

Marking Period		Unit Title	Recommended Instructional Days
1-4		AP Portfolio	180
<b>Artistic Process:</b>	<b>Anchor Standard: General Knowledge &amp; Skills</b>	<b>Recommended Activities, Investigations,            Interdisciplinary Connections, and/or Student            Experiences to Explore NJSLS-VPA within Unit</b>	
Creating Performing Responding Connecting	<p><b>Standard #:</b> Anchor Standard 1  <b>Description:</b> Generating and conceptualizing ideas.</p> <p><b>Standard #:</b> Anchor Standard 2  <b>Description:</b> Organizing and developing ideas</p> <p><b>Standard #:</b> Anchor Standard 3  <b>Description:</b> Refining and completing products.</p> <p><b>Standard #:</b> Anchor Standard 4  <b>Description:</b> Selecting, analyzing, and interpreting work.</p> <p><b>Standard #:</b> Anchor Standard 5  <b>Description:</b> Developing and refining techniques and models or steps needed to create products.</p> <p><b>Standard #:</b> Anchor Standard 6</p>		

	<p><b>Description:</b> Conveying meaning through art.</p> <p><b>Standard #:</b> Anchor Standard 7  <b>Description:</b> Perceiving and analyzing products.</p> <p><b>Standard #:</b> Anchor Standard 8  <b>Description:</b> Interpreting intent and meaning.</p> <p><b>Standard #:</b> Anchor Standard 9  <b>Description:</b> Applying criteria to evaluate products.</p> <p><b>Standard #:</b> Anchor Standard 10  <b>Description:</b> Synthesizing and relating knowledge and personal experiences to create products.</p> <p><b>Standard #:</b> Anchor Standard 11  <b>Description:</b> Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p>	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Explore, Investigate, Reflect,	<b>HS Advanced</b> 1.5.12adv.Cr1	<b>Activity Description:</b> Example Learning Activity:

<p>Refine, Continue</p> <p><b>Performing</b>          Select, Analyze, Share</p> <p><b>Responding</b>          Perceive, Analyze, Interpret</p> <p><b>Connecting</b>          Synthesize, Relate</p>	<p>a. Visualize and generate art and design that can affect social change.</p> <p>b. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</p> <p><b>HS Advanced</b>          1.5.12adv.Cr2</p> <p>a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</p> <p>b. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.</p> <p>c. Demonstrate in works of art or design how visual and material</p>	<p>Students will demonstrate their understanding of the use of line (element of art) through using scratchboard as a medium. They will use line by using techniques such as hatching and cross-hatching to create value, texture, shape, and form. Students will be required to do preliminary sketches/thumbnails in class, of what they plan on creating on the scratchboard. This ensures that they are gaining an understanding of beginning the creative process and the steps that go with it. Scratchboard work is very time consuming, therefore, this assignment will take some time. I have prepared a PowerPoint in order to present students with visual examples of artwork done in this medium. This is for informative and inspirational purposes.</p> <p>Notes:</p> <p>-Use of technology (projected images and information), projector, computer, document camera</p> <p>-Metamorphosis, Franz Kafka (graphic novel version by Peter Kuper) The scratchboard graphic novel adaptation</p> <p><i>Units in use:</i> Line, shape, space, principals of design, Three-Dimensional Art</p> <p><i>Materials:</i>          Scratchboard          Craft knife</p>
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	<p>culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p> <p><b>HS Advanced</b>          1.5.12adv.Cr3          a. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.</p> <p><b>HS Advanced</b>          1.5.12adv.Pr4          a. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.</p> <p><b>HS Advanced</b>          1.5.12adv.Pr5          a. Investigate, compare, and contrast methods for preserving and protecting art.</p> <p><b>HS Advanced</b>          1.5.12adv.Pr6          a. Curate a collection of objects,</p>	<p>Needle          tracing paper/transfer paper          sketch          reference material</p> <p><i>Assessment:</i> Students will be graded on how well students utilized their tools to create an image using line on scratchboard, and the concept they have chosen.</p> <p><i>Modifications:</i> Students have freedom to develop their ideas/concepts in their own individual manor. Some students may have a different creative process, as long as the outcome follows the guidelines of the lesson. Students that need extra time may be granted that extra time. I will also modify lessons for students that do not have IEPs, but show signs of a need for help any kind of help as an individual student.</p> <p>ONLY WHEN ANNOUNCED AND WRITTEN ON THE BOARD.... Students Have permission to use their cell phones if they need to look up images to use as a visual reference. Students also have access to books in the classroom to use as a visual reference.</p>
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	<p>artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.</p> <p><b>HS Advanced</b> 1.5.12adv.Re7 a. Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>b. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.</p> <p><b>HS Advanced</b> 1.5.12adv.Re8 a. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.</p> <p><b>HS Advanced</b> 1.5.12adv.Re9 a. Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>	
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	<p><b>HS Advanced</b>          1.5.12adv.Cn10          a. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p> <p><b>HS Advanced</b>          1.5.12adv.Cn11          a. Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</p> <p>b. Assess the impact of an artist or group of artists on global issues, including climate change.</p>	
<b>Enduring Understanding/s:</b>	<b>Essential Question/s:</b>	
1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in	1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does	

<p>pursuit of creative art-making goals.</p> <p>2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	<p>knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p> <p>2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment?</p>	
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<p>4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.</p> <p>5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> <p>6. 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</p>	<p>What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?</p> <p>3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</p> <p>4. How are artworks cared for and by whom?</p>	
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<p>resulting in the cultivating of appreciation and understanding.</p> <p>7. 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.</p> <p>8. People gain insights into meanings of artworks by engaging in the process of art criticism</p> <p>9. People evaluate art based on various criteria.</p> <p>10. Through art-making, people make meaning</p>	<p>What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?</p> <p>5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</p> <p>6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and</p>	
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<p>by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p>11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?</p> <p>7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?</p> <p>8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us</p>	
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	<p>understand and interpret works of art?</p> <p>9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p>10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?</p> <p>11. How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the</p>	
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	views of a society? How does art preserve aspects of life?	
<b>Social and Emotional Learning: Competencies</b>	<b>Social and Emotional Learning: Sub-Competencies</b>	
SEL/Create <ul style="list-style-type: none"> <li>- (1) Generate and conceptualize artistic ideas and work.</li> <li>- (2) Organize and develop artistic ideas and work.</li> <li>- (3) Refine and complete artistic ideas and work.</li> </ul>	SEL/Create CONSOLIDATED EU (1) Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.  CONSOLIDATED EQ (1) How do artists generate creative ideas?	
SEL/Perform <ul style="list-style-type: none"> <li>- (4) Analyze, interpret &amp; select artistic work for Presentation.</li> <li>- (5) Develop &amp; refine artistic techniques &amp; work for presentation.</li> <li>- (6) Convey meaning through the presentation of artistic work.</li> </ul>	SEL/Create CONSOLIDATED EU (2) Artists organize and develop creative ideas by balancing what is known with what is new.  CONSOLIDATED EQ (2) How do artists make creative decisions?	
SEL/Respond	SEL/Create CONSOLIDATED EU (3)	

<ul style="list-style-type: none"> <li>- (7) Perceive and analyze artistic work.</li> <li>- (8) Interpret intent and meaning in artistic work.</li> <li>- (9) Apply criteria to evaluate artistic work.</li> </ul> <p>SEL/Connect</p> <ul style="list-style-type: none"> <li>- (10) Synthesize and relate knowledge and personal experiences to make art.</li> <li>- (11) Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</li> </ul>	<p>Refinement of artistic work is an iterative process that takes time, discipline, and collaboration</p> <p>CONSOLIDATED EQ (3)          How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?</p> <p>SEL/Perform          CONSOLIDATED EU (4)          Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ (4)          How do artists select repertoire?          How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Perform          CONSOLIDATED EU (5)          Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, &amp; refine their</p>	
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	<p>presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>CONSOLIDATED EQ (5) How do artists improve the quality of their presentation/performance?</p> <p>SEL/Perform CONSOLIDATED EU (6) Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p> <p>CONSOLIDATED EQ (6) When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audiences response?</p> <p>SEL/Respond CONSOLIDATED EU (7)</p>	
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	<p>Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.</p> <p>CONSOLIDATED EQ (7) How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?</p> <p>SEL/Respond CONSOLIDATED EU (8) The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ (8) How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p>SEL/Respond CONSOLIDATED EU (9)</p>	
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	<p>Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works.</p> <p>CONSOLIDATED EQ (9) How does understanding the quality, intent, and process of an artist's work impact an audience member? How does an audience member synthesize and receive an artistic work after knowing the creative process that supports the work?</p> <p>SEL/Connect CONSOLIDATED EU (10) Through the arts, personal experiences, ideas, knowledge, and contexts are integrated to make meaning, and synthesized to interpret meaning.</p> <p>CONSOLIDATED EQ (10) How does engaging in the arts deepen our understanding of ourselves, relate to other knowledge and events around us?</p>	
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	<p>SEL/Connect          CONSOLIDATED EU (11)          People develop ideas, expand literacy, and gain perspectives about societal, cultural, historical, and community contexts through their interactions with an analysis of the arts.</p> <p>CONSOLIDATED EQ (11)          What relationships are uncovered when people investigate the cultural, societal, historical, and theoretical aspects of an artistic work; and how does this knowledge connect us to the art around us and enhance literacy in the arts and connection to our communities?</p>	
<p><b>Assessments (Formative)</b>  <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p><b>Assessments (Summative)</b>  <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>
<p><b><u>Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Peer and self feedback in critical response format</li> </ul>		<p><b><u>Benchmarks:</u></b></p> <ul style="list-style-type: none"> <li>• Rubric evaluations</li> <li>• Tests/Quizzes</li> </ul> <p><b><u>Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Performances/Presentations</li> <li>• In-studio showings</li> </ul>
<p><b>Differentiated Student Access to Content:          Teaching and Learning Resources/Materials</b></p>		

Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</p> <p>Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed</i>. Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; Thornton, S. (2004). <i>The Curriculum Studies Reader</i>. NY: Routledge.</p> <p>Freire, P. (1972). <i>Pedagogy of the oppressed</i>. New York: Herder and Herder.</p> <p>hooks,b., (1994). <i>Teaching to transgress: Education as the practice of freedom</i>.</p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts</i>.  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p> <p>Siperstein, S., Hall, S., LeMenager, S. (2017) <i>Teaching Climate Change in the Humanities</i>. Routledge.</p>	<ul style="list-style-type: none"> <li>Meet with the student's special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</li> <li>Provide access to an individual or classroom aide, when required by the student's IEP or 504, to improve student focus, comprehension and time on task.</li> <li>Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists.</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including use of online bilingual dictionary.</li> <li>Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</li> </ul>	<ul style="list-style-type: none"> <li>Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</li> </ul>

<b>Supplemental Resources</b>			
<b>Technology:</b> <ul style="list-style-type: none"> <li>Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist.</li> </ul> <b>Other:</b> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
<b>Differentiated Student Access to Content: Recommended <i>Strategies &amp; Techniques</i></b>			
<b>Core Resources</b>	<b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core</b>
<ul style="list-style-type: none"> <li>Offer resources to students in a variety of ways to accommodate for multiple learning styles.</li> <li>Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course.</li> </ul>	<ul style="list-style-type: none"> <li>Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <li>Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</li> <li>Allow additional time to complete classwork as</li> </ul>	<ul style="list-style-type: none"> <li>Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <li>Provide access to preferred seating, when requested.</li> <li>Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.</li> <li>Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>Propose interest-based extension activities and opportunities for extra credit.</li> </ul>

	<p>needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</p> <ul style="list-style-type: none"> <li>• Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.</li> </ul>		
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New Jersey Legislative Statutes and Administrative Code  
 (place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>		Holocaust Law: <i>N.J.S.A. 18A:35-28</i>	X	LGBT and Disabilities Law: <i>N.J.S.A. 18A:35-4.35</i>	X	Standards in Action: <i>Climate Change</i>	X	Diversity and Inclusion <i>C.18A:35-4.36.A</i>
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Standard 9

<b>12 Career Ready Practices</b>	<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee. <input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills. <input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being. <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason. <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions. <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation. <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies. <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management. <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals. <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity. <input checked="" type="checkbox"/> CRP12. Work productively in teams while using cultural global competence.
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Content Area: 21st Century Life and Careers	
Strand C: Career Preparation	
<b>9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION</b>	
Number:	Standard Statement:
9.2.12.C.1	Review career goals and determine steps necessary for attainment.
9.2.12.C.2	Modify Personalized Student Learning Plans to support declared career goals.
9.2.12.C.3	Identify transferable career skills and design alternate career plans.
9.2.12.C.4	Analyze how economic conditions and societal changes influence

	employment trends and future education.
9.2.12.C.5	Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
9.2.12.C.6	Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
9.2.12.C.7	Examine the professional, legal, and ethical responsibilities for both employers and employees in the global workplace.
9.2.12.C.8	Assess the impact of litigation and court decisions on employment laws and practices.
9.2.12.C.9	Analyze the correlation between personal and financial behavior and employability.

### **9.3 CAREER & TECHNICAL EDUCATION (CTE)**

Content Area: Standard 9.3 Career and Technical Education

Strand: Arts, A/V Technology & COmmunications Career Cluster

Number:

Standard Statement:

9.3.12.AR-PRF.1

Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR-PRF.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRF.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR-PRF.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRF.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRF.6	Create stage, film, television or electronic media scripts in a variety of traditional and current formats.
9.3.12.AR-PRF.7	Describe how technology and technical support enhance performing arts productions.
9.3.12.AR-PRF.8	Analyze all facets of stage and performing arts production management.