practice:** Conceive
 - 1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.
 - 1.2.12acc.Cr1d: Apply aesthetic criteria in developing and refining media arts artwork.

Anchor Standard 2: Organizing and developing ideas

- **Practice:** Develop
 - 1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.
 - 1.2.12acc.Cr2c: Apply aesthetic criteria in developing and refining media arts artwork.

Anchor Standard 3: Refining and completing products

- **Practice:** Construct
 - 1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally



- accentuating stylistic elements to reflect and understanding of personal goals and preferences.
- 1.2.12acc.Crb: Demonstrate an understanding of media art principles through a selection of tools and production processes.
- 1.2.12acc.Crc: Refine and elaborate aesthetic elements and elaborate aesthetic elements and technical components. Intentionally form impactful expressions in media artworks for specific purposes, intentions, continuity, juxtaposition, audiences and contexts.
- 1.2.12adv.Cr3b: Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences and contexts.

Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- **Practice:** Practice

- 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.
- 1.2.12acc.Pr4a: Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.
- 1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products

- **Practice:** Integrate

- 1.2.12prof.Pr5b: Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
- 1.2.12acc.Pr5b: Demonstrate effective creativity and adaptability, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.
- 1.2.12adv.Pr5b: Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.

Anchor Standard 6: Conveying meaning through art

- **Practice:** Present

- 1.2.12prof.Pr6b: Evaluate the benefits and impacts at the personal, local, and social level from presenting media artworks, such as benefits to self and others.
- 1.2.12acc.Pr6b: Evaluate the benefits and impacts at the personal, local, and social level from presenting media artworks, such as benefits to people or to a situation.
- 1.2.12adv.Pr6b: Evaluate the benefits and impacts at the global level from presenting media artworks, such as new understandings gained by the artist or audience.



Responding

Anchor Standard 7: Perceiving and analyzing products

- **Practice:** *Perceive*
 - 1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.
 - 1.2.12acc.Re7a: Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and how they impact an audience.
 - 1.2.12adv.Re7b: Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception and systemic communications when addressing global issues including climate change.

Anchor Standard 8: Interpreting intent and meaning

- **Practice:** *Interpret*
 - 1.2.12prof.Re8a: Analyze the intention, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.
 - 1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.
 - 1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Anchor Standard 9: Applying criteria to evaluate products

- **Practice:** *Evaluate*
 - 1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals.
 - 1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
 - 1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **Practice:** *Synthesize*
 - 1.2.12prof.Cn10b: Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.



- 1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between and ideas, local and global networks, and personal influence.
- 1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **Practice:** *Relate*

- 1.2.12prof.Cn11b: Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.
- 1.2.12acc.Cn11b: Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.
- 1.2.12adv.Cn11b: Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.

Enduring Understandings

- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation.

Essential Questions:

- How do artists determine what resources and criteria are needed to formulate artistic investigations?
- How do artists and designers create works of art or design that effectively communicate?
- How does collaboratively reflecting on a work help us experience it more completely?
- What criteria, methods and processes are used to select work for preservation or presentation?
- How does refining artwork affect its meaning to



- 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.
- Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- People evaluate art based on various criteria.
- Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.
- People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Students will know:

- Digital citizen awareness
- Project relevant vocabulary
- Principles of Design
- Effective Composition

the viewer?

- How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences?
- How do visual arts influence our views of the world?
- How can the viewer "read" a work of art as text?
- How does one determine criteria to evaluate a work of art? How and why might criteria vary?
- How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?
- How is art used to impact the views of a society?

Students will be able to:

- Use programs appropriately
- Effectively communicate messages/concepts to audience
- Ascertain which program is most effective for



- Hierarchy of Design

project

Assessment Evidence

Suggested Performance Tasks:

- Critique
- Thumbnail sketches
- Compare and contrast design through history
- Compositional design practice
- Typography practice (basic letters)

Required District/State Assessments:

- None

Suggested Formative/Summative Assessments:

- Marketing Campaign for imagined product/Service
- Typography project
- Sketchbook Cover
- Brochure (can tie into climate change)
- Digital self-portrait
- Digital Mosaic
- Poster for event
- Magazine cover
- Stop-Motion animation
- Zine
- Manuscript Page

Learning Plan

Learning Activities:

- Online demonstration videos
- In class demonstration
- Lecture
- Guided drawings
- Independent practice

Textbook: N/A



Related Standards

Interdisciplinary connections

Renaissance, Reformation, Scientific Revolution, and Enlightenment (1350–1700)

- 6.2.12.HistoryCC.2.c: Assess the impact of the printing press and other technologies developed on the dissemination of ideas.
 - Core Idea: Chronological sequencing serves as a tool for analyzing past and present events.
 - Example: Discuss how the invention of the printing press influenced the future of graphic design.

Technology (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
 - ⇒ Core Idea: Digital tools such as artificial intelligence, image enhancement and analysis, and sophisticated computer modeling and simulation create new types of information that may have profound effects on society. These new types of information must be evaluated carefully
 - ⇒ Example: Include “effectiveness of message” for critiquing relevant graphic arts projects.

21st Century Skills (NJSLs Career Readiness, Life Literacies, and Key Skills)

- 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

NJ SEL Competencies

Self-Awareness

- Recognize one’s personal traits, strengths and limitations
- Recognize the importance of self-confidence in handling daily tasks and challenges



Social Awareness

- Demonstrate an awareness of the expectations for social interactions in a variety of settings

Self Expression

- Students will be able to use various methods and materials to express emotions through their artwork.

Climate Change

- [Article](#) linking to the concept of sustainable design for graphic artists.

Culturally Relevant Connections

- Hayao Miyazaki is a Japanese animator who creates films under Studio Ghibli- he may also be referenced as an artist who addresses climate change in his films.
- Aaron Douglas was a key artist working during the Harlem Renaissance. He combined the styles of Art Deco and Art Nouveau with African design influence.

Accommodations

Special Education/ 504/ At Risk Students Accommodations & Modifications:

- For more involved assignments, provide extra time for completion.
- Repeat, clarify or reword directions.
- Provide frequent feedback.
- Model expectations as often as possible.
- If possible, develop a checklist for students who struggle to focus or get started on tasks.

ELL:

- Provide images or visual cues to accompany verbal directions as often as possible.
- Pair up ESL students with a native-English speaking student who can act as a 'helper' or 'mentor' through class.
- ESL students will struggle with content-specific vocabulary, so providing brief



- Modify size of final product
- Student Choice

definitions of words or adding to an online 'art word' dictionary that students can access will lessen the cognitive strain.

Enrichment

- Extended learning goals:
 - ⇒ Encourage students to enter their pieces into competitions or local contests to receive feedback on their work that goes beyond what they would get in the classroom.
 - ⇒ Have students connect with a teacher in English or History to provide a literary or historical context for their art piece.
 - ⇒ Encourage students to take art classes outside of school at local colleges and art centers.
 - ⇒ Encourage students to see art work in real life by seeing artwork in galleries and museums.
 - ⇒ Encourage a personal studio practice.

Appendix A: Culturally Relevant Pedagogy Examples

BUILDING EQUITY IN YOUR TEACHING PRACTICE

How do the essential questions highlight the connection between the big ideas of the unit and equity in your teaching practice?

CONTENT INTEGRATION	KNOWLEDGE CONSTRUCTION	PREJUDICE REDUCTION	EQUITABLE PEDAGOGY	EMPOWERING SCHOOL CULTURE
Teachers use examples and content from a variety of cultures & groups.	Teachers help students understand how knowledge is created and influenced by cultural assumptions, perspectives & biases.	Teachers implement lessons and activities to assert positive images of ethnic groups & improve intergroup relations.	Teachers modify techniques and methods to facilitate the academic achievement of students from diverse backgrounds.	Using the other four dimensions to create a safe and healthy educational environment for all.
<p>This unit / lesson is connected to other topics explored with students.</p> <p>There are multiple viewpoints reflected in the content of this unit / lesson.</p> <p>The materials and resources are reflective of the diverse identities and experiences of students.</p> <p>The content affirms students, as well as exposes them to experiences other than their own.</p>	<p>This unit / lesson provides context to the history of privilege and oppression.</p> <p>This unit / lesson addresses power relationships.</p> <p>This unit / lesson help students to develop research and critical thinking skills.</p> <p>This curriculum creates windows and mirrors* for students.</p>	<p>This unit / lesson help students question and unpack biases & stereotypes.</p> <p>This unit / lesson help students examine, research and question information and sources.</p> <p>The curriculum encourage discussion and understanding about the groups of people being represented.</p> <p>This unit / lesson challenges dominant perspectives.</p>	<p>The instruction has been modified to meet the needs of each student.</p> <p>Students feel respected and their cultural identities are valued.</p> <p>Additional supports have been provided for students to become successful and independent learners.</p> <p>Opportunities are provided for student to reflect on their learning and provide feedback.</p>	<p>There are opportunities for students to connect with the community.</p> <p>My classroom is welcoming and supportive for all students?</p> <p>I am aware of and sensitive to the needs of my students and their families.</p> <p>There are effective parent communication systems established. Parents can talk to me about issues as they arise in my classroom.</p>

Developed by Karla E. Vigil. Adapted with permission from James A. Banks, CULTURAL DIVERSITY AND EDUCATION: FOUNDATIONS, CURRICULUM, AND TEACHING (6th edition), New York: Routledge, 2016, page 5 and Gordon School Institute on Multicultural Practice.



Appendix B: English Language Learners

WIDA Levels:

At the given level of English language proficiency, English language learners will process, understand, produce or use

6- Reaching	<ul style="list-style-type: none"> Specialized or technical language reflective of the content areas at grade level A variety of sentence lengths of varying linguistic complexity in extended oral or written discourse as required by the specified grade level Oral or written communication in English comparable to proficient English peers
5- Bridging	<ul style="list-style-type: none"> Specialized or technical language of the content areas A variety of sentence lengths of varying linguistic complexity in extended oral or written discourse, including stories, essays or reports Oral or written language approaching comparability to that of proficient English peers when presented with grade level material.
4- Expanding	<ul style="list-style-type: none"> Specific and some technical language of the content areas A variety of sentence lengths of varying linguistic complexity in oral discourse or multiple, related sentences or paragraphs Oral or written language with minimal phonological, syntactic or semantic errors that may impede the communication, but retain much of its meaning, when presented with oral or written connected discourse, with sensory, graphic or interactive support
3- Developing	<ul style="list-style-type: none"> General and some specific language of the content areas Expanded sentences in oral interaction or written paragraphs Oral or written language with phonological, syntactic or semantic errors that may impede the communication, but retain much of its meaning, when presented with oral or written, narrative or expository descriptions with sensory, graphic or interactive support
2- Beginning	<ul style="list-style-type: none"> General language related to the content area Phrases or short sentences Oral or written language with phonological, syntactic, or semantic errors that often impede of the communication when presented with one to multiple-step commands, directions, or a series of statements with sensory, graphic or interactive support
1- Entering	<ul style="list-style-type: none"> Pictorial or graphic representation of the language of the content areas Words, phrases or chunks of language when presented with one-step commands directions, WH-, choice or yes/no questions, or statements with sensory, graphic or interactive support



Language Development Supports For English Language Learners To Increase Comprehension and Communication Skills

Environment	
<ul style="list-style-type: none"> • Welcoming and stress-free • Respectful of linguistic and cultural diversity • Honors students' background knowledge • Sets clear and high expectations • Includes routines and norms • Is thinking-focused vs. answer-seeking • Offers multiple modalities to engage in content learning and to demonstrate understanding • Includes explicit instruction of specific language targets • Provides participation techniques to include all learners 	<ul style="list-style-type: none"> • Integrates learning centers and games in a meaningful way • Provides opportunities to practice and refine receptive and productive skills in English as a new language • Integrates meaning and purposeful tasks/activities that: <ul style="list-style-type: none"> ○ Are accessible by all students through multiple entry points ○ Are relevant to students' lives and cultural experiences ○ Build on prior mathematical learning ○ Demonstrate high cognitive demand ○ Offer multiple strategies for solutions ○ Allow for a language learning experience in addition to content

Sensory Supports*	Graphic Supports*	Interactive Supports*	Verbal and Textual Supports
<ul style="list-style-type: none"> • Real-life objects (realia) or concrete objects • Physical models • Manipulatives • Pictures & photographs • Visual representations or models such as diagrams or drawings • Videos & films • Newspapers or magazines • Gestures • Physical movements • Music & songs 	<ul style="list-style-type: none"> • Graphs • Charts • Timelines • Number lines • Graphic organizers • Graphing paper 	<ul style="list-style-type: none"> • In a whole group • In a small group • With a partner such as <i>Turn-and-Talk</i> • In pairs as a group (first, two pairs work independently, then they form a group of four) • In triads • Cooperative learning structures such as <i>Think-Pair-Share</i> • Interactive websites or software • With a mentor or coach 	<ul style="list-style-type: none"> • Labeling • Students' native language • Modeling • Repetitions • Paraphrasing • Summarizing • Guiding questions • Clarifying questions • Probing questions • Leveled questions such as <i>What? When? Where? How? Why?</i> • Questioning prompts & cues • Word Banks • Sentence starters • Sentence frames • Discussion frames • Talk moves, including <i>Wait Time</i>

*from *Understanding the WIDA English Language Proficiency Standards. A Resource Guide*. 2007 Edition.. Board of Regents of the University of Wisconsin System, on behalf of the WIDA Consortium—www.wida.us.

Galina (Halla) Jmourko, ESOL Coach, PGCPs; 2015, Rvsd. 2016



Appendix C: Differentiated Instruction

Strategies to accommodate based on student individual needs::

1. Time/General
 - a. Extra time for assigned tasks
 - b. Adjust length of assignment
 - c. Timeline with due dates for reports and projects
 - d. Communication system between home and school
 - e. Provide lecture notes/outline
2. Processing
 - a. Extra Response time
 - b. Have students verbalize steps
 - c. Repeat, clarify or reword directions
 - d. Mini-breaks between tasks
 - e. Provide a warning for transitions
 - f. Partnering
3. Comprehension
 - a. Precise processes for balanced math instructional model
 - b. Short manageable tasks
 - c. Brief and concrete directions
 - d. Provide immediate feedback
 - e. Small group instruction
 - f. Emphasize multi-sensory learning
4. Recall
 - a. Teacher-made checklist
 - b. Use visual graphic organizers
 - c. Reference resources to promote independence
 - d. Visual and verbal reminders
 - e. Graphic organizers
5. Assistive Technology
 - a. Computer/whiteboard
 - b. Tape recorder
 - c. Video Tape
6. Tests/Quizzes/Grading
 - a. Extended time
 - b. Study guides
 - c. Shortened tests
 - d. Read directions aloud
7. Behavior/Attention
 - a. Consistent daily structured routine
 - b. Simple and clear classroom rules
 - c. Frequent feedback
8. Organization
 - a. Individual daily planner
 - b. Display a written agenda
 - c. Note-taking assistance
 - d. Color code materials



Appendix D: Enrichment

What is the purpose of enrichment?

The purpose of enrichment is to provide extended learning opportunities and challenges to students who have already mastered, or can quickly master, the basic curriculum. Enrichment gives the student more time to study concepts with greater depth, breadth, and complexity.

- Enrichment also provides opportunities for students to pursue learning in their own areas of interest and strengths.
- Enrichment keeps advanced students engaged and supports their accelerated academic needs.
- Enrichment provides the most appropriate answer to the question, “What do you do when the student already knows it?”

Enrichment is ...	Enrichment is not...
<ul style="list-style-type: none">• Planned and purposeful• Different, or differentiated, work – not just more work• Responsive to students’ needs and situations• A promotion of high-level thinking skills and making connections within content• The ability to apply different or multiple strategies to the content• The ability to synthesize concepts and make real world and cross curricular connections• Elevated contextual complexity• Sometimes independent activities, sometimes direct instruction• Inquiry based or open-ended assignments and projects• Using supplementary materials in addition to the normal range of resources• Choices for students• Tiered/Multi-level activities with flexible groups (may change daily or weekly)	<ul style="list-style-type: none">• Just for gifted students (some gifted students may need intervention in some areas just as some other students may need frequent enrichment)• Worksheets that are more of the same (busywork)• Random assignments, games, or puzzles not connected to the content areas or areas of student interest• Extra homework• A package that is the same for everyone• Thinking skills taught in isolation• Unstructured free time



Appendix E: Resources

Textbook: Carter, John, et al, Algebra 1, Glencoe, McGraw-Hill, 2010 (Medford) and 2012 (West)

POR Textbook: Randall, Kennedy, & Hall, Algebra 1, Prentice Hall, Pearson, 2011 (ISBN: 978-0-7854-6917-9)