

# BENWAY SCHOOL

*Art & Art Studio*

*Credits: 5*



**Benway School****Unit 1****Content Area:** Art**Unit Title:** Creative Process**Grade Level:** 9-12

**Unit Overview:** Throughout this unit, students will learn to identify and apply the element of line and principles of design associated with masterworks (i.e., Durer, Zentangles, etc.) This fundamental skill will be strengthened through differentiated techniques, various forms of assessment and fostering of student creativity and exploration.

**Recommended Pacing:** 2-3 weeks

<b>Student Learning Objectives</b>	<b>NJSLS</b>
Compare and contrast innovative applications of line as an element of art (i.e., complexity of emotive line) associated with masterworks that cross the boundaries of traditional visual art making (e.g., site specific floor design installations of Daniel Buren, installations by Jim Lambie, Dan Flavin's fluorescent light installations, large scale tape line drawings by the Japanese artist-duo <i>Paramodel</i> etc.). Execute innovative approaches to line as a compositional tool to express movement in original two-or three-dimensional artwork, installation art and/or new media art using linear masterworks as a source of inspiration.	1.1.12.D.1
Compare and contrast innovative applications of shape in two-dimensional masterworks that cross the boundaries of traditional visual art making (e.g., the shape paintings of Frank Stella, Camille Utterback's interactive multi-media installations, Orley Gender's <i>Mr. Softy</i> , Kenny Scharf's murals etc.). Design a mixed media work focusing on shape that breaks traditional art making boundaries.	1.1.12.D.1
Analyze innovative uses of hue, value and intensity of color in contemporary visual art masterworks (e.g., James Turrell's color and light installations, Robert Wilson's video portraits, fiber artist Sheila Hicks's installation <i>Woven Color</i> comprised of oversized textiles etc.) and experiment with color and value to define space (e.g., Vija Celmins' <i>Untitled (Big Sea #1)</i> , <i>Gleaners</i> by Jean-François Millet etc.) in original two or three-dimensional or new media art.	1.1.12.D.1
Distinguish the characteristics of texture employed in innovative contemporary sculptures and art installations (e.g., sculptures by Tara Donovan, Dan Havel and Dean Rock's <i>Tunnel House</i> installations, Chakaia Booker's rubber tire sculptures etc.) and explore approaches to creating textual works of art utilizing common or repurposed materials.	1.1.12.D.1
Study inventive derivations of form used by contemporary artists (e.g., large scale sculptures by Anish Kapoor such as the <i>Bean</i> , Ernesto Neto's monolithic foam sculptures, Patrick Dougherty's oversized outdoor forms created from branches and twigs, Deborah Butterfield's horses etc.). Create artwork that illustrates innovative uses of form.	1.1.12.D.1

Examine ground-breaking uses of space in traditional and new mediums (e.g., hyper-realistic paintings by Richard Estes, Rachel Whiteread's castings of negative spaces, the sound and mixed media installations by Janet Cardiff and George Bures Miller etc.) and experiment with new approaches to portraying positive and negative space in an art installations, sculptures, or new media artwork.	1.1.12.D.1
Differentiate innovative applications symmetrical, asymmetrical and radial balance by known master artists (e.g., Diane Arvus's photograph <i>Identical Twins</i> or Robert Mangold's paintings about formal balance, the public steel sculptures of Mark Di Suvero utilizing asymmetrical balance, Richard Long's <i>Midsummer Circles</i> or <i>Chysanthemum Exploded #1</i> by Qi Wie illustrating radial etc.). Extrapolate approaches to innovative applications symmetrical, asymmetrical or radial balance in the creation of original two or three-dimensional artwork.	1.1.12.D.1
Observe overlapping proportion exemplified in diverse examples of cutting edge two and three-dimensional art (e.g.,-M.C. Escher's mathematically inspired woodcuts and lithographs, Chris Burden's <i>LAPD Uniforms</i> installation, Paul Strand's <i>Abstraction, Twin Lakes, Connecticut</i> , Salvador Dali's <i>The Persistence of Memory</i> or <i>The Three Sphinxes of Bikini</i> etc.) and use overlapping proportion in unusual ways in original artwork.	1.1.12.D.1
Survey innovative applications of rhythm & repetition in artwork from culturally diverse contemporary artists (e.g., the installation art of Polly Apfelbaum, Brazilian artist Nele Azevedo's sitting figures of ice, Jean Shin textiles and mixed material artwork, Chris Burden's <i>The Reason for the Neutron Bomb</i> , etc.) and produce original two or three-dimensional artwork emphasizing rhythm.	1.1.12.D.1
Identify emphasis & variety in diverse visual arts masterworks (e.g., <i>The Lady of Shalot</i> by the Pre-Raphaelite painter John William Waterhouse using color and light for emphasis, Richard Anuszkiewicz's <i>Deep Magenta Square</i> illustrating emphasis using color, the predominance of variety in the mixed media installations of Judy Pfaff, and variety in the Installation and video performance art of Janine Antonio etc.) and employ emphasis & variety in inventive ways in original artwork.	1.1.12.D.1
Evaluate unity & harmony in cutting edge two and three-dimensional masterworks of art (e.g., installations by Do Ho Suh, Maxfield Parrish's painting <i>Lantern Bearers</i> , George Tooker's painting <i>Feisty</i> etc.) and apply the principles of unity and harmony in design in inventive original artworks.	1.1.12.D.1
Use new media approaches to creating a visual narrative, installation and/or computer generated artwork that illustrates a literary work of art (e.g., reinterpretation of a nursery rhyme in the allegorical style of Kara Walker's visual storytelling, graphic artwork stylistically influenced by Barbara Kruger's black-and-white photographs overlaid with declarative captions, the visual narratives of Julian Schnabel, Trish Brown's movement generated drawings etc.).	1.1.12.D.1 1.1.12.D.2
Compare and contrast western and non-western art pertaining to culturally specific application of metaphor, symbolism, and allegory (e.g., Salvador Dali's use of symbolism, Damien Hirst's allegorical sculptures that question the logic	1.1.12.D.1 1.1.12.D.2

or art and science, the woodblock prints of Katsushiki Hokusai, Willie Cole’s African inspired prints and sculptures from repurposed objects, Betty Saar’s mixed media boxes drawn from reflections on her African heritage etc.) and identify specific cross-cultural themes.	
<b>New Jersey Student Learning Standards</b>	<b>Progress Indicator</b>
Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	1.1.12.D.1
Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.	1.1.12.D.2
<b>New Jersey Student Learning Standards Technology</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.	8.1.12.C.1
Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.	8.1.12.D.1
Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.	8.1.12.D.2
Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.	8.1.12.F.1
<b>New Jersey Student Learning Standards 21<sup>st</sup> Century Life and Career Skills</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Review career goals and determine steps necessary for attainment.	9.2.12.C.1
Identify transferable career skills and design alternate career plans.	9.2.12.C.3
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.6
<b>Career Ready Practices</b>	<b>Indicator</b>
Act as a responsible and contributing citizen and employee.	CRP1
Apply appropriate academic and technical skills.	CRP2
Attend to personal health and financial well-being.	CRP3
Communicate clearly and effectively and with reason.	CRP4
Consider the environmental, social and economic impacts of decisions.	CRP5
Demonstrate creativity and innovation.	CRP6
Employ valid and reliable research strategies.	CRP7
Utilize critical thinking to make sense of problems and persevere in solving them.	CRP8
Model integrity, ethical leadership and effective management.	CRP9
Plan education and career paths aligned to personal goals.	CRP10

Use technology to enhance productivity.	CRP11
Work productively in teams while using cultural global competence.	CRP12
<b>Key Vocabulary Words</b>	
Zentangle, abstract art, mandala, pattern, value, hatching/crosshatching, hard edge, minimalism, masterworks, installation art, color wheel, primary colors, secondary colors, tertiary colors, tints, shades, color scheme, monochromatic, complimentary or analogous.	
<b>Evidence of Learning</b>	
<p><b>Suggested Assessments:</b></p> <ul style="list-style-type: none"> <li>● Self-evaluation</li> <li>● Peer-evaluation</li> <li>● Portfolio</li> <li>● Interim assessments of skill and comprehension</li> <li>● Mastering of various mediums</li> <li>● Mastering of media approaches in visual art</li> </ul> <p><b>Assessment Tasks:</b></p> <ul style="list-style-type: none"> <li>● Students will work individually in their journals on a zentangle (abstract using pen &amp; ink or pencil) to demonstrate their understanding by using different types of line and different patterns.</li> <li>● Students will create a work of art, using nature, and will fill in the areas of the project with texture patterns. The students will follow natural colors but will use only patterns.</li> <li>● Students will create a realistic drawing of a still life using at least 2 different types of lines (hatching and crosshatching) to show value, and using line to create a dimensional space.</li> <li>● Students will create a color wheel, using primary, secondary and tertiary colors, the wheel will also have two steps of shade and two steps of tint. The color wheel will be created with watercolors and the students will use a theme, using creative shapes.</li> <li>● Students will create a painting using only one shape, they will use a color scheme, monochromatic, complimentary or analogous.</li> </ul>	
<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>● Class discussions</li> <li>● Art analysis</li> <li>● Homework</li> <li>● Portfolio assignments</li> <li>● Peer evaluations</li> <li>● Daily oral language</li> <li>● Presentations</li> <li>● Differentiated applications of artwork</li> </ul> <p>Work collaboratively and individually to:</p> <ul style="list-style-type: none"> <li>● Compare and contrast art and art forms</li> <li>● Identify cross-cultural themes</li> </ul>	

- Make connections to the outside world and own life through artistic expression
- Explore the social, cultural and personal impact of art in all its forms

**Instructional Materials:**

- Outline of key concepts
- Smartboard/Internet
- Work stations
- Paper
- Pencils/ B&W/colored
- Color wheel
- Portfolio
- Various mediums
- Exemplars

**Teacher Resources:**

- Internet
- Supplemental texts/ exemplars
- <http://www.pbs.org/parents/education/music-arts/connecting-with-kids-through-art/>
- ArtTalk, Second Edition: Rosalind Ragans

Student resources based on class discussion and interest:

- Articles: <http://www.studentartguide.com/articles>
- Art Careers: <http://www.studentartguide.com/articles/art-careers-list>
- Portfolios: <http://artsbridge.com/10-tips-for-your-best-art-school-portfolio/>

**Modifications & Accommodations:**

*\*Please note that the following modifications and accommodations vary from unit to unit, and may be implemented for any student who would benefit*

**Gifted and Talented**

*(content, process, product, and learning environment)*

**Extension Activities:**

- Conduct research and provide presentation of cultural topics
- Debate topics of interest/cultural importance.
- Authentic listening and reading sources that provide data and support for speaking and writing prompts
- Exploration of art and/or artists to understand society and history
- Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication
- Anchor activities

**English Language Learners**

**Modifications:**

- Modified assignments
- Native language translation (peer, online assistive technology, translation device, bilingual dictionary)
- Extended time for assignment completion as needed
- Highlight key vocabulary
- Use graphic organizers

<ul style="list-style-type: none"> <li>● Use of higher-level questioning techniques</li> <li>● Provide assessments at a higher-level of thinking</li> </ul>	
<p style="text-align: center;"><b><u>Students with Disabilities</u></b> <i>(appropriate accommodations, instructional adaptation, and/or modifications as determined by the IEP team)</i></p> <p><b>Modifications for Classroom:</b></p> <ul style="list-style-type: none"> <li>● Pair visual prompts with verbal presentations</li> <li>● Ask students to restate information, directions, and assignments,</li> <li>● Repetition and practice</li> <li>● Model skills/techniques to be mastered</li> <li>● Extended time to complete class work</li> <li>● Provide copy of class notes</li> <li>● Preferential seating to be mutually determined by the student and teacher</li> <li>● Student may request to use a computer to complete assignments</li> <li>● Establish expectations for correct spelling on assignments</li> <li>● Extra textbooks for home</li> <li>● Student may request books on tape/CD/digital media, as available and appropriate</li> <li>● Assign a peer helper in the class setting</li> <li>● Provide oral reminders and check student work during independent work time</li> <li>● Assist student with long and short term planning of assignments</li> <li>● Encourage student to proofread assignments and tests</li> <li>● Provide regular parent/school communication</li> <li>● Teachers will check/sign student agenda daily</li> <li>● Student requires use of other assistive technology device</li> </ul> <p><b>Modifications for Assignments:</b></p> <ul style="list-style-type: none"> <li>● Extended time to complete assignments</li> <li>● Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.</li> <li>● Provide the student with clearly stated (written) expectations and grading criteria for assignments.</li> </ul>	<p style="text-align: center;"><b><u>Students at Risk of School Failure</u></b></p> <p><b>Modifications for Classroom:</b></p> <ul style="list-style-type: none"> <li>● Pair visual prompts with verbal presentations</li> <li>● Ask students to restate information, directions, and assignments</li> <li>● Repetition and practice</li> <li>● Model skills/techniques to be mastered</li> <li>● Extended time to complete class work</li> <li>● Provide a copy of class notes</li> <li>● Preferential seating to be mutually determined by the student and teacher</li> <li>● Student may request to use a computer to complete assignments</li> <li>● Establish expectations for correct spelling on assignments</li> <li>● Student may request books on tape/CD/digital media, as available and appropriate</li> <li>● Assign a peer helper in the class setting</li> <li>● Provide oral reminders and check student work during independent work time</li> <li>● Assist student with long and short term planning of assignments</li> <li>● Encourage student to proofread assignments and tests</li> <li>● Provide regular parent/school communication</li> <li>● Teachers will check/sign student agenda daily</li> <li>● Student requires use of other assistive technology device</li> </ul> <p><b>Modifications for Assignments:</b></p> <ul style="list-style-type: none"> <li>● Extended time to complete assignments</li> <li>● Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.</li> <li>● Provide the student with clearly stated (written) expectations and grading criteria for assignments.</li> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> </ul>

<ul style="list-style-type: none"> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> </ul> <p><b>Modifications for Assessments:</b></p> <ul style="list-style-type: none"> <li>● Extended time on classroom tests and quizzes</li> <li>● Student may take/complete tests in an alternate setting as needed</li> <li>● Restate, reread, and clarify directions/questions</li> <li>● Distribute study guide for classroom tests</li> <li>● Establish procedures for accommodations/modifications for assessments</li> </ul>	<p><b>Modifications for Assessments:</b></p> <ul style="list-style-type: none"> <li>● Extended time on classroom tests and quizzes</li> <li>● Student may take/complete tests in an alternate setting as needed</li> <li>● Restate, reread, and clarify directions/questions</li> <li>● Distribute study guide for classroom tests</li> <li>● Establish procedures for accommodations/modifications for assessments</li> </ul>
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Benway School	
Unit 2	
<b>Content Area:</b> Art	
<b>Unit Title:</b> Performing	
<b>Grade Level:</b> 9-12	
<p><b>Unit Overview:</b> Throughout this unit, students will synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity. They will also identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work. These skills will be strengthened through differentiated techniques, various forms of assessment and fostering of student creativity and exploration.</p>	
<b>Recommended Pacing:</b> 4-5 weeks	
Student Learning Objectives	NJSLs
Create a series of artworks using the elements of shape and value, and that employ the principle of balance. Explore the structural and stylistic formal approaches of artists such as Horace Pippin, <i>Cabin in the Cotton</i> , Mid-1930's, and Georgia O'Keeffe, <i>White Rose and Larkspur, No.2</i> , 1927) on which to base this body of work.	1.3.12.D.1 1.3.12.D.2 1.3.12.D.5
Create a series of thematic artworks using the elements of line and color as well as the principle of harmony that demonstrates fluency in a traditional and/or digital media (e.g., Lee Krasner, <i>The Springs</i> , 1964 and Joaquin Torres-Garcia, <i>New York City: Bird's Eye View</i> , 1920).	1.3.12.D.1 1.3.12.D.2 1.3.12.D.5
Create abstract or expressionist multimedia artworks that employ the principle variety and (e.g., Betye Saar, <i>The Liberation of Aunt Jemima</i> , 1972, Julian Schnabel, <i>St. S</i> , 1988, Karel Appel, <i>Angry Landscape</i> , 1967) for inclusion in a group exhibition.	1.3.12.D.1 1.3.12.D.2 1.3.12.D.5



Examine historically significant examples though culturally influenced masterworks (Gustav Klimt, <i>Baby Cradle</i> , 1917 and Kuba Group, <i>Western Kasal Province</i> . Congo. <i>Ceremonial Robe</i> , 1950-75). Create personal iconography to explore cultural heritage and cultural influence from personal perspectives in a series of artworks emphasizing the principles of unity and the art element of texture.	1.3.12.D.1 1.3.12.D.2 1.3.12.D.5
Synthesize the elements of art, color and space (positive & negative), and the principle of design <i>emphasis</i> in an original portfolio of two-dimensional artworks that reflects an expressive personal style with a high degree of technical proficiency (e.g., , 1884, <i>Arranging Her Still Life</i> , Eduard Charlemont; (undated) <i>The Lace Maker</i> , Eduard Charlemont; 1969, Frank Stella, <i>Jarama II</i> , 1982, or Elizabeth Murray’s <i>Painters Progress</i> , 1991).	1.3.12.D.1 1.3.12.D.4
Participate in the organization an exhibit of peer visual artwork along a cohesive them in one of a variety of roles (e.g., curator, publicist, installer, critique, artist, etc.).	1.3.12.D.3
<b>New Jersey Student Learning Standards</b>	<b>Progress Indicator</b>
Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	1.3.12.D.1
Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.	1.3.12.D.2
Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.	1.3.12.D.3
Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.	1.3.12.D.4
Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.	1.3.12.D.5
<b>New Jersey Student Learning Standards</b> <b>Technology</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.	8.1.12.C.1
Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.	8.1.12.D.1
Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.	8.1.12.D.2
Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.	8.1.12.F.1

<p align="center"><b>New Jersey Student Learning Standards</b>  <b>21<sup>st</sup> Century Life and Career Skills</b>  <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i></p>	<b>Indicator</b>
Review career goals and determine steps necessary for attainment.	9.2.12.C.1
Identify transferable career skills and design alternate career plans.	9.2.12.C.3
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.6
<b>Career Ready Practices</b>	<b>Indicator</b>
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Plan education and career paths aligned to personal goals.	CRP10
Use technology to enhance productivity.	CRP11
Work productively in teams while using cultural global competence.	CRP12
<b>Key Vocabulary Words</b>	
Emphasis, exhibit, Notan, balance, unity, positive space, negative space, Abstract Expressionism, thematic art	
<b>Evidence of Learning</b>	
<p><b>Suggested Assessments:</b></p> <ul style="list-style-type: none"> <li>● Self-evaluation</li> <li>● Peer-evaluation</li> <li>● Portfolio</li> <li>● Interim assessments of skill and comprehension</li> <li>● Mastering of various mediums</li> <li>● Mastering of media approaches in visual art</li> </ul> <p><b>Assessment Tasks:</b></p> <ul style="list-style-type: none"> <li>● Students will review the concept of positive and negative space. They will create a cut paper work, based on the Japanese technique of Notan. They will use a radial design, cut geometric or organic shapes into the paper.</li> <li>● Students will create a pastel work using the principles of balance and unity, based on the art works of Georgia O’Keefe, by creating drawings of flowers, amphibians or insects.</li> <li>● Students will review the genre of Abstract Expressionism, they will create a work of art based on the concept of Abstract Expressionism. This can be using acrylic paint, pastel, or watercolor.</li> </ul>	

- Create an artwork using the elements of shape and value, and that employ the principle of balance. Students create overlapping geometric shapes and using value they will create depth in the work.

**Learning Activities:**

- Class discussions
- Art analysis
- Homework
- Portfolio assignments
- Peer evaluations
- Daily oral language
- Presentations
- Differentiated applications of artwork

Work collaboratively and individually to:

- Compare and contrast art and art forms
- Identify cross-cultural themes
- Make connections to the outside world and own life through artistic expression
- Explore the social, cultural and personal impact of art in all its forms

**Instructional Materials:**

- Outline of key concepts
- Smartboard/Internet
- Work stations
- Paper
- Pencils/ B&W/colored
- Color wheel
- Portfolio
- Various mediums
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**Teacher Resources:**

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- Portfolios: <http://artsbridge.com/10-tips-for-your-best-art-school-portfolio/>

**Modifications & Accommodations:**

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**Gifted and Talented**

**English Language Learners**

<p align="center"><b><i>(content, process, product, and learning environment)</i></b></p> <p><b>Extension Activities:</b></p> <ul style="list-style-type: none"> <li>● Conduct research and provide presentation of cultural topics</li> <li>● Design surveys to generate and analyze data to be used in discussion. Debate topics of interest/cultural importance.</li> <li>● Authentic listening and reading sources that provide data and support for speaking and writing prompts</li> <li>● Exploration of art and/or artists to understand society and history</li> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> <li>● Anchor activities</li> <li>● Use of higher-level questioning techniques</li> <li>● Provide assessments at a higher-level of thinking</li> </ul>	<p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>● Modified assignments</li> <li>● Native language translation (peer, online assistive technology, translation device, bilingual dictionary)</li> <li>● Extended time for assignment completion as needed</li> <li>● Highlight key vocabulary</li> <li>● Use graphic organizers</li> </ul>
<p align="center"><b><u>Students with Disabilities</u></b> <b><i>(appropriate accommodations, instructional adaptation, and/or modifications as determined by the IEP team)</i></b></p> <p><b>Modifications for Classroom:</b></p> <ul style="list-style-type: none"> <li>● Pair visual prompts with verbal presentations</li> <li>● Ask students to restate information, directions, and assignments,</li> <li>● Repetition and practice</li> <li>● Model skills/techniques to be mastered</li> <li>● Extended time to complete class work</li> <li>● Provide copy of class notes</li> <li>● Preferential seating to be mutually determined by the student and teacher</li> <li>● Student may request to use a computer to complete assignments</li> <li>● Establish expectations for correct spelling on assignments</li> <li>● Extra textbooks for home</li> <li>● Student may request books on tape/CD/digital media, as available and appropriate</li> <li>● Assign a peer helper in the class setting</li> </ul>	<p align="center"><b><u>Students at Risk of School Failure</u></b></p> <p><b>Modifications for Classroom:</b></p> <ul style="list-style-type: none"> <li>● Pair visual prompts with verbal presentations</li> <li>● Ask students to restate information, directions, and assignments</li> <li>● Repetition and practice</li> <li>● Model skills/techniques to be mastered</li> <li>● Extended time to complete class work</li> <li>● Provide a copy of class notes</li> <li>● Preferential seating to be mutually determined by the student and teacher</li> <li>● Student may request to use a computer to complete assignments</li> <li>● Establish expectations for correct spelling on assignments</li> <li>● Student may request books on tape/CD/digital media, as available and appropriate</li> <li>● Assign a peer helper in the class setting</li> <li>● Provide oral reminders and check student work during independent work time</li> <li>● Assist student with long and short term planning of assignments</li> </ul>

<ul style="list-style-type: none"> <li>● Provide oral reminders and check student work during independent work time</li> <li>● Assist student with long and short term planning of assignments</li> <li>● Encourage student to proofread assignments and tests</li> <li>● Provide regular parent/school communication</li> <li>● Teachers will check/sign student agenda daily</li> <li>● Student requires use of other assistive technology device</li> </ul> <p><b>Modifications for Assignments:</b></p> <ul style="list-style-type: none"> <li>● Extended time to complete assignments</li> <li>● Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.</li> <li>● Provide the student with clearly stated (written) expectations and grading criteria for assignments.</li> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> </ul> <p><b>Modifications for Assessments:</b></p> <ul style="list-style-type: none"> <li>● Extended time on classroom tests and quizzes</li> <li>● Student may take/complete tests in an alternate setting as needed</li> <li>● Restate, reread, and clarify directions/questions</li> <li>● Distribute study guide for classroom tests</li> <li>● Establish procedures for accommodations/modifications for assessments</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage student to proofread assignments and tests</li> <li>● Provide regular parent/school communication</li> <li>● Teachers will check/sign student agenda daily</li> <li>● Student requires use of other assistive technology device</li> </ul> <p><b>Modifications for Assignments:</b></p> <ul style="list-style-type: none"> <li>● Extended time to complete assignments</li> <li>● Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.</li> <li>● Provide the student with clearly stated (written) expectations and grading criteria for assignments.</li> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> </ul> <p><b>Modifications for Assessments:</b></p> <ul style="list-style-type: none"> <li>● Extended time on classroom tests and quizzes</li> <li>● Student may take/complete tests in an alternate setting as needed</li> <li>● Restate, reread, and clarify directions/questions</li> <li>● Distribute study guide for classroom tests</li> <li>● Establish procedures for accommodations/modifications for assessments</li> </ul>
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<b>Benway School</b>
<b>Unit 3</b>
<b>Content Area:</b> Art
<b>Unit Title:</b> Creative Process
<b>Grade Level:</b> 9-12
<b>Unit Overview:</b> Throughout this unit, students will implement an understanding of the design elements of color and shape in each of four original artworks, a Mandala, a tile pattern, a sculpture and a mobile. This implementation will be tailored to both the core concepts of the course, as well as

individual student expression. These skills and concepts will be strengthened through differentiated techniques, various forms of assessment and fostering of student creativity and exploration.	
<b>Recommended Pacing:</b> 2-3 weeks	
<b>Student Learning Objectives</b>	<b>NJSLS</b>
Create artworks from observation that reflect personal style and expressive qualities of continuous line contour of the whole object (i.e., face, body, animal, landscape).	1.3.12.D.1
Synthesize the element of art, <i>form</i> , and the principle of <i>proportion</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Maya Lin's <i>Wave Field</i> , 1995; John Chamberlain's <i>Debonair Apache</i> , 1991; or Henry Moore's use of positive and negative space to suggest gesture, movement and rhythm in the human form).	1.3.12.D.1
Synthesize the element of art, <i>shape and value</i> , and the principle of <i>balance</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Chryssa's <i>Ampersand III</i> , 1968; or Nam June Paik's <i>Merce</i> , 1987).	1.3.12.D.1
Synthesize the element of art, <i>color</i> , and the principle of <i>rhythm/movement</i> in an original portfolio of three-dimensional artwork that reflects personal style, technical proficiency and expressivity (e.g., Claus Oldenburg's <i>Clothespin</i> , 1976; Michelangelo's <i>David</i> , 1501-04; or the <i>Parthenon</i> [for the golden mean], 447-32 BC).	1.3.12.D.1
Organize a group exhibit of individual works and concepts unified by a central theme.	1.3.12.D.3
Analyze the compositional and stylistic principles, themes and symbols suggested by 20 <sup>th</sup> century and contemporary artworks rendered in traditional and new media and reinterpret to create new works in available media (e.g., non-objective forms created with two and three-dimensional media).	1.3.12.D.4
Create artwork using personal iconography which explores personal perspective and the influences of culture and cultural heritage on art making such as in the work of installation art by Sandy Skogland or Louise Nevelson's use of found objects in <i>Dawn</i> , <i>1962 Messages About the World and Its Inhabitants</i> etc.	1.3.12.D.5
<b>New Jersey Student Learning Standards</b>	<b>Progress Indicator</b>
Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	1.3.12.D.1
Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.	1.3.12.D.2
Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.	1.3.12.D.3
Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.	1.3.12.D.4

Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.	1.3.12.D.5
<b>New Jersey Student Learning Standards Technology</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.	8.1.12.C.1
Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.	8.1.12.D.1
Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.	8.1.12.D.2
Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.	8.1.12.F.1
<b>New Jersey Student Learning Standards 21<sup>st</sup> Century Life and Career Skills</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Review career goals and determine steps necessary for attainment.	9.2.12.C.1
Identify transferable career skills and design alternate career plans.	9.2.12.C.3
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.6
<b>Career Ready Practices</b>	<b>Indicator</b>
Act as a responsible and contributing citizen and employee.	CRP1
Apply appropriate academic and technical skills.	CRP2
Attend to personal health and financial well-being.	CRP3
Communicate clearly and effectively and with reason.	CRP4
Consider the environmental, social and economic impacts of decisions.	CRP5
Demonstrate creativity and innovation.	CRP6
Employ valid and reliable research strategies.	CRP7
Utilize critical thinking to make sense of problems and persevere in solving them.	CRP8
Model integrity, ethical leadership and effective management.	CRP9
Plan education and career paths aligned to personal goals.	CRP10
Use technology to enhance productivity.	CRP11
Work productively in teams while using cultural global competence.	CRP12
<b>Key Vocabulary Words</b>	
Iconography, proportion, stylistic, form, contour drawing, Hard Edge, iconography, assemblage, collage, asymmetrical balance	
<b>Evidence of Learning</b>	

**Suggested Assessments:**

- Self-evaluation
- Peer-evaluation
- Portfolio
- Interim assessments of skill and comprehension
- Mastering of various mediums
- Mastering of media approaches in visual art

**Assessment Tasks:**

- Students will review the technique of contour drawing using small objects. They will create a series of 5 drawings using only contour drawings.
- Students will create a 3-dimensional work of art based on the Hard Edge work of Ellsworth Kelly, Frank Stella and Al Reinhardt. They will use foam core and sculpt geometric shapes, they will then be assembled to create a work using asymmetrical balance.
- Create artwork using personal iconography, which is the use of images and symbols to portray a subject, movement or idea which explores personal perspective and the influences of culture and cultural heritage on art. Students will create a series of works to convey who they are. This can be drawing, painting, assemblage, collage, photography, etc.
- Students should view, list, and identify visual samples that exemplify 2D radial balance, symmetry, and asymmetry. Examples could include Diane Arvus' Identical Twins, (symmetrical) any of M.C. Escher's radial designs (radial balance) and Piet Mondrian's Broadway Boogie Woogie (asymmetrical).
- Students should view and identify visual samples that exemplify 3D form, radial balance, installations, symmetry, and asymmetry. Examples could include Richard Long's Midsummer Circles (form, radial balance, installation), Claus Oldenburg's Giant Three-Way Plug (form), George Segal's Rush Hour (form and installation), Alexander Calder's wire sculptures (asymmetrical) and Mark DiSuvero's steel sculptures (asymmetrical).

*Reference: Storm King has more than 100 sculptures by some of the most acclaimed artists of our era. Some artists use assemblage, which is the process of taking ready-made materials and ordinary objects and using them to create sculptures.*

**Learning Activities:**

- Class discussions
- Art analysis
- Portfolio assignments
- Peer evaluations
- Daily oral language
- Presentations
- Differentiated applications of artwork



Work collaboratively and individually to:

- Compare and contrast art and art forms
- Identify cross-cultural themes
- Make connections to the outside world and own life through artistic expression
- Explore the social, cultural and personal impact of art in all its forms

**Instructional Materials:**

- Outline of key concepts
- Smartboard/Internet
- Work stations
- Paper
- Pencils/ B&W/colored
- Color wheel
- Portfolio
- Various mediums
- Exemplars

**Teacher Resources:**

- Internet
- Supplemental texts/ exemplars
- <http://www.pbs.org/parents/education/music-arts/connecting-with-kids-through-art/>
- ArtTalk, Second Edition: Rosalind Ragans

Student resources based on class discussion and interest:

- Articles: <http://www.studentartguide.com/articles>
- Art Careers: <http://www.studentartguide.com/articles/art-careers-list>
- Portfolios: <http://artsbridge.com/10-tips-for-your-best-art-school-portfolio/>

**Modifications & Accommodations:**

*\*Please note that the following modifications and accommodations vary from unit to unit, and may be implemented for any student who would benefit*

**Gifted and Talented**

*(content, process, product, and learning environment)*

**Extension Activities:**

- Conduct research and provide presentation of cultural topics
- Design surveys to generate and analyze data to be used in discussion. Debate topics of interest/cultural importance.
- Authentic listening and reading sources that provide data and support for speaking and writing prompts
- Exploration of art and/or artists to understand society and history

**English Language Learners**

**Modifications:**

- Modified assignments
- Native language translation (peer, online assistive technology, translation device, bilingual dictionary)
- Extended time for assignment completion as needed
- Highlight key vocabulary
- Use graphic organizers

<ul style="list-style-type: none"> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> <li>● Anchor activities</li> <li>● Use of higher-level questioning techniques</li> <li>● Provide assessments at a higher-level of thinking</li> </ul>	
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Benway School	
Unit 4	
<b>Content Area:</b> Art	
<b>Unit Title:</b> Creative Process	
<b>Grade Level:</b> 9-12	
<b>Unit Overview:</b> Throughout this unit students should develop their skills as art critics, portfolio assemblers and critics of their own work. They will practice the four steps of art criticism (describe, analyze, interpret, judge) by repeatedly examining individual works of art. Specifically, they will compare and contrast two works of art using the four steps. These skills will be strengthened through differentiated techniques, various forms of assessment and fostering of student creativity and exploration.	
<b>Recommended Pacing:</b> 2-3 weeks	
Student Learning Objectives	NJSLs
Create an original three-dimensional work of art in a culturally specific style, reflecting current cultural implications (e.g., “ <i>Warrior chief, Warriors and Attendants.</i> ” Plaque, Nigeria, Edo. Court of Berin. 16 <sup>th</sup> -17 <sup>th</sup> century, Michael Naranjo, and <i>Loon Song</i> , by John Hoover).	1.4.12.A.1 1.4.12.A.2
Curate a thematic exhibition of Master Works using historical significance, craftsmanship, cultural context, and originality as criteria for selecting the artwork.	1.4.12.A.3
Compare and contrast similarly themed visual art masterworks from a variety of cultures and historical eras (e.g. the use of animals in the artworks of Peter Paul Rubens, Henri Rousseau, Sandy Skogland etc.) and describe, analyze, interpret, and evaluate how exposure to various cultures influences individual, emotional,	1.4.12.A.4

intellectual, and kinesthetic responses to artwork. Use the analysis as inspiration for the creation of original artwork.	
Develop and apply rubrics and holistic scoring guides to evaluate multiple dimensions of archetypal subject matter in self-generated original artwork, peer artwork, and multicultural visual art anchor works as a mechanism for positive critique.	1.4.12.B.1
Compare and contrast the artistic processes and contextual content of two and three-dimensional works of art from diverse cultures and historical eras (e.g., Hockney's photographic <i>Joiners</i> vs. Picassos cubist works; Red Grooms <i>Subway</i> vs. Claus Oldenburg's three-dimensional works; Julia Margaret Cameron's <i>A Holy Family</i> vs. Dorothea Lange's <i>Migrant Mother</i> etc.). Discuss how an artist's cultural background can influence the subject, media and technological processes	1.4.12.B.2 1.4.12.B.3
<b>New Jersey Student Learning Standards</b>	<b>Progress Indicator</b>
Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.	1.4.12.A.1
Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.	1.4.12.A.2
Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.	1.4.12.A.3
Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.	1.4.12.A.4
Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design.	1.4.12.B.1
Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art.	1.4.12.B.2
Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual	1.4.12.B.3
<b>New Jersey Student Learning Standards</b> <b>Technology</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.	8.1.12.C.1
Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.	8.1.12.D.1
Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.	8.1.12.D.2
Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.	8.1.12.F.1
<b>New Jersey Student Learning Standards</b>	<b>Indicator</b>

<b>21<sup>st</sup> Century Life and Career Skills</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	
Review career goals and determine steps necessary for attainment.	9.2.12.C.1
Identify transferable career skills and design alternate career plans.	9.2.12.C.3
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.6
<b>Career Ready Practices</b>	<b>Indicator</b>
Act as a responsible and contributing citizen and employee.	CRP1
Apply appropriate academic and technical skills.	CRP2
Attend to personal health and financial well-being.	CRP3
Communicate clearly and effectively and with reason.	CRP4
Consider the environmental, social and economic impacts of decisions.	CRP5
Demonstrate creativity and innovation.	CRP6
Employ valid and reliable research strategies.	CRP7
Utilize critical thinking to make sense of problems and persevere in solving them.	CRP8
Model integrity, ethical leadership and effective management.	CRP9
Plan education and career paths aligned to personal goals.	CRP10
Use technology to enhance productivity.	CRP11
Work productively in teams while using cultural global competence.	CRP12
<b>Key Vocabulary Words</b>	
Critique, Art Criticism, Portfolio, Self-critique, multicultural, historically significant artworks, presentation, cultural context	
<b>Evidence of Learning</b>	
<p><b>Suggested Assessments:</b></p> <ul style="list-style-type: none"> <li>● Self-evaluation</li> <li>● Peer-evaluation</li> <li>● Portfolio</li> <li>● Assessments of skill and comprehension</li> <li>● Mastering of various mediums</li> <li>● Mastering of media approaches in visual art</li> </ul> <p><b>Assessment Task:</b></p> <ul style="list-style-type: none"> <li>● Students will create a work of art based on another cultures works. They can create an assemblage, collage, painting, drawing or sculpture, but it must be in the style of the culture they have chosen.</li> <li>● Students will develop their skills as art critics, portfolio assemblers and critics of their own work.</li> <li>● Students will practice the four steps of art criticism (describe, analyze, interpret, judge) by repeatedly examining individual works of art. Specifically, they will compare and contrast two works of art using the four steps.</li> </ul>	

- Students will strengthen their skill of critique by using different types of assessment, and techniques this will foster student creativity and exploration of different types of art.
- Task 1 Art Criticism-Performance Task-

Teacher will provide one example of an art work and ask students to list the 4 Steps of Art Criticism. Then the teacher will hand out to each student the worksheet (provided) to answer (while viewing the art) the 4 Steps of Art Criticism. Students will need to incorporate and build upon their knowledge of shapes, colors, 2D, 3D, and other elements and principle of Art/Design in order to answer these 4 steps. Students can refer to the Reference Sheet (provided).

- Task 2 Critiquing-Performance Task-

Teacher will announce to students that they will be looking at a pair of contrasting works of art as the basis for identification and explanation of comparisons and contrasts.

- Task 3 Portfolio Development-Performance Task-

Teacher will announce that students need to list and explain all items/aspects that a student or professional) needs in a portfolio to showcase one's artwork. Teacher will provide a series of works that would be in a portfolio as a visual to show the depth and breadth of one's artwork. (For example, Pablo Picasso: Portfolio by Taschen Portfolio). Teacher will have students collect all of their work to create a portfolio and talk about their growth/style.

#### **Learning Activities:**

- Class discussions
- Art analysis
- Portfolio assignments
- Peer evaluations
- Daily oral language
- Presentations
- Differentiated applications of artwork

Work collaboratively and individually to:

- Compare and contrast art and art forms
- Identify cross-cultural themes
- Make connections to the outside world and own life through artistic expression
- Explore the social, cultural and personal impact of art in all its forms

#### **Instructional Materials:**

- Outline of key concepts
- Smartboard/Internet
- Work stations
- Paper
- Pencils/ B&W/colored
- Color wheel
- Portfolio
- Various mediums
- Exemplars

**Teacher Resources:**

- Internet
- Supplemental texts/ exemplars
- <http://www.pbs.org/parents/education/music-arts/connecting-with-kids-through-art/>
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Student resources based on class discussion and interest:

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**Modifications & Accommodations:**

*\*Please note that the following modifications and accommodations vary from unit to unit, and may be implemented for any student who would benefit*

<p style="text-align: center;"><b><u>Gifted and Talented</u></b> <i>(content, process, product, and learning environment)</i></p> <p><b>Extension Activities:</b></p> <ul style="list-style-type: none"> <li>● Conduct research and provide presentation of cultural topics</li> <li>● Design surveys to generate and analyze data to be used in discussion. Debate topics of interest/cultural importance.</li> <li>● Authentic listening and reading sources that provide data and support for speaking and writing prompts</li> <li>● Exploration of art and/or artists to understand society and history</li> <li>● Implement RAFT (role, audience, format, topic) activities as they pertain to the types/modes of communication</li> <li>● Anchor activities</li> <li>● Use of higher-level questioning techniques</li> <li>● Provide assessments at a higher-level of thinking</li> </ul>	<p style="text-align: center;"><b><u>English Language Learners</u></b></p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>● Modified assignments</li> <li>● Native language translation (peer, online assistive technology, translation device, bilingual dictionary)</li> <li>● Extended time for assignment completion as needed</li> <li>● Highlight key vocabulary</li> <li>● Use graphic organizers</li> </ul>
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Benway School	
Unit 5	
<b>Content Area:</b> Art	
<b>Unit Title:</b> History of the Arts and Culture	
<b>Grade Level:</b> 9-12	
<p><b>Unit Overview:</b> Throughout this unit, students will determine how dance, music, theatre, and visual art have influenced world cultures throughout history. They will articulate their findings via various forms of communication (i.e. written texts, class discussions, artwork etc.) They will also be tasked with justifying the impact of innovations, in the arts, on societal norms and general mindsets, in various historical eras. Drawing these culminating connections between art and the outside world will result in a deep and rich understanding of its impact on both the individual and the society in which he/she exists.</p>	
<b>Recommended Pacing:</b> 2-3 weeks	
Student Learning Objectives	NJSLs
Create a two or three dimensional work of art which embodies cultural and historical references to a specific event in history (e.g., Create a machete for a public sculpture or mural which reflects the issues which surround a specific historical event such as Maya Lin’s Vietnam War Memorial, Diego Rivera's murals, the Lincoln Memorial etc.). Include a proposal for your town council members to get approval to create this work.	1.2.12.A.1
Based in the twentieth century, identify the innovations in conceptual art, according to stylistic criteria and research museum collections containing the same. Present your findings to an audience using a powerpoint presentation (e.g., Compare the works of Dada artists, like Duchamp with Abstract Expressionist artists like Rauschenberg, for stylistic and conceptual differences.)	1.2.12.A.2
Analyze the innovative technological approaches for line in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., <i>Tribute in Light</i> -the art installation of lights at the WTC, by The Municipal Art Society of NY, <i>Twittering Machine</i> , 1922, Paul Klee).	1.2.12.A.1 1.2.12.A.2
Differentiate the innovative technological approaches for shape and form in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Rachel Whiteread, <i>House</i> , completed October 23, 1993 and destroyed January 1994. poured concrete, Salvador Dali, <i>Autumn Cannibalism</i> , 1936, Alan Pipes, <i>Spline diagram</i> , 2003).	1.2.12.A.1 1.2.12.A.2
Compare and Contrast the innovative technological approaches and stylistic criteria for color and value in two and three dimensional works of art, which	1.2.12.A.1 1.2.12.A.2

reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Jeff Koons, <i>New Hoover Convertibles, Green, Blue, Neow Hoover Convertibles, Green, Blue, Double Decker</i> , 198, Mark Harrison, <i>Brighton Pavilion</i> , 2002, Antony Gormley, <i>Field of the British Isles</i> , 1993).	
Distinguish the characteristics and innovative technological approaches for texture in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Margie Hughto, <i>Canyon</i> , 1991, Meret Oppenheim, <i>Object</i> , 1936, Frank Auerbach <i>Small Head of E. O.W.</i> , 1957-8).	1.2.12.A.1 1.2.12.A.2
Analyze the innovative stylistic approaches for space in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Caravaggio, <i>Conversion of St. Paul</i> , 1601, Gustav Klimt, <i>The Three Ages of Woman</i> , 1905, Barbara Hepworth, <i>Squares with Two Circles</i> , 1966).	1.2.12.A.1 1.2.12.A.2
Determine how the use of symmetrical, asymmetrical and radial balance in visual art to communicate an idea has influenced world cultures (e.g., Diego Rivera, <i>Flower Day</i> , 1925 and Mexican, Zapotec (from Monte Alban) and <i>Figural Urn</i> , A.D. 500-700)–symmetrical- Horrace Pippin, <i>Cabin in the Cotton</i> , 1930’s and David Alfaro Siquerios, <i>Echo of a Scream</i> , 1937, - symmetrical- and Himachal Pradesh, <i>Chamba Rumal</i> , India, early 19 <sup>th</sup> century – radial).	1.2.12.A.1
Justify the impact of innovations in the arts and the use of rhythm in master works that have an effect on societal norms and habits of mind in various historical eras (e.g., Hale Woodruff, <i>Poor Man’s Cotton</i> , 1944 and Joseph Stella, <i>Battle of Lights, Coney Island, Mardi Gras</i> , 1913-14).	1.2.12.A.2
Determine how the use of unity and harmony in visual arts communicate an idea and has an influenced world cultures (e.g., Lee Krasner, <i>The Springs</i> , 1944 and Sean Scully, <i>White Robe</i> , 1990).	1.2.12.A.1
<b>New Jersey Student Learning Standards</b>	<b>Progress Indicator</b>
Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	1.2.12.A.1
Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	1.2.12.A.2
<b>New Jersey Student Learning Standards Technology</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.	8.1.12.C.1
Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.	8.1.12.D.1
Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.	8.1.12.D.2

Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.	8.1.12.F.1
<b>New Jersey Student Learning Standards 21<sup>st</sup> Century Life and Career Skills</b> <i>(Additional standards should be applied, as needed, to enrich instruction and foster student achievement.)</i>	<b>Indicator</b>
Review career goals and determine steps necessary for attainment.	9.2.12.C.1
Identify transferable career skills and design alternate career plans.	9.2.12.C.3
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.6
<b>Career Ready Practices</b>	<b>Indicator</b>
Act as a responsible and contributing citizen and employee.	CRP1
Apply appropriate academic and technical skills.	CRP2
Attend to personal health and financial well-being.	CRP3
Communicate clearly and effectively and with reason.	CRP4
Consider the environmental, social and economic impacts of decisions.	CRP5
Demonstrate creativity and innovation.	CRP6
Employ valid and reliable research strategies.	CRP7
Utilize critical thinking to make sense of problems and persevere in solving them.	CRP8
Model integrity, ethical leadership and effective management.	CRP9
Plan education and career paths aligned to personal goals.	CRP10
Use technology to enhance productivity.	CRP11
Work productively in teams while using cultural global competence.	CRP12
<b>Key Vocabulary Words</b>	
Public Art, Site Specific, Memorial, mural art, mosaic art, rhythm in art,	
<b>Evidence of Learning</b>	
<p><b>Suggested Assessments:</b></p> <ul style="list-style-type: none"> <li>● Self-evaluation</li> <li>● Peer-evaluation</li> <li>● Portfolio</li> <li>● Assessments of skill and comprehension</li> <li>● Mastering of various mediums</li> <li>● Mastering of media approaches in visual art</li> </ul> <p><b>Assessment Tasks:</b></p> <ul style="list-style-type: none"> <li>● Students will create a two or three dimensional work of art which embodies cultural and historical references to a specific event in history, they may choose this event/reference, but they must be innovative when creating their work of art.</li> <li>● Students will discuss the innovative technological approaches, stylistic standards while utilizing color and value in two and three dimensional works of art. The works will allow the students to analyze the social, historical and economic basis for the differences in art in different cultures and areas of the planet.</li> </ul>	

- Teacher will provide one example of a site specific/public/memorial art work and ask students to analyze the impact and historical significance of the work.
- Teacher will announce to students that they will be looking at a pair of contrasting historically significant memorials and public works of art as the basis for identification and explanation of comparisons and contrasts.
- Teacher will announce that students will need to list and explain all items needed to create a work of public, site specific or memorial art. Teacher will provide a series of works that would be any of these genres and will discuss and demonstrate the pros and cons of the designs. The students will then create their own version of one of the above works.

**Learning Activities:**

- Class discussions
- Art analysis
- Portfolio assignments
- Peer evaluations
- Daily oral language
- Presentations
- Differentiated applications of artwork

Work collaboratively and individually to:

- Compare and contrast art and art forms
- Identify cross-cultural themes
- Make connections to the outside world and own life through artistic expression
- Explore the social, cultural and personal impact of art in all its forms

**Instructional Materials:**

- Outline of key concepts
- Smartboard/Internet
- Work stations
- Paper
- Pencils/ B&W/colored
- Color wheel
- Portfolio
- Various mediums
- Exemplars

**Teacher Resources:**

- Internet
- Supplemental texts/ exemplars
- <http://www.pbs.org/parents/education/music-arts/connecting-with-kids-through-art/>
- ArtTalk, Second Edition: Rosalind Ragans

Student resources based on class discussion and interest:

- Articles: <http://www.studentartguide.com/articles>
- Art Careers: <http://www.studentartguide.com/articles/art-careers-list>

- Portfolios: <http://artsbridge.com/10-tips-for-your-best-art-school-portfolio/>

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