

ROBBINSVILLE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION
VISUAL AND PERFORMING ARTS DEPARTMENT

Drawing II

Board of Education

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Course Philosophy

The art of mark making, whether through the use of traditional or nontraditional materials and methods, plays a large role in our cognitive development as we learn to read, write, and communicate. Drawing is one of the fundamental elements of visual thinking, and a language to communicate and express ideas. Arguably one of the cornerstones of other artistic disciplines, drawing serves as a means to organize ideas, make preliminary plans, and sketch the foundational map for other media. Developing technical skill in drawing causes us to slow down and observe the world around us, develop an eye for detail, and transform two-dimensional surfaces into worlds of depth to creatively communicate where traditional written or spoken words may fail us.

Course Description

Course Prerequisite: Drawing I

Semester (2.5 credits)

Grade: 9-12

Drawing II expands upon the exploration of various forms of drawing media and their creative use in problem solving, through both active experimentation and the study of methods used by established artists. This course will also emphasize proportion, scale, perspective, and figure drawing with a higher level of technical proficiency shown in completed work. Students will deeply explore major drawing styles and movements in a historical context to develop a critical eye in the evaluation and critique of contemporary drawing. Completed artworks will demonstrate a range of ability from realism to heavily stylistic drawings.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
<ul style="list-style-type: none">● <u>Drawing on the Right Side of the Brain</u>, Betty Edwards● <u>Keys to Drawing</u>, Bert Dodson	<ul style="list-style-type: none">● <u>How to Draw What You See</u>, Rudy De Reyna● <u>Art Fundamentals</u>, Gilles Beloeil● Google Arts & Culture● Artstor● www.metmuseum.org● www.moma.org● www.theartstory.org● Teacher-created resources● Various internet resources

Social Emotional Learning Connections

Below are the five core SEL Competencies as outlined by CASEL, and examples of how each may be addressed within this curriculum

The examples below are adapted from SELarts.org

Self-awareness: The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.

Example 1: Students explore how awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas.

Example 2: Students explore how one's thoughts and feelings connect to artistic works to make meaning.

Self-management: The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

Example 1: The creative process requires students to persevere and strategies to overcome obstacles in order to successfully execute their vision.

Example 2: Through engagement in the artistic process, students develop strategies for managing emotions, thoughts, and behaviors.

Social awareness: The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.

Example 1: Artists consider the thoughts, feelings, and perspectives of others, and the influence of these factors' relationship with the artist's intent.

Example 2: Student artists must build self-confidence and social awareness when preparing an artwork for public display or presentation.

Relationship skills: The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.

Example 1: Artists conceptualize and generate ideas and works in relationship with others.

Example 2: Artists are able to explain their intent and creative choices in constructive ways.

Responsible decision-making: The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

Example 1: Artists rely on problem solving, critical thinking, and personal perspective when making creative choices.

Example 2: Artists must consider personal, ethical, safety, and civic impacts when making decisions as part of the creative process.

Integration of 21st Century Themes and Skills

NJSLS-CLKS 9.4: Life Literacies and Key Skills	
Creativity and Innovation	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: 1, 2, 3, 4, 5</p>
Critical Thinking and Problem Solving	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: 2, 3, 5</p>
Digital Citizenship	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: 3, 5</p>
Global and Cultural Awareness	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: n/a</p>
Information and Media Literacy	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: 1, 3</p>
Technology Literacy	<p><i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i></p> <p>Can be found in unit: 1, 2</p>

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of *Life, the Truth, and Being Free*, Steve Maraboli stated, “Life doesn’t get easier or more forgiving, we get stronger and more resilient.” Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Career Awareness and Planning Standards 9.2

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.	Example: Students learn about different available careers that incorporate skills in figure drawing and create a pathway of school and/or life experiences needed to pursue one of these careers in unit 5.
9.2.12.CAP.13: Analyze how the economic, social, and political conditions of a time period can affect the labor market.	Example: In unit 3, students examine the job market for visual artists under various economic, social, and political conditions and what avenues may be available to them in their postsecondary plans.
9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.	Example: Students will decide if their postsecondary plans will include the arts, and if so, what next steps they may take to achieve them, including building an artistic portfolio.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Drawing I

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments
Unit 1 - Line and Value	<ul style="list-style-type: none"> - The art element line can be used in different ways to create the effect of value. - The use of different line qualities can render forms to appear three-dimensional. - Drawn objects can be shaded without blending different tones of gray. 	1-2+ weeks	Formative <ul style="list-style-type: none"> · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections
			Summative <ul style="list-style-type: none"> · Project rubric · Teacher feedback · Peer critique · Artist statement
			Common Benchmark Assessments (mid/end of course) <ul style="list-style-type: none"> · Semester-based course final exam
			Alternative Assessments (projects, etc when appropriate) <ul style="list-style-type: none"> · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 2 - Depth and Dimension	<ul style="list-style-type: none"> - Shading organic forms still follows the general principles of shading geometric forms. - Light and shadow have a direct relationship - manipulating light causes changes in core and cast shadows. - Achieving value can be accomplished using both additive and subtractive drawing methods. 	4-5+ weeks	Formative <ul style="list-style-type: none"> · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections
			Summative <ul style="list-style-type: none"> · Project rubric · Teacher feedback · Peer critique · Artist statement

			Common Benchmark Assessments (mid/end of course) <ul style="list-style-type: none"> Semester-based course final exam
			Alternative Assessments (projects, etc when appropriate) <ul style="list-style-type: none"> Written artist reflective statement Process portfolio Student interview/presentation of works
Unit 3 - Composing Visual Allegory	<ul style="list-style-type: none"> Artists have used general principles of composition throughout history. The use of visual symbols can create a story in a single image. Allegorical art solicits emotional reactions from a viewer. 	3-4+ weeks	Formative <ul style="list-style-type: none"> Teacher and peer feedback Process critique Rubric review check-in Exit slip reflections
			Summative <ul style="list-style-type: none"> Project rubric Teacher feedback Peer critique Artist statement Light/Shadow quiz
			Common Benchmark Assessments (mid/end of course) <ul style="list-style-type: none"> Semester-based course final exam
			Alternative Assessments (projects, etc when appropriate) <ul style="list-style-type: none"> Written artist reflective statement Process portfolio Student interview/presentation of works
Unit 4 - Expressive Portraiture	<ul style="list-style-type: none"> Portrait drawing follows or intentionally bends conventional proportional relationships of the face. Manipulating traditional proportions can cause an intentional change in tone, expression, or characterization of a portrait. Artists have captured and represented expression through stylistic changes throughout history. 	3-4+ weeks	Formative <ul style="list-style-type: none"> Teacher and peer feedback Process critique Rubric review check-in Exit slip reflections
			Summative <ul style="list-style-type: none"> Project rubric Teacher feedback Peer critique Artist statement Proportions of the face quiz
			Common Benchmark Assessments (mid/end of course) <ul style="list-style-type: none"> Semester-based course final exam
			Alternative Assessments (projects, etc when appropriate) <ul style="list-style-type: none"> Written artist reflective statement Process portfolio Student interview/presentation of works
Unit 5 - The Dynamic Figure	<ul style="list-style-type: none"> The human body can be posed in interesting and expressive ways to tell a 	3-4+ weeks	Formative <ul style="list-style-type: none"> Teacher and peer feedback

	<p>story, create emphasis, or symbolically represent characterization.</p> <ul style="list-style-type: none"> - Because the human figure is three-dimensional, different rules of perspective and proportion can apply based on the body's positioning in relation to the artist/viewer. - Action can be captured in a figure drawing through dynamic pose. 		<ul style="list-style-type: none"> · Process critique · Rubric review check-in · Exit slip reflections
			<p>Summative</p> <ul style="list-style-type: none"> · Project rubric · Teacher feedback · Peer critique · Artist statement
			<p>Common Benchmark Assessments (mid/end of course)</p> <ul style="list-style-type: none"> · Semester-based course final exam
			<p>Alternative Assessments (projects, etc when appropriate)</p> <ul style="list-style-type: none"> · Written artist reflective statement · Process portfolio · Student interview/presentation of works

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Unit #: 1 - Line and Value

Enduring Understandings: <ul style="list-style-type: none"> Artists practice to refine their observational skills in order to improve their drawing skills. Line is one of the art elements that helps to plan artistic creation. Maintaining a sketchbook or processfolio helps to increase skill and track personal progress 	Essential Questions: <ul style="list-style-type: none"> What role does persistence play in revising, refining, and developing work? How do underlying structures unconsciously guide the creation of art works? Why do artists complete sketch studies?
Interdisciplinary Connection <u>NJSLS Literacy SL.9-10.1.B</u> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed. Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
9.4.12.C I.1	How can depth be created using line?	Students will be able to create the illusion of depth through the process of hatching, cross hatching, and stippling	Socratic seminar discussions	Various art media for mark marking	Process and final critiques of student work
9.4.12.I ML.1	Why do artists sketch?	Weight and quantity of line can be varied to represent different tonal values	Discuss the importance of sketching to improve skill work	Teacher and student modelling of technique	Project rubrics
9.4.12.T L.1	Why is observation considered an essential drawing skill?	Line techniques can be manipulated to create the illusion of three-dimensions on a flat surface without using soft blending techniques.	Create personal student sketchbooks	Student samples of expected outcomes at various stages of completion	Teacher feedback
1.5.12pr of.Cn10 a	How do preliminary or underlying sketches guide the creation of completed artworks?		Demonstrate the correct/safe use of traditional and nontraditional drawing media; demonstrate safe ways to experiment with nontraditional use of traditional media		Exit slips and reflections
1.5.12pr of.Cr1a			Discuss the importance of setting up your workspace and maintaining		Artist Statements
					Portfolio of student works (physical and/or digital)

			<p>a portfolio of both in-progress and finished works</p> <p>Model conducting a constructive critique and giving respectful peer feedback</p>		
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Unit #: 2 - Depth and Dimension

Enduring Understandings: <ul style="list-style-type: none"> Complex forms are made up of more simple geometric shapes. Light and shadow can create contrast, depth, and drama in an image. Humans have a natural desire to seek balance and equilibrium. Object arrangement, cropping the visual field, and compositional placement all play a role in balancing an image. 	Essential Questions: <ul style="list-style-type: none"> What are light and shadow used in art? How can light and shadow be manipulated to create symbolism, allegory, and/or mood? How is value used similarly in both grayscale and color? How is it used differently?
<p align="center">Interdisciplinary Connection</p> <p><u>NJSLS Math G-CO.A.5:</u> Given a geometric figure and a rotation, reflection, or translation, draw the transformed figure using, e.g., graph paper, tracing paper, or geometry software. Specify a sequence of transformations that will carry a given figure onto another</p> <p>Example: Students use their knowledge of how geometric forms are created from several different perspectives and apply this to more complex organic forms.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
9.4.12.CI.1	How do you construct an arrangement of objects for an engaging composition?	Conventions of shading geometric forms can be applied to more complex, organic objects	Demonstrate subtractive vs. additive drawing	Suggested mentor artworks/artists: <ul style="list-style-type: none"> - Caravaggio - Rembrandt - de La Tour 	Process and final critiques of student work
9.4.12.CT.1		Students will be able to naturalistically shade draped fabric, implying underlying structure through shadow.	Examine artists' use of light and shadow via mentor artworks		Project rubrics
9.4.12.TL.1	What role do positive and negative space serve?	The use of strong light and shadow can create drama and depth in a composition.	Demonstrate proper use of various drawing materials and setting up your workspace	Suggested Contemporary Artists (Use of dramatic light): <ul style="list-style-type: none"> - Alanna Airitam - Michael Zigmond 	Teacher feedback
1.5.12p rof.Cr2 a	What is the importance of light in art? How is it used?	Directional lighting can be manipulated to create emphasized tone or mood in a drawing.	Peer and teacher feedback critiques of works in progress	Various art media for mark marking	Exit slips and reflections
1.5.12p rof.Cr3 a:	How do you draw what <i>isn't</i> visible, but part of a composition's structure?	Shading can be created through both additive and subtractive drawing methods.	Assemble a still life that includes draped fabric	Teacher and student modelling of technique	Artist Statements
1.5.12p rof.Re8 a		Create a still life composition from observation using various drawing media		Student samples of expected outcomes at	Portfolio of student works (physical and/or digital)

				various stages of completion	
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Unit #: 3 - Composing Visual Allegory

Enduring Understandings: <ul style="list-style-type: none"> When arranging a composition, it is important to consider the use of space. Humans have a natural desire to seek balance and equilibrium. Object arrangement, cropping the visual field, and compositional placement all play a role in balancing an image. 	Essential Questions: <ul style="list-style-type: none"> How does the design principle balance affect the overall feel of a composition? What is the role of negative space? What is the difference between a thoughtful and thoughtless artistic judgment? Why do artists follow or break from established traditions?
<p align="center">Interdisciplinary Connection</p> <p>NJSLS Literacy NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. Example: Students use visual cues and symbols to determine the central idea or allegorical theme of an image.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
9.4.12.CI.1	What are the “rules” of good composition?	Throughout history, artists have used compositional techniques such as the Rule of Thirds and the Golden Ratio to create engaging and effective images.	Discuss and identify compositional rules such as Rule of Thirds and the Golden Ratio; identify examples of nature and history that show compositional harmony	Suggested mentor artworks/artists: - Goya - Harmen Steenwyck (Vanitas still life)	Process and final critiques of student work
9.4.12.CI.2	What have artists historically done to create harmonious or visually pleasing works of art?	Artists often use symbolism in images to create stories and solicit emotional responses from viewers.	Suggested Socratic seminar discussion: What is the best way to create a good composition?	Various art media for mark marking	Project rubrics
9.4.12.DC.1	Why do balanced compositions appeal to us?	Students will be able to intentionally plan and execute a composition which employs these compositional rules in various media.	Arrange and create a or scene that meets these guidelines	Teacher and student modelling of technique	Teacher feedback
9.4.12.I ML.1	Why is balance a universal principle of design?	Artist statements help to “tell the story” behind the image - are they necessary to understanding a work of art?	Discuss allegory in art and create a scene that tells a story based on its compositional elements	Student samples of expected outcomes at various stages of completion	Exit slips and reflections
1.5.12p rof.Cr1 a					Artist Statements
1.5.12p rof.Pr6 a					Portfolio of student works (physical and/or digital)

<p>1.5.12p rof.Re7 b:</p>	<p>How do artists use visual weight to create meaning?</p> <p>How have symbols been used throughout history in seemingly mundane images?</p> <p>How have still life studies used symbolism and allegory throughout history? Does balance play a role in this? Why or why not?</p>				
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Unit #: 4 - Expressive Portraiture

Enduring Understandings: <ul style="list-style-type: none"> Human proportions fall into certain ratios that are derived from the golden mean. Deviation from these ratios creates uniqueness and makes a person's likeness look as they do in life. As the face moves in space, features stay in proportion, but they can appear to be different due to foreshortening. The way a portrait is visually rendered can provide a window into one's culture, values, interests, etc. 	Essential Questions: <ul style="list-style-type: none"> How do artists create symbolic expression in an image? What do most human faces have in common and how does this make drawing more accurate? How does the face change at three quarters view and profile?
<p align="center">Interdisciplinary Connection</p> <p><u>NJSLS Literacy NJSLSA.W4.</u> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>Example: Students construct reflective artist statements that discuss the thought process behind their works, their attitudes and outlooks, and the purpose leading the creation of the artwork.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
9.4.12.CI.1	How do artists represent themselves and others in art?	Manipulating the proportions of the face can create different overall tone, expression, and characterization in a portrait drawing.	Discuss proportions of the face from different views and how or if they change based on the view	Suggested mentor artworks/artists:	Process and final critiques of student work
1.5.12prof.Cr1a	What is stylistic expression?	The intentional use of color, light, value, and other art elements allows portraits to have stylistic expression.	Research and explore examples of stylized portraits - what messages do these convey? What makes them unique?	- Gustave Courbet - Modigliani - Élisabeth Vigée Le Brun - Frida Kahlo	Project rubrics
1.5.12prof.Cr2c	How do you create a mood, tone, or emotion in an image?	Artistic representations of portraits and self-portraits are representative of personal style and historical context.	Create an expressive portrait or self portrait in the style of another artist	Suggested Contemporary Artists (Expressive portraiture):	Teacher feedback
1.5.12prof.Pr4a	What do portraits reveal to us about a person?	The way a portrait is visually rendered can provide a window into one's culture, values, interests, etc.	Develop, discuss, and reflect on growth of a personal art style	- T.S. Abe - Lui Ferreyra - Elizabeth Catlett - Kehinde Wiley	Exit slips and reflections
1.5.12prof.Re7a					Artist Statements
					Portfolio of student works

				<ul style="list-style-type: none">- Toyin Odutola- Jesse Lane <p>Various art media for mark marking</p> <p>Teacher and student modelling of technique</p> <p>Student samples of expected outcomes at various stages of completion</p>	(physical and/or digital)
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Unit #: 5 - The Dynamic Figure

Enduring Understandings: <ul style="list-style-type: none"> ● Breaking accepted norms often gives rise to new forms of artistic expression. ● The complex human form can be rendered by beginning with simple geometric shapes. ● Emotion, tone, movement, and allegory can all be told through the pose of a figure and the expressive lines used to capture this pose. 	Essential Questions: <ul style="list-style-type: none"> ● Why have various cultures represented the human figure in art since prehistoric times? ● How can the human figure in art be used for self expression? ● How do artists capture motion and action in a static image?
<p style="text-align: center;">Interdisciplinary Connection <u>NJSLS Math G-CO.A</u> Experiment with translations in the plane. Example: Students experiment with how different poses along different three-dimensional planes alters the perspective and proportions of the human body.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
9.4.12.CI.1	What is proportion?	Posing the human figure in three-dimensional space can change the perceived proportions of the body.	Measure how or if proportions of the human body change based on the pose	Suggested mentor artworks/artists:	Process and final critiques of student work
9.4.12.CI.2	What do most human forms have in common?			- Parmagianino	
9.4.12.CI.1	Why is the human body often measured in “heads”?	Dynamic figure drawing captures motion and action in a static image.	Discuss dynamic figure drawing and how it is used in contemporary and historical art	- Modigliani	Project rubrics
9.4.12.DC.1	What aids and underlying structures exist when drawing the human form?	Foreshortening techniques can engage the viewer by extending the figure into different visual planes.	Demonstrate how the body may appear different based on pose, but underlying structure (skeleton, joints, etc) remain the same	- Edgar Degas	Teacher feedback
1.5.12prof.Cr2b	How do artists capture dynamic action in a single image?	When the body is drawn in different poses, the figure may appear to change proportions but the underlying structures (skeleton) remain the same.	Examine figure drawing in action scenes, sports, comic book art, etc.	- Pablo Picasso	Exit slips and reflections
1.5.12prof.Pr5a				Suggested Contemporary Artists (Figure studies/Comic book art):	Artist Statements
1.5.12prof.Re9a	Is facial expression important in a figure			- Fiona Staples	Portfolio of student works (physical and/or digital)
				- Sana Takeda	
				- Jim Lee	
				- Margaret Keane	
				- Francis Newton Souza\	
				- Nicola Verlato	

	drawing? Why or why not?			<p>Various art media for mark marking</p> <p>Teacher and student modelling of technique</p> <p>Student samples of expected outcomes at various stages of completion</p>	
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General Differentiated Instruction Strategies

- Leveled texts
- Chunking texts
- Choice board
- Socratic Seminar
- Tiered Instruction
- Small group instruction
- Guided Reading
- Sentence starters/frames
- Writing scaffolds
- Tangible items/pictures
- Adjust length of assignment

- Repeat, reword directions
- Brain breaks and movement breaks
- Brief and concrete directions
- Checklists for tasks
- Graphic organizers
- Assistive technology (spell check, voice to type)
- Study guides
- Tiered learning stations
- Tiered questioning
- Data-driven student partnerships
- Extra time

Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
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<ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for reports and projects ● Communication system between home and school ● Provide lecture notes/outline 	<ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners 	<ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning 	<ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence ● Visual and verbal reminders ● Graphic organizers
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization
<ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder ● Spell-checker ● Audio-taped books 	<ul style="list-style-type: none"> ● Extended time ● Study guides ● Shortened tests ● Read directions aloud 	<ul style="list-style-type: none"> ● Consistent daily structured routine ● Simple and clear classroom rules ● Frequent feedback 	<ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda ● Note-taking assistance ● Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities

- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the ‘regular’ curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site <http://www.wallwisher.com/wall/elltoolbox>
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>

- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>