

# Unit 1: Identity (Weeks 1-9)

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **Full Year**  
Status: **Published**

## UNIT RATIONALE

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The theme of identity (How do I see myself?, How do others perceive me?, anonymity, alter ego, metamorphosis, etc.) is found in artworks throughout time and across cultures.

## ESSENTIAL QUESTIONS

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How do artists work thematically?

How do artists select media and techniques when developing an artwork?

How do artworks reflect what is valued by those who make them or those who view them?

What is the value of engaging in the process of art criticism?

## STANDARDS

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### NEW JERSEY STUDENT LEARNING STANDARDS: CONTENT AREA

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#### New Jersey (NJSL) - Grades 9-12 - Visual and Performing Arts (2020) - Visual Arts

##### 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.

##### 1.5.12acc.Cr1b:

Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

##### 1.5.12acc.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.

**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.

**1.5.12prof.Pr4a:**

Analyze, select and curate artifacts and/or artworks for presentation and preservation.

**1.5.12prof.Cn10a:**

Document the process of developing ideas from early stages to fully elaborated ideas.

VA.9-12.1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
VA.9-12.1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student's existing artwork.
VA.9-12.1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
VA.9-12.1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
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## **NEW JERSEY STUDENT LEARNING STANDARDS: CAREER READINESS, LIFE LITERACIES AND KEY SKILLS**

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CRP.K-12.CRP11.1	Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.
CRP.K-12.CRP12.1	Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
TECH.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).

## **NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING**

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CS.9-12.8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
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## PRE-ASSESSMENTS

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- Student artwork portfolio

## INSTRUCTIONAL PLAN

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### MODULE 1

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<b>Student Learning Intentions (SLI) WALT: (We are learning to...)</b>	<p>Students will create artworks related to the theme of identity.</p> <p>Students will be able to identify the works of contemporary artist covered in class.</p> <p>Students will gain confidence in the selection of art media</p> <p>Students will engage in class discussion and critique.</p>
<b>Student Learning Strategies</b>	<ul style="list-style-type: none"><li>- lecture</li><li>- class discussion</li><li>- class critique</li><li>- visual art project assignments</li><li>- small group work</li><li>- teacher demonstrations</li><li>- student research</li><li>- teacher feedback during class period</li><li>- questioning to check for understanding</li><li>- observations of student progress</li><li>- sketchbooks checks</li><li>- written self-critique/reflection</li></ul>
<b>Success Criteria</b>	<p>Students will know fine art terms such as tapestry, artist intent, and schema.</p> <p>Students will know the differences within a wide range of painting and drawing media, surfaces, tools, and techniques in the service of their own outcomes.</p> <p>Students will express personal beliefs, values, and intent</p>

	in works of art.
<b>Formative Assessment (drives instructional decisions)</b>	<ul style="list-style-type: none"> <li>- Narrative Still Life Visual Art Project</li> <li>- Self-Critique worksheet</li> <li>- Class critique</li> </ul>
<b>Activities and Resources</b>	<p>Barnet, Sylvan. <i>A Short Guide to Writing About Art</i>, 4th Edition. NY, NY: Harper Collins College Publishers, 1993.</p> <p>Drysdale Green, Jean. <i>ArtEffects</i>. New York: Watson-Guption Publications, 1993.</p> <p>Feldman, Edmund Burke. <i>Varieties of Visual Experience</i>, 4th Edition. Englewood Cliffs, NJ: Prentice Hall, Inc., 1992.</p> <p>Gardner, Cheryle C. "Sample Visual Arts Curriculum for Virginia Public Schools." Virginia Department of Education, 1 June 2015. Web. 22 July 2015.</p> <p>Graham, Mark A. "Teaching Conversations, Contemporary Art, and Figure Drawing". <i>Art Education; The Journal of the National Art Education Association</i>. May 2012.</p> <p>"Home   National Core Arts Standards." Web. 21 July 2015.</p> <p>Reyner, Nancy. <i>Acrylic Revolution</i>. Cincinnati, OH: North Light Books, 2007.</p> <p>Sayre, Henry M. <i>Writing About Art</i>, 6th Edition. Upper Saddle River, NY: Pearson/Prentice Hall, 2009.</p> <p>Smith Jones, Heather. <i>Wet Paper Paint: Exploring Creativity With Watercolor and Mixed Media</i>. Beverly, MA: Quarry Books, 2011.</p>
<b>Suggested Modifications</b>	<p><b>English Language Learners</b></p> <p><b>Native language support:</b> The teacher provides auditory or written content to students in their native language.</p> <p><b>Adjusted Speech:</b> The teacher changes speech patterns to</p>

increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

**Visuals:** The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

**Front-Loading Vocabulary:** The teacher front-loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

### **Special Education Students**

**Chunking:** The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

**Checking for Understanding:** It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

**Extra time:** The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

**Oral Reading:** The teacher will read work orally to students. Classwork such as tests and literature circles may need to be read aloud to the student.

**Timers:** The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware

of how much time they have to complete an assignment.

### **Students with 504 Plans**

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### **Gifted & Talented Strategies**

**Extensions/Enrichments:** Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

**Modify/Change Activities:** Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way G & T students are provided the same opportunity for support as special needs students.

### **Students at Risk of School Failure**

**Directions or Instructions:** Make sure directions and/or

instructions are given in limited numbers. Give directions/instructions verbally and in a simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

**Peer Support:** Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

**Alternate or Modified Assignments:** Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

**Increase One to One Time:** When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

**Contracts:** It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that

need to be done and ensure completion happens. Each day writes down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

**Hands-On:** As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

**Tests/Assessments:** Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch, and the final part the next day.

**Seating:** Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.

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## **REFLECTIONS**

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## **INTERDISCIPLINARY CONNECTIONS: NEW JERSEY STUDENT LEARNING STANDARDS FOR ELA, SOCIAL STUDIES, SCIENCE AND/OR MATHEMATICS**

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VA.9-12.1.5.12acc.Re9a

Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

VA.9-12.1.5.12acc.Cn10a

Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.

VA.9-12.1.5.12prof.Cn10a

Document the process of developing ideas from early stages to fully elaborated ideas.