

Visual Arts

Grade 5

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Superintendent of Schools:

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Approved by the Midland Park Board of Education on

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ART 5

Course Description:

Visual Arts 5 will implement the students' knowledge base and skill levels developed in 4th Grade Visual Arts. This course is designed to help students develop understanding of art of diverse cultures, printmaking and artmaking skills, self confidence and reflection in their artmaking processes. Students will participate in a variety of in-class artmaking activities designed to develop art history knowledge and appreciation of diverse artists, gain skills with a variety of materials and techniques, and build confidence as young artists through aesthetic exposure and experience.

Course Sequence:

UNIT # 1 - Insect Chalk & Crayon Monoprint

UNIT # 2 - Printmaking - Animal in Habitat

UNIT # 3 - Exhibiting Artworks at Highland School

UNIT # 4 - PTA Original Art

UNIT # 5 - Negative & Positive Space

UNIT # 6 - Molas - Textile Art of Panama

UNIT # 7 - Dadaism & Collage

Pre-requisite: Art 4

UNIT # 1 - Insect Monoprint

Overview

Content Area: Visual Arts

Unit Title: Unit 1 - Insect Monoprint

Grade Level: 5

Core Ideas: Introduction to printmaking. Utilize the element of art - Line - to create an artwork.

Understanding Principle of Design in symmetrical balance.

Connection between Art and Science, in understanding how Observation is an essential skill, for both earth sciences and drawing.

Create a monoprint, one print of one image, impressing the medium to paper.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSL)

1.5.5Cr1a	Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.
1.5.5.Cr1b	Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.
1.5.5.Cr2a	Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
1.5.5.Cr3a	Reflect, reform and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.
1.5.5.Re9a	Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.3 Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

9.4.5.CT.1 Identify and gather relevant data that will aid in the problem-solving process.

Technology Literacy (standard 8 or 9.4.(TL))

8.2.5.ED.4 Explain factors that influence the development and function of products and system.

Interdisciplinary Connection

6.1.5.History UP.6 Evaluate the impact of different interpretations of experiences and events by people with different cultural or individual perspectives.

6.1.5.History UP.7 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

1.2.5.Cr3b Describe and apply principles such as movement, balance, contrast, and emphasis.

Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - Self Reflection in artmaking process, sharing information with peers in critiques.

Diversity/Women - Maria Sybilla Meriam , 17th c. Dutch pioneer biologist; using art to record, observe and create beautiful images of her Entomological discoveries.

Unit Essential Question(s):

- What insect or arachnid should I research for my artwork? What is the difference between an insect and arachnid? What is the habitat of my insect or arachnid?
- How many different kinds of lines can I draw?
- What are Negative & Positive space?
- How can I improve my drawing?
- What is a Monoprint, and why is it called a print?
- What is Symmetry?
- How did scientists record and save information before the invention of photography?
- How did art (drawing) and science connect to each other before the invention of photography?
- How can observation and research support and improve the artmaking?
- How do I discuss the project with my peers?

Unit Enduring Understandings:

- Nature is a wonderful source of inspiration for artists and scientists.
- Research makes one a better artist as it gives us information to work from. Before photography, Scientists became artists to record their research and discoveries.
- Understanding different qualities of LINE convey characteristics, emotions and create visual interest.
- How to utilize the entire image space to create a complete design.
- Observation from scientific sources can improve the drawing of an insect or arachnid and habitat.
- Self assessment is a key skill that each successful artist employs.

<ul style="list-style-type: none"> What did I learn? What was a challenge? What would I change if I did this artwork again? 	<ul style="list-style-type: none"> Utilize a new artmaking method to create a Monoprint. Reflect and make judgments, by participating in the Critique, and Writing Artist's Statement.
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Evidence of Learning

Formative Assessments: Review of project packet for tasks, review of preparatory sketch, thumbs up, visual check ins for tasks done, Do-Nows.

Summative/Benchmark Assessment(s): Final artwork with rubric.

Alternative Assessments: One-on-one interview for personal progress.

Resources/Materials: Teacher created project packet, reference image folders.
9" x 12" white drawing paper, newsprint paper, pencil, crayon, chalk, construction paper, rubber cement.

Key Vocabulary: Monoprint, Metamorphosis, Pupa, Symmetry, Observation, Line, Dual, Habitat, Arachnid, Flora, Fauna.

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Introduction to drawing inspiration from Insects	Gain introductory information for project. Find out what insect and its habitat to use as subject focus of artwork.	Review the project packet "playbook". Assignment research for insect or arachnid as artwork subject.	1 day
Connection between Science and Art.	Learn about woman pioneer scientist and historical connection between art and science, scientists were also artists. Drawing and manual image making was an essential component to recording scientific observations.	Digital presentations of Maria Merian Sybilla - internet and google slide. Drawing worksheet to practice LINES.	1 day
Lines convey emotion and feeling.	Experiment with LINE drawing, gain experience and skill. Concept of Texture through lines in drawing. Create line drawing. Use diverse line making skills to observe and draw subject and habitat.	Drawing worksheets in Playbook. Begin the drawing process, using photo resources.	2 days
Prepare the monoprint materials.	Understanding monoprint-making process. Use of new materials in printmaking.	Implement monoprint chalk and crayon steps to print.	1 day
	Using transfer redrawing as an opportunity to refine the image with line quality, details and texture.	Redraw to 'print' image and adjust with reflection and judgment.	2 days
Artwork is mounted and critiqued.	Prepare artwork for exhibition. Reflect, share assessments of class artwork. Understanding the end of artmaking process comes with sharing with viewers, and their response to the work.	Mounting process of artwork to prepare for exhibition. Class group critique for sharing ideas and responses to artwork. and / or Write an Artist's statement.	1 day

Teacher Notes:

Additional Resources:

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners
<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for students. 	<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, redemonstrate art making, pair with supportive peers.

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<p>Allow for more time, different materials and tools, remodel and demonstrate.</p>	
<p>Gifted & Talented Students</p>	<p>Students at Risk</p>
<ul style="list-style-type: none"> ● Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation, such as a more complex image. 	<ul style="list-style-type: none"> ● Consult with I &RS as needed, individual attention, frequent check ins during class time, pair with supportive peers.
<p>504 Students</p>	<p>Other:</p>
<ul style="list-style-type: none"> ● Consult 504 Plan, allow for observation of tasks by peers and engage when able. Work with supportive peers. Adjust tasks according to checking in. 	

UNIT # 2 - Animal Printmaking

Overview

Content Area: Visual Arts

Unit Title: Unit 2 - Animal Printmaking

Grade Level: 5

Core Ideas:

Build upon prior printmaking and drawing knowledge.

Build on utilizing the element of art - Line - in drawing to create an artwork.

Create a detailed drawing of an animal in its habitat.

Learn the basic elements of art concept - SPACE - in an art composition.

Learn and implement the complete process and techniques of printmaking.

Create an edition of prints. Curate and mount an edition of prints.

Participate in critique and assessments of prints.

Understand how historical printmaking has been a vital artform to socially and culturally diverse artist groups.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSL)

1.5.5Cr1a

Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.

1.5.5.Cr1b

Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.

1.5.5.Cr2a

Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.

1.5.5.Cr3a

Reflect, reform and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.

1.5.5.Re9a

Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

1.5.5.Pr5a

Prepare and present artwork safely and effectively.

Communicate how art is used to inform others about global issues, including climate change.

1.5.5.Re7a

Speculate about artistic processes. Interpret and compare works of art and other responses.

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.3

Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

9.4.5.CI.3

Research the development process of a product and identify the role of failure as art of the creative process.

Technology Literacy (standard 8 or 9.4.(TL))

8.2.5.ED.4

Explain factors that influence the development and function of products and system.

Interdisciplinary Connection

NJLSA.R1.

Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJLSA.R7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - CASEL self- awareness, reflection and peer communication.

Diversity - Exemplars of diverse artists' artworks.

Amistad - Elizabeth Catlett, black woman printmaker and sculptor. Using her art to visually memorialize and express social oppression and personal experiences.

Unit Essential Question(s):

- What are relevant data and photographs to use as resources for animal images?
- What resources can I use to guide the project process?
- How do I create and use Negative & Positive space in my composition?

Unit Enduring Understandings:

- How to research an animal and its habitat, for visual information resources to use in drawing.
- Build on Negative and Positive Space concepts in drawing.
- Understand that sketches are mandatory to prepare the complete image composition, in order to transfer to printing plate.

<ul style="list-style-type: none"> ● How are visual elements - background, middleground and foreground - essential in the artmaking for this project? ● What is printmaking? ● Did I observe and draw carefully from my resources? ● What are the techniques that need attention for successful printmaking? ● How did I collaborate, communicate and cooperate with my printmaking partner to create our edition of prints? ● How do I discuss the project with my peers? ● What are the criteria and tasks that should be considered when preparing prints for exhibition? 	<ul style="list-style-type: none"> ● Utilize a new artmaking method to create prints. ● Learn from exemplars about printmaking techniques and image making. ● Analyze prints for social-racial statements from visual images and symbols, analyze artwork for emotions evoked in the viewer. ● Reflection and judgment in the Critique, and Artist’s Statement. ● Printmaking artworks are not complete until signed, made into editions and readied for exhibition.
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Evidence of Learning

Formative Assessments: Visual check in during process, collaborative - partner printmaking, Critique, Do Nows, Thumbs Up

Summative/Benchmark Assessment(s): Review of Playbook, Final Project Rubric for Print edition

Alternative Assessments: Project portfolio, One-on-one interview

<p>Resources/Materials: Teacher created playbook packet, g-slide presentation, examples and support materials. Good quality white drawing paper 9” x 12”, pencil, eraser. Printmaking materials, foam printing plates, Etching tools, ink plates, inks, brayers, barens or wooden spoons, print quality paper. Construction paper - for mounting / exhibition, rubber cement. Newspaper and paper towels.</p>	<p>Key Vocabulary: Line, Texture, Composition, Printmaking, Negative and Positive Space, Space, background, Middleground, Foreground, Visual Interest, Printing Plate, Inking Plate, Print, Edition, Baren, Brayer, Ink, Pull.</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Introduction to printmaking concepts, exemplars.	Gain introductory information for project. Find out what animal and habitat to use as subject focus of artwork.	Review the project packet “playbook”. View GoogleSlide for exemplars. Assignment research for insect or arachnid as artwork subject.	1 day
How can printmaking communicate messages through images. Why printmaking and not drawing?	Learn about Black woman printmaker artist, Elizabeth Catlett, how printmaking was important to share personal and social messages. Gain deeper understanding of the socio-economic status of 20th c. Black women's experiences. Gain exposure and make connections between unit activities, techniques and printmaking goal through artisan demonstration. Responsibility for bringing research to be prepared for next tasks and activities.	View exemplar artworks. View artisan printing video. Class discussion. Review insect research to prepare for next class time - drawing.	1 day
Lines can convey emotion, texture and use observation.	Build LINE drawing skills. Build on Texture, Negative & Positive Space through lines in drawing. Create line drawing. Use diverse line making skills to observe and draw animal and habitat.	Drawing worksheets in Playbook. Implement drawing process to prepare for plate image, using photo resources.	2 days

Respect lines for essential transfer step.	Using transfer to plate redrawing as opportunity to adjust with reflection and judgment in refining image with line quality, details and texture.	Redraw image to printing plate.	1 day
Printmaking is technical and messy.	Understanding printmaking techniques and process, by using packet step-by-step instructions. Attention to Demonstrations is vital to understanding complex artmaking processes. Use of new materials in printmaking. Create an edition of prints.	Give attention to demonstration of printmaking. Implement steps to print. Work on printing with a partner.	2 days
Evaluate one's own artworks for an edition, exhibition and critique.	Prepare artwork for exhibition. Reflect, share assessments of class artwork. Understanding the conclusion of the artmaking process comes with sharing with viewers, and their response to the work.	Sign and number print edition. Deciding on the best print for exhibition. Mounting process of artwork to prepare for exhibition. Class group critique for sharing ideas and responses to artwork. Write an Artist's statement.	1 day

Teacher Notes: Teacher created Google Slides, videos for printmaking process.

Additional Resources:

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners
<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for students. Allow for more time, different materials and tools, remodel and demonstrate. One on one instruction and assistance. Scaffolding for drawing skills. 	<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, redemonstrate art making, pair with supportive peers.
Gifted & Talented Students	Students at Risk
<ul style="list-style-type: none"> Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation, such as a more complex image. Or additional drawings. 	<ul style="list-style-type: none"> Consult with I & RS as needed, individual attention, frequent check ins during class time, pair with supportive peers. One on one instruction and assistance. Scaffolding for drawing skills
504 Students	Other:
<ul style="list-style-type: none"> Consult 504 Plan, allow for observation of tasks by peers and engage when able. Work with supportive peers. Adjust tasks. One on one instruction and assistance. Scaffolding for drawing skills. 	

UNIT # 3 - Exhibiting Artworks at Highland School

Overview

Content Area: Art

Unit Title: Exhibiting Artworks at Highland School

Grade Level(s): 5

Core Ideas:

Introduction to the tasks and concepts needed in exhibiting and displaying artworks.

Taking ownership and responsibility for mounting and hanging their own artworks properly in a public space.

Synthesizing the concept of art culminating and ‘finishing’ when the artwork is displayed, to think like a curator.

To actually see their artwork in a public setting and realize the finished product.

To collaborate with peers in the activity of exhibiting artworks.

To make aesthetic judgments and decisions about how the artwork should be exhibited to create a cohesive and well designed public display.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSL)

1.5.5.Cr2b

Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.

1.5.5.Pr4a

Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.

Prepare and present artwork safely and effectively.

1.5.5.Pr5a

Discuss how exhibits and museums provide information and in person experiences about concepts and topics.

1.5.5.Pr6a

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.4

Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements

9.4.5.CT.4

Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global.

Computer Science and Design Thinking (standard 8)

8.2.5.ED.3

Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.

Interdisciplinary Connection

5.NF.B.6

Solve real world problems involving multiplication of fractions and mixed numbers, e.g., by using visual fraction models or equations to represent the problem.

Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - CASEL standards - responsible decision making, self management, social awareness, through collaborative curation and exhibition of artworks with peers.

Unit Essential Question(s):

- How should I hang my work to appear professional and well exhibited?
- What do level and square mean, and why are they important for exhibiting artworks?
- What is a print edition?
- Is it necessary for artists sign their artworks?
- What is the criteria for a best print of an edition?
- How should I collaborate and coordinate with my peers to exhibit our artworks as a cohesive group?
- How is viewing the artworks as an ‘exhibition’ differ from the viewing experience in the classroom?

Unit Enduring Understandings:

- Utilize prior knowledge from printmaking lesson, to support deeper exploration of how prints might be exhibited.
- Understand printmaking as a vehicle to share images and visual information to the ‘masses’, in contrast to creating one unique image.
- Collaborate with peers, make presentation judgements in organizing and presenting artworks in public hallway spaces.
- (SEL) Extend printmaking lesson to this unit - in the connection from artmaking to exhibition, connection between artist and viewer / society, and how artwork exhibition has personal meaning to the artist.

<ul style="list-style-type: none"> • What skills does a curator need to successfully exhibit artworks in a public space? • Why exhibit art? • Should I exhibit my artwork even if I do not like or think my artwork is successful? 			
Evidence of Learning			
Formative Assessments: Visual observation of students implementing tasks. Observation of collaboration efforts.			
Summative/Benchmark Assessment(s): Final exhibition and display outcome of artworks in public spaces.			
Alternative Assessments: Interview with small collaborative groups.			
Resources/Materials: 2 artworks (monoprint and animal print), pencils, rubber cement, various colors of construction paper, paper cutter, masking tape, level, ruler, cardboard 'jig' forms.	Key Vocabulary: edition, signature, museum curator, exhibit, gallery, level, square, plumb - a vertical framing piece, such as a post or stud, is 'plumb' when it's perfectly straight, and when a horizontal member has no tilt, it is 'level'.		
Suggested Pacing Guide			
Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
To prepare and evaluate prints for exhibition.	<p>How to complete the process of artmaking by transitioning to exhibiting artworks.</p> <p>How to complete printmaking by creating an edition.</p> <p>Gain confidence in self reflection and aesthetic assessment of one's artworks.</p> <p>Understand that self assessment is how to ascertain whether one's art is 'good', 'bad' or successful intrinsically, not through the eyes of others.</p>	<p>Create an edition from prints created.</p> <p>Sign and number all prints.</p> <p>Choose the best print of the edition to mount for exhibition.</p> <p>Mount artworks for presentation.</p>	1 day
Students will work as Curators, and discover why art should be exhibited.	<p>To communicate clearly and respectfully with peers to accomplish the task - exhibiting artworks as a group in a public space.</p> <p>Concretely view how artworks presented in a public space cultivate appreciation and understanding.</p> <p>Artists must consider various criteria when curating artworks for presentation.</p> <p>Discuss and make judgments with peers about the criteria of how the artworks should be presented.</p> <p>Mindfulness of how they worked with their peers and looked at their artworks in a public space.</p> <p>Life skills and careers associated with presentation and selection of artworks.</p>	<p>Implement curation tasks in public space to exhibit artworks as a class / group.</p> <p>Physically hanging artworks using levels. Guided by the concepts of 'square', balanced and neat spacing of artworks.</p> <p>Using visual judgments of 'how does it look'.</p> <p>Critique and discussion to view artworks in 'gallery'.</p> <p>To reflect, judge and make aesthetic decisions about the works in the public space and curation process.</p> <p>In discussions, Reminders of SEL aspects in meaningfulness of project.</p> <p>Introduce the careers associated with this Unit - Museum Curators and Directors, Art Fair Directors and Gallery Curators.</p>	1 day
Teacher Notes:			
Additional Resources: Levels from MakerSpace.			
Differentiation/Modification Strategies			
Students with Disabilities		English Language Learners	

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<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for student, to work in tandem with students fulfilling other tasks of unit. 	<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, redemonstrate art making, pair with supportive peers.
Gifted & Talented Students	Students at Risk
<ul style="list-style-type: none"> Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation, ex, exhibiting the works of absent students, using levels and tools to guide others. 	<ul style="list-style-type: none"> Consult with I &RS as needed, individual attention, frequent check ins during class time, pair with supportive peers
504 Students	Other:
<ul style="list-style-type: none"> Consult 504 Plan, allow for observation of tasks by peers and engage when able. 	

UNIT # 4 - PTA Original Art

Overview

Content Area: Art

Unit Title: PTA Original Art

Grade Level(s): 5

Core Ideas:

Create artwork in collaboration with MPS Elementary PTA.

Artworks created by all students with audience / viewers in mind such as family.

Visual goal is to create a joyful image to memorialize this school year for the student and their family.

Aesthetically, the goal is for big clear images with bright and cheerful colors for successful reproduction.

Learn about Folk Art of diverse cultures.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSLs)

<p>1.5.5.Cr1b</p> <p>1.5.5.Cr2c</p> <p>1.5.5.Pr5a</p> <p>1.5.5.Re9a</p> <p>1.5.5.Cn11a</p>	<p>Individually and collaboratively set goals, investigate, choose and demonstrate diverse approaches to art-making that is meaningful to the makers.</p> <p>Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.</p> <p>Prepare and present artwork safely and effectively.</p> <p>Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.</p> <p>Communicate how art is used to inform the values, beliefs and culture of an individual or society.</p>
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Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

<p>9.2.5.CAP.3</p> <p>9.4.5.DC.1</p> <p>9.4.5.GCA.1</p>	<p>Identify qualifications needed to pursue traditional and non-traditional careers and occupations.</p> <p>Explain the need for and use of copyrights.</p> <p>Analyze how culture shapes individual and community perspectives and points of view.</p>
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Computer Science and Design Thinking (standard 8)

<p>8.2.5.ED.3</p>	<p>Follow step by step directions to assemble a product or solve a problem, appropriate tools to accomplish the task.</p>
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Interdisciplinary Connection

<p>ELA</p> <p>NJLSA.SL2.</p> <p>1.2.5.Cr1a</p> <p>1.2.5.Cr1b</p> <p>1.2.5.Cr1d</p> <p>1.2.5.Cr1e</p> <p>1.2.5.Cr1f</p> <p>1.2.5.Cr2a</p> <p>1.2.5.Cr2b</p> <p>1.2.5.Cr2c</p> <p>1.2.5.Pr6a</p> <p>1.2.5.Pr6b</p>	<p>Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>Generate ideas for media artwork, using a variety of tools, methods and/or materials.</p> <p>Develop individual and collaborative artistic goals for media artwork using a variety of methods.</p> <p>Collaboratively form ideas, plans, and models to prepare for media artwork.</p> <p>Model ideas and plans in an effective direction.</p> <p>Brainstorm goals and plans for a media art audience.</p> <p>Collaboratively form ideas, plans and models to prepare for media artwork.</p> <p>Model ideas, plan in an effective direction.</p> <p>Brainstorm goals and plans for a media art audience.</p> <p>Identify, explain and compare various presentation forms fulfilling the processes in distributing media artwork.</p> <p>Identify and compare experiences and benefits of presenting media artworks.</p>
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Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

CASEL standards - Acquire and develop relationship skills at the authentic partners and communities levels.

Diversity - Folk Art of different cultures, ex: Maria Prymenckenko - Ukraine, Quilt colorfield, Warli & Madhubani Indian, Scandinavian-Nordic, Indonesian puppets.

Amistad - Gee's Bend Quilts, Tanzania Tingatinga.

Unit Essential Question(s):

- Why should non-school directions and deadlines be followed and implemented?
- Who is the audience for my artwork?

Unit Enduring Understandings:

- Following and adhering to a non-school deadline and non-school instructions for artworks.
- Thinking of family as viewer 'clients' for their art, to create for other than artist.

<ul style="list-style-type: none"> ● Why should I care about an audience for my artwork, apart from myself? ● What is Folk Art? ● What makes criteria should be considered for an artwork to be complete and successful? ● How does the “Follow the pencil line road” technique help and support a more successful artwork? ● Why is a copyright image prohibited for this artwork? ● What ideas from the imagination will work well for this artwork? ● Why is drawing Big important for this artwork? 	<ul style="list-style-type: none"> ● Use inspiration artist to push imagination, and gain personal artistic confidence. ● Gain confidence in drawing skills by using ‘basic lines’, to draw on a large scale for art printing. ● Learn about Folk Art of different cultures, and what is a FOLK artist, compared to a trained artist. ● Comprehend what copyrighted images are, and why they are prohibited from this project.
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Evidence of Learning

Formative Assessments: Visual check in for step by step tasks

Summative/Benchmark Assessment(s): Final project completion

Alternative Assessments: One-on-one interview

Resources/Materials: Elmo, smartboard, internet for exemplar images, printouts of exemplar artist images. PTA provided paper, pencils, color pencils, color markers of various widths, sharpeners and erasers.

Key Vocabulary: Copyright, Viewer, Folk Art, Identify, Reproduce, Borrow, Product, Cost.

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Folk Art to inspire, for a gift.	Find inspiration from imagination or Folk artists for artwork. Comprehend how copyrighted images are prohibited for this artwork. Gain confidence in autonomous ideas for artwork. Follow non-school instructions to ensure successful completion of the project.	Introduction to concepts, PTA guidelines, requirements and goal of project. Introduction to inspirational artists for creativity ideas and energy. Guidelines for drawing and coloring skills. Write precise identification. Teacher demonstration of skills needed. Start art making activities.	1 day
The PTA deadline	Persevere in using imagination to create a complete and aesthetically strong artwork. Utilize “Follow the Pencil Line Road” for pencil and marker mark making. Keep their audience in mind while creating artwork. Implement drawing and coloring with care and best decision making for a successful artwork. Keep outside deadlines to stay on task.	Students continue to implement the project, with self motivated image or using inspiration from folk art. Completion required by PTA deadline.	1 day

Teacher Notes: Exemplar / Inspiration artists change from year to year. Focus on Folkart.

Additional Resources: PTA members for additional information about project as needed.

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners
<ul style="list-style-type: none"> ● Consult student IEP, Allow for different media, tools and support. Consult classroom teacher for hints from their successful support. 	<ul style="list-style-type: none"> ● Consult student ELL Plan, use visual guides, re-demonstrate art making, and sit with supportive peers.
Gifted & Talented Students	Students at Risk

Midland Park Public Schools

<ul style="list-style-type: none">• Consult with G and T teacher, encourage and give tasks that can take the project to an advanced concept and skill level.	<ul style="list-style-type: none">• Consult with I & RS as needed, individual attention, frequent check ins during class time, seat with supportive peers.
504 Students	Other:
<ul style="list-style-type: none">• Consult 504 Plan, give extra time, seat with supportive peers, one on one time to support.	

UNIT # 5 - Negative & Positive Space

Overview

Content Area: Art

Unit Title: Negative & Positive Space

Grade Level(s): 5

Core Ideas:

Introduction to the Principles of Design of Balance and Unity, through the visual concept and relationship of Negative and Positive space in Artwork compositions.

Students will create artworks focusing on Negative and Positive space in Exemplar artworks and photographs.

Examine Negative space in diverse artworks, to notice how it is essential to a complete and successful art composition.

Introduction to the artworks of David Hockney - British contemporary artist.

Introduction to Japanese Kabuki Woodprint artworks.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSLs)

1.5.5Cr2a

Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.

1.5.5.Cr2b

Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.

Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.

1.5.5.Re8a

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.3

Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

9.4.5.CI.4

Research the development process of a product and identify the role of failure as a part of the creative process.

Computer Science and Design Thinking (standard 8)

8.2.5.ED.3

Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.

Interdisciplinary Connection

ELA

NJLSA.R7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - CASEL standards - responsible decision making, self management, social awareness, through collaborative curation and exhibition of artworks with peers.

LGBTQ - Introduction to the artworks of David Hockney. His portraits show excellent examples of Negative space relationships.

Diversity - Japanese 19th c. Kabuki prints. Portraits printmaking showing the relationship of Negative space.

Unit Essential Question(s):

- What are Negative and Positive Space?
- How can looking at the Negative space help us to draw accurately?
- When looking at an Artwork, where do you see the Negative space?
- What is a composition?
- How is Negative space used successfully in David Hockney's and Japanese Kabuki prints?

Unit Enduring Understandings:

- Negative Space is the area in an artwork not occupied by the subject, focus, or Positive Space.
- Negative and Positive Spaces are the areas in relationship to each other to make a complete composition - of subject and area around the subject.
- Negative Space helps focus on the subject of the artwork.
- Looking at the relationship between them, helps to facilitate more accurate drawing skills from observation.
- Negative and Positive space co-exist in all artworks, as a vital part of the Principles of Design - balance, contrast and unity.

Evidence of Learning

Formative Assessments: Visual observation of students implementing tasks. Questioning of students during task implementation.

Summative/Benchmark Assessment(s): 2 complete artworks, assessed with Rubric

Alternative Assessments: One-on-one interview about process.

Resources/Materials: Teacher created Google Slide, Printouts of various artworks, such as paintings, photographs with clear silhouettes and contrast, tracing paper, pencils, clear tape, construction paper, color pencils, color pencil sharpeners, rulers

Key Vocabulary: Negative space, Positive space, Relationship, Composition, Portrait, Interior, Hue, Kabuki, Landscape, Foreground, Background.

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
What are Negative and Positive Space?	Gain introductory knowledge for unit concepts - Negative and Positive Space. Introduce British Gay artist David Hockney. Learn how inspiration artist David Hockney uses Negative Space. Look at exemplars works to make decisions for implementation. Understand the activity by viewing the demonstration.	Google Slide presentation. Choosing 2 Exemplar artworks for activity .	1 day
Tracing and coloring to discover the Negative and Positive.	Understand the relationship between Negative and Positive space. Explicitly gain experience in how Negative and Positive space work in artworks. Gain experience with the tools and materials. Preparation of artwork for exhibition.	Implementing activity demonstrated - goal of 2 artworks. Using tracing paper and pencil. Placement of image, keeping it stationary with tracing paper to trace precisely. Color the Negative and Positive spaces carefully, completely and neatly. Mounting tracing paper artworks on construction paper for exhibition.	4 days

Teacher Notes:

Additional Resources:

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners
<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for students. Allow for more time, different materials and tools, manner of implementation. Remodel and demonstrate. One on one scaffolding for drawing. 	<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, re-demonstrate art making, pair with supportive peers.
Gifted & Talented Students	Students at Risk
<ul style="list-style-type: none"> Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation, such as a more complex image. Additional artwork. 	<ul style="list-style-type: none"> Consult with I &RS as needed, individual attention, frequent check ins during class time, pair with supportive peers.
504 Students	Other:
<ul style="list-style-type: none"> Consult 504 Plan, allow for observation of tasks by peers and engage when able. Work with supportive peers. One on one scaffolding for drawing or adjust the task. 	

UNIT # 6 - Molas - Textile Art of Panama

Overview

Content Area: Art

Unit Title: Molas - Textile Art of Panama

Grade Level(s): 5

Core Ideas:

Use prior knowledge of Principles of Design with Balance and Unity, through Negative and Positive space relationships. Create an artwork inspired by the Mola Folk Art of the Kuna Indigenous People.

Learn new artmaking techniques with textile and sewing skills.

Find personal meaning in a new artmaking form and visual vocabulary, to synthesize an original artwork.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSLs)

1.5.5.Cr1b	Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.
1.5.5Cr2a	Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
1.5.5.Cr2b	Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
1.5.5.Pr5a	Prepare and present artwork safely and effectively.
1.5.5.Re7b	Analyze visual arts including cultural associations.
1.5.5.Cn11a	Communicate how art is used to inform the values, beliefs and culture of an individual or society.

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.4	Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.
9.4.5.GCA.1	Analyze how culture shapes individual and community perspectives and points of view.

Computer Science and Design Thinking (standard 8)

8.2.5.ITH.1	Explain how societal needs and wants influence the development and function of a product and a system.
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Interdisciplinary Connection

6.1.5.History CC.4	Use evidence to document how the interactions among African, European, and Native American groups impacted their respective cultures.
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Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - CASEL standards - Self reflection in creativity, responsible decision making, self management, social awareness.
Diversity - Pre-Colombian - Kuna Indigenous Culture of Panama. The Mola, textile art inspires the unit artmaking.

Unit Essential Question(s):

- What are Negative and Positive Space?
- How do the concepts of Positive and Negative space work in this unit?
- How are Mola traditionally presented, and why is that important?
- How does art help us understand the lives of different cultures?
- What is some of the new vocabulary that we are using to talk clearly and specifically about the Mola, Kuna culture and artmaking experience?
- Explain how the Mola is an essential product and part of the Kuna society?
- What new tools, materials and skills are being learned and used in this project?
- How does the Mola communicate and inform us about the values and beliefs of the Kuna culture?

Unit Enduring Understandings:

- Negative and Positive space co-exist in Mola textiles as equal parts, creating balance and unity. Both parts require design and color. Reinforcing previous unit learning.
- Through the experience of a new art form and medium, such as a Mola textile, one gains awareness and openness to different and diverse cultures.
- Molas are an essential part of Kuna women's' blouses in the traditional clothing, and personal presentation in their society. Molas demonstrate the skill and creativity of the maker.
- The Mola is a textile art form that is an essential creative product for the Kuna women, in their matrilineal society.
- This project engages in new artmaking tools, materials and skills with fiber and textiles arts;

	<p>such as planning, patterning, pinning, cutting, and sewing stitches.</p> <ul style="list-style-type: none"> The focus motifs are based on the animals of the Panamanian Isthmus. Students will make a personal interest choice of which animal and colors to use as the theme for their Mola.
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Evidence of Learning

Formative Assessments: Visual observation of students implementing tasks, Question & Answer, Thumbs up.

Summative/Benchmark Assessment(s): Complete Artwork, Rubric

Alternative Assessments: One-on-one interview.

Resources/Materials: Teacher created Google Slide, Pattern Design worksheet, Animal Motif Stencils, Rubric. Yardage of various color felt fabric, chenille needles, dress pins, crochet thread, zip lock bags, pencils, color pencils, sharpies, glue gun, glue sticks.

Key Vocabulary: Kuna, Mola, Indigenous, Motif, Abstract, Representational, Pattern, Negative space, Positive space, Matrilineal, Isthmus, Dress pin, Needle, Felt fabric, Hem stitch, Running stitch, Whip Stitch.

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Introduction to the Kuna culture and Mola textile.	<p>Introduction of Kuna culture and MOLA Folk Art.</p> <p>Gain inspiration from looking at exemplars, and for better clarification of artwork goals.</p> <p>Learn and practice sewing skills, threading needles, use dress pins and sew 2 stitches.</p>	<p>Google Slide presentation.</p> <p>Showing of PTA TicToc exemplars and teacher example.</p> <p>Prepare and organize for the first activity, to gain practice of 2 sewing stitches.</p> <p>Teacher demonstration “I Do”</p> <p>Students “You Do”</p> <p>How to manipulate fabric with the use of dress pins.</p>	1 day
Let’s practice sewing stitches.	<p>Follow visual instructions and demonstrations.</p> <p>Practice and gain experience with new tools and materials.</p> <p>Manipulate fabric with detailed fine motor skills.</p>	<p>All activity as teacher demonstration, with student implementations.</p> <p>Practice of 2 sewing stitches.</p> <p>Scaffolding, one on one support throughout activity.</p>	1 day
Plan and Pattern.	<p>Planning for design and composition toward creating a cohesive artwork.</p> <p>Making motif choices with personal meaning and interest.</p> <p>Utilize principles of design - balance, negative & positive space, color and pattern.</p>	<p>Use the Mola Pattern worksheet to organize the artwork design.</p> <p>Choose a Panamanian motif as the visual focus of design.</p> <p>Plan spaces and fill with color and pattern.</p>	1 day
Choose and cut fabric.	<p>Creative decision making for colors, animal motifs and placement in design.</p> <p>Planning for design and composition toward creating a cohesive artwork.</p> <p>Autonomous thinking to implement step by step planning.</p> <p>Improve fine motor skills.</p>	<p>Choose felt fabrics.</p> <p>Trace shapes from pattern onto fabrics. Use stencils and guiding shapes to trace.</p>	1 day
Sew the Mola - assemble the fabrics with stitches.	<p>Implement planning from previous days, recall and infer.</p> <p>Use and build fine motor skills for new techniques.</p>	<p>Cut fabric shapes. Pin to base applique fabric.</p> <p>Sew Animal motif fabric shapes to base.</p> <p>All other pattern fabric shapes and details are attached with a Glue gun.</p>	2 - 3 days

Refine and finish.	Self assessment and evaluation of work. Increasing self reliance, making value judgments and constructive self criticism for best work. Develop language to participate in an open positive group critique. Listening and responding skills.	Refine and finish artwork details. Class sharing critique.	1 day
Teacher Notes: Mola Exemplars provided by PTA TicToc committee.			
Additional Resources:			
Differentiation/Modification Strategies			
Students with Disabilities		English Language Learners	
<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for students. Allow for more time, different materials and tools, remodel and demonstrate. 		<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, re-demonstrate art making, pair with supportive peers. 	
Gifted & Talented Students		Students at Risk	
<ul style="list-style-type: none"> Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation, such as a more complex image. 		<ul style="list-style-type: none"> Consult with I & RS as needed, individual attention, frequent check ins during class time, pair with supportive peers. 	
504 Students		Other:	
<ul style="list-style-type: none"> Consult 504 Plan, allow for observation of tasks by peers and engage when able. Work with supportive peers. 			

UNIT # 7 - Dadaism and Collage

Overview

Content Area: Art

Unit Title: Dadaism and Collage

Grade Level(s): 5

Core Ideas:

Introduction to the Art Movement of Dadaism of the early 20th century, to see parallels between the events of WWI , Spanish Flu pandemic and contemporary pandemic and political events.

Introduction to Collage, as an artmaking technique, invented by Dadaists, it was created to visually symbolize Chaos and Randomness.

Use Social and Emotional Learning skills to connect life experiences with art; by creating a personally meaningful artwork that speaks to one's own experiences during socially stressful times.

Decision making within the mindset of randomness and chance in images, to create a complete composition.

Standards (Content and Technology)

CPI#:

Statement:

Performance Expectations (NJSL)

1.5.5Cr2a	Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
1.5.5.Re7b	Analyze visual arts including cultural associations.
1.5.5Cn10a	Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.
1.5.5Cn11b	Communicate how art is used to inform others about global issues, including climate change.

Career Readiness (9.2) Life Literacies, and Key Skills (standard 9.1, 9.4)

9.2.5.CAP.3	Identify qualifications needed to pursue traditional and non-traditional careers and occupations. Analyze how culture shapes individual and community perspective and points of view.
9.4.5.GCA	

Computer Science and Design Thinking (standard 8)

8.2.5.ITH.1	Explain how societal needs and wants influence the development and function of a product and a system.
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Interdisciplinary Connection

6.1.5.History UP.6	Evaluate the impact of different interpretations of experiences and events by people with different cultural or individual perspectives.
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Cross-cultural Statements/Mandates (*Amistad, Holocaust, LGBT/Disabilities, SEL, etc...*)

SEL - CASEL standards - Self awareness, Social awareness, Processing and recognizing emotions in reaction of societal condition and factors, Demonstrate emotions in an appropriate Aesthetic context.

Diversity / LGBTQ - The Dadaist artists of early 20th century Europe, a diverse group that included women and LGBTQ. They were declared 'Degenerate Artists' by The Nazi Third Reich. Dadaists were the inventors of Collage, and integrated political and social themes into their artistic movement.

Unit Essential Question(s):

- What is Dadaism?
- What global events spurred the artists to found the Dadaist art movement? How did society influence the development of Dadaism?
- What is Collage?
- How are images evaluated for criteria to use in a Collage artwork?
- What am I trying to tell other people in my artwork? What personal experiences will I put into my artwork?
- How do randomness, chaos and failure play a part in the creative process?
- How can COLLAGE and DADAISM be used to express feelings about life and events in society?
- What artmaking skills are necessary to create a successful Collage artwork?

Unit Enduring Understandings:

- Dadaism is the Art movement of the 1920's that reacted to World War I, the pandemic of 1919 and how society functioned after these events.
- Personal experiences can be brought into the artwork by finding images that have colors, motifs and ideas that reflect those feelings, and combined to create unique personal images.
- Images evaluated for message, and if they can be cut out clearly, combined and placed with other images to create new Collage images.
- Artists create their own records of history to reflect their reactions and points of view in relationship to the society they live in.
- Art can help develop empathy and awareness for others, communities and environments.
- Collage is a way to convey Chaos - the focus of Dadaism - in the random collection of odd

<ul style="list-style-type: none"> How do artists evaluate, interpret and individual perspectives the impact of different experiences and events in society? 	<p>disconnected images; yet still requires planning and choosing of images to convey and emote.</p> <ul style="list-style-type: none"> Craftsmanship needs high attention, to allow for clear focus on Dadaism concepts. We experience life in our own unique way, therefore relating to and creating art is unique for each person, self reflection and awareness is an essential part of that personal art making.
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Evidence of Learning

Formative Assessments: Visual observation of implementing tasks, Thumbs up, End of class summing up.

Summative/Benchmark Assessment(s): Completed artwork, Rubric

Alternative Assessments: One-on-one interviews.

<p>Resources/Materials: Teacher created Google Slide. Magazines, printed material - sources for Collage, scissors, glue, glue sticks, manila paper 12” x 18”, staplers, pencils, construction paper.</p>	<p>Key Vocabulary: Dadaism, Chaos, Random, Pandemic, Artistic Movement, Collage, Recombined, Meaninglessness, Ridicule, Utter Confusion, Craftsmanship.</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
What is Dadaism?	<p>Gain knowledge about the Art movement - Dadaism.</p> <p>Directly connect self reflection, awareness and emotions to social and cultural events.</p> <p>Grasp parallels between the time and events for Dadaists a century ago, and contemporary times and events.</p> <p>Make emotions and ideas concrete through writing and brainstorming.</p>	<p>Google Slide presentation for introduction to Dadaism concepts, artmaking and goal.</p> <p>Make a folder to keep Collage pieces organized.</p> <p>Writing the Brainstorming ideas on folder.</p>	1 day
Collecting and planning my random experiences in images.	<p>Use searching activity for images as activity to connect images to self reflection and explore emotions.</p> <p>Use critical thinking to evaluate ideas.</p> <p>Use the phrase “What If…” in reconstructing new image combinations.</p> <p>Holding the concepts of organizing and creating Chaos collages simultaneously, during image planning.</p> <p>Use materials correctly in collaging with craftsmanship and skill for clear concepts messaging.</p>	<p>Create a cohesive Collage image from separate disconnected images.</p> <p>Searching, gathering, cutting images.</p> <p>Planning and arranging concepts and images on base paper before Collaging.</p> <p>Gluing in place.</p> <p>Continuing planning, arranging and reassessing during the process.</p>	3 day
Chaos in a complete composition to present and share.	<p>Prepare artwork for final presentation.</p> <p>Ability to speak with constructive judgment.</p> <p>Use SEL to speak and listen respectfully with social awareness as part of group Critique.</p>	<p>Artwork is completed, checking for cutting and gluing neatness, to prepare for mounting.</p> <p>Mount Artwork on construction paper for exhibition.</p> <p>Participate in class Critique.</p>	1 day

Teacher Notes: Next generation collage artists; abstract expressionists and Joseph Cornell for exemplars.

Additional Resources:

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners
<ul style="list-style-type: none"> Consult student IEP. Find tasks that are able to be accomplished and fulfilling for students. Allow for more time and different materials, remodel and demonstrate. Encourage deeper SEL conversations as part of brainstorming. 	<ul style="list-style-type: none"> Consult student ELL Plan, use visual guides, redemonstrate art making, pair with supportive peers.

Gifted & Talented Students	Students at Risk
<ul style="list-style-type: none"> Consult with G and T teachers, encourage and give tasks that can take the project to an advanced implementation. Encourage deeper SEL conversations to push the Collage artmaking activity. 	<ul style="list-style-type: none"> Consult with I &RS as needed, individual attention, frequent check ins during class time, pair with supportive peers. Encourage deeper SEL conversations as part of brainstorming.
504 Students	Other:
<ul style="list-style-type: none"> Consult 504 Plan, allow for observation of tasks by peers and engage when able. Work with supportive peers. Encourage deeper SEL conversations as part of brainstorming. 	