ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

Visual and Performing Arts Department

Unified Art

Board of Education

Curriculum Writing Committee
Janelle Finamore

Supervisors
Sarah Foster

BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

The act of experimenting and creating is one that is highly beneficial to all individuals. At the same time, it is one that can be particularly challenging to those possessing great stress or those struggling to express themselves freely. Students with specific learning, emotional, and/or behavioral needs are members of our community who typically enjoy, benefit from, *and* succeed in Visual Arts courses. The structure of this course will be responsive to its learners in order to instruct them appropriately. It will utilize collaborative learning as well as one-to-one mentoring. The intentions behind Unified Art are to provide meaningful and impactful instruction to learners in ways that are adapted, evolved, and differentiated. Unified Art is a rich opportunity for emerging artists to develop a breadth of skills in drawing, painting, sculpting and printing in addition to intrapersonal skills that can be applied far beyond the classroom.

Course Description

Unified Art is an essential and foundational course that is flexible and enriching to support learners with specific needs. The course will prepare and prompt students to experiment, design, solve and create physical and/or non-physical art that is unique to themselves. Considering the variety of skills we individually possess as well as the expanse of materials available in art making, students can expect to utilize varying materials, found objects, techniques, and strategies. Supplies integrated in this course include, but are not limited to, adaptive scissors, drawing boards, larger writing utensils, modeling clay, and pencil grips. Throughout its duration, students will encounter and study historical figures and art-making processes, dissect and discuss completed works, and explore new approaches to their own traditional ideas and processes. Communication, creation, and discussion amongst the classroom community will support and challenge all learners to think, create, and collaborate in a safe, welcoming environment.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
● Teacher-created resources	● Various internet resources ● Artstor ● www.metmuseum.org ● www.moma.org ● https://www.khanacademy.org/ ● https://thevirtualinstructor.com/ ● https://ldaamerica.org/ ● https://artclasscurator.com/

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

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 recognize the relationship amongst their own feelings, actions, and attitude in order to conceptualize their strengths and/or needs to overcome a potential challenge. This may take place at the start of a new task when interpreting what one needs to do or solve.
Example 2: Students connect the content of a composition as well as stylistic choices or techniques to an artist's emotions, feelings, and purpose/intentions.

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: Students express some of their needs or thoughts through a teacher-created, non-verbal communication code of gestures and ASL to go to the restroom, take a break, see the nurse, request assistance from the teacher, etc.
Example 2: Students discuss with their teacher and classmates what stressors they may currently have in addition to personal or academic goals they are striving to achieve.

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: Students explore art and creative techniques from a multitude of places, cultures, and time periods to expand their present knowledge and understanding of "art."
Example 2: Students examine and discuss qualities of diverse art, in addition to its purpose at the time of creation. As a class, they will uncover the significance of these unique works and their methods, also considering their contribution to the world of art today.

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 work in a classroom environment that is supporting, welcoming and safe for all students of cultural, racial, linguistic, and/or neuro-diversity.
Example 2: Students practice and display respect, kindness, open-mindedness, and professionalism in the classroom toward their classmates, mentors, and instructor(s).

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 recognize safety needs of their own and of their peers', and may get the teacher's attention appropriately in order to address an issue.
Example 2: Artists realize there can be significant effects to their actions, words, and decisions and refer to/abide by classroom and school guidelines to assure themselves and their peers a positive, safe, and successful learning experience.

Integration of 21st Century Themes and Skills

NJSLS-CLKS 9.4: Life Literacies and Key Skills	
Creativity and Innovation	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6
Critical Thinking and Problem Solving	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6
Digital Citizenship	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 6
Global and Cultural Awareness	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: n/a
Information and Media Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 6
Technology Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6

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	
9.2.12.C.3: Identify transferable career skills and design alternate career plans.	Students explore numerous art-making techniques, concepts, and media throughout the course to recognize skills and strengths that can be applied after high school in all of their unique lives. In Units 1 and 6, students will assess and reflect on what skills, strengths, and talents they possess—as well as what they have *later* developed throughout the course. Students and their teacher can collaborate in small groups or pairs to identify what career paths exist for those qualities and/or passions.
9.2.12.C.4: Analyze how economic conditions and societal changes influence employment trends and future education.	Students and their instructor will weekly or bi-weekly discuss historic and current events in the world and world of art, to recognize the effect of economic, political, and social change on artists, other working individuals, non-working people, and students like themselves.
9.2.12.C.8: Assess the impact of litigation and court decisions on employment laws and practices.	In Unit 6, students address the relationship between court decisions and places of employment—specifically how laws guide employers, and what that means for them as a future employee, co-worker, or colleague.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Unified Art

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments
Unit 1 - Line	- Line is a primary element of art that is represented in many different ways, (e.g. vertical, horizontal, curvy, zigzag, and diagonal). - How an artist creates and depicts line expresses meaning of its own. - Line is capable of expressing movement and other actions.	2-3+ weeks	Formative · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections Summative · Project rubric · Teacher feedback · Peer critique · Artist statement Common Benchmark Assessments (mid/end of course) · End of course final exam Alternative Assessments (projects, etc when appropriate) · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 2 - Shape and Form	- Shape and form are two different additional elements of art that decipher structural and functional characteristics of 2D and 3D work. - What artists choose to create and include in their compositions involves either geometric, recognizable images and/or those that are unique and "organic." - Art movements that exhibit shape and form include Cubism, Futurism,	3-4+ weeks	Formative · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections Summative · Project rubric · Teacher feedback · Peer critique · Artist statement

	Vorticism, Minimalism, Suprematism, and Bauhaus and Fractal art.		Common Benchmark Assessments (mid/end of course) · End of course final exam
			Alternative Assessments (projects, etc when appropriate) · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 3 - Color and Value	- Color and value make up another two of the seven impactful elements of art; they are different from one another, as value can be added to a pure hue. - Artists can create color by mixing two or more hues. They can create shades and tints by mixing a hue with black or white. - Visual color wheels are utilized to display the relationship between primary, secondary, and tertiary colors, (e.g. how artists can mix and place color or value in their composition).	3-4+ weeks	Formative · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections
			Summative · Project rubric · Teacher feedback · Peer critique · Artist statement
			Common Benchmark Assessments (mid/end of course) · End of course final exam
			Alternative Assessments (projects, etc when appropriate) · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 4 - Texture	- Texture within an artwork can be physical—such as in a 3D product, or implied through the use of supplemental materials like rubbing plates. - Texture is the sixth element of art and is capable of sharing a message from the artist to viewer about a work's meaning or purpose. - Creating texture in or on a piece of art may use a specific and/or tedious process, (e.g. stippling, scumbling, hatching, and cross-hatching). - Texture can interact with the element, value to illustrate and depict shading through one's use of mark-making.	2-3+ weeks	Formative · Teacher and peer feedback · Process critique · Rubric review check-in · Exit slip reflections
			Summative · Project rubric · Teacher feedback · Peer critique · Artist statement
			Common Benchmark Assessments (mid/end of course) · End of course final exam
			Alternative Assessments (projects, etc when appropriate) · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 5 - Space	- In a piece of art, space is characterized as shallow or deep, positive or negative, open or closed, and two or three-dimensional.	2-3+ weeks	Formative · Teacher and peer feedback · Process critique · Rubric review check-in

			· Exit slip reflections
	- Space is the seventh crucial element of art and it provides a reference to the viewer via the positioning and orientation of visual elements. - Perspective is established through an artist's keen attention to space within a work. The development of perspective considers line work, a vanishing point, and three-dimensionality.		Summative · Project rubric · Teacher feedback · Peer critique · Artist statement
			Common Benchmark Assessments (mid/end of course) · End of course final exam
			Alternative Assessments (projects, etc when appropriate) · Written artist reflective statement · Process portfolio · Student interview/presentation of works
Unit 6 - Self-Assessment, Careers and Employment	- We as individuals possess numerous unique qualities, interests, and strengths that can undoubtedly be expanded to create a career path and future employment for oneself. - There exists a broad range of employment opportunities that support creative people and their perspectives, work, ideas, and goals. - Career paths and employment do not look the same for every individual; countless jobs require special training or schooling prior to becoming employed. - As an employee and citizen, we possess rights that protect our health, safety, and well-being in the workplace. Laws put in place by our local and federal government inform both our employer(s) and ourselves of our benefits, legal abilities, and limitations under said law. - Post-secondary education—or tertiary education, may take place after one's completion of high school. This may occur within a two or four-year college or university, vocational-technical school, program for Life Skills, or Adult Education/Continuing Education program.	2-3+ weeks	Formative · Teacher and peer feedback
			Summative · Teacher feedback · Project or task rubric · Peer discussion/critique
			Common Benchmark Assessments (mid/end of course) · End of course final exam
			Alternative Assessments (projects, etc when appropriate) · Process portfolio · Student interview/presentation of works

Robbinsville Public Schools

Unit #: 1 - Line

Enduring Understandings:	Essential Questions:
● Artists utilize and practice sketching as well as real-life observation to plan and accurately create a work. ● Line is a foundational element of art that comes in different forms and is one of the seven most basic ingredients to a composition. ● Keeping and adding to a sketchbook or processfolio helps to increase/track skills and personal progress.	● What different types of line exist aside from one that is straight? ● What is the purpose of creating unique lines in art? ● How can you depict movement, or the lack of, with use of line?

Interdisciplinary Connections

NJSLS Literacy SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Example: Artists are informed of and confer with classmates and teacher about current and historic movements, events, etc. with relation to themselves, their education, future, and even general art making.

NJSLS Literacy SL.9-10.1.B 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: Prior to peer and class critiques, students will be prompted to assign roles amongst each other, in addition to establishing group norms for conducting meaningful and constructive feedback.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof.Cr1a 1.5.12prof.Cr2b 1.5.12prof.Pr4a	How can artists depict movement through illustration? What is the purpose of sketching? Why is observation considered an essential drawing skill?	Create a series of blind contour drawings and analyze both their purpose and process. Create a series of contour line drawings and discuss how they use and improve observational drawing skills. Analyze the multitude of ways that artists have used sketching throughout history. Identify how line can divide or unite a composition, as well as direct viewers' gaze.	Conduct an exploration of artists known for their sketches or use of the primary element, line Students create and use their own personal sketchbooks Small-group, whole-class, and one-on-one discussions and collaborations	Suggested mentor artworks/artists: - Piet Mondrian ("Composition with Red Yellow Blue and Black") - Albrecht Dürer ("Praying Hands") - Leonardo da Vinci ("Portrait	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections Artist Statements

				of a Man in Red Chalk")	
1.5.12prof.Re7a

9.4.12.CI.3

1.5.12prof.Cr2a

9.4.12.CI.1

9.4.12.IML.1 | How do preliminary sketches support an artwork and its end result?

What can line work accomplish for a work's composition? | Understand the benefits of keeping a regular sketchbook to experiment and improve skill work.

Key Terms Include:
  - Line
  - Vertical
  - Horizontal
  - Diagonal
  - Curvy
  - Zigzag
  - Movement | Discuss the importance of sketching to improve skill work

Demonstrate the correct/safe use of traditional and nontraditional drawing media; demonstrate safe ways to experiment with nontraditional use of traditional media

Discuss the importance of setting up one's workspace as well as maintaining a portfolio containing both in-progress and finished works

Model conducting a constructive critique and giving respectful and meaningful peer feedback

Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process | - Katsushika Hokusai ("Fishing by Torchlight in Kai Province")

Suggested Contemporary Artists:
  - Kim Jung Gi
  - David Hockney
  - Anselm Kiefer

Various art media for mark marking

Teacher and student modelling of technique

Student samples of expected outcomes at various stages of completion | Portfolio of student works (physical and/or digital) |

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Unit #: 2 - Shape and Form

Enduring Understandings:	Essential Questions:
● Two-dimensional objects are flat and contain no depth, only length and breadth (distance). ● Three-dimensional objects have length, width and height, and *form*. ● Media such as charcoal and graphite pencil are used to create hard and light shading on a form. ● Shapes can be used to create a pattern.	● What is a geometric shape? ● What is an organic shape? ● What is the *difference* between shape and form? ● How can you tell if something is two-dimensional versus three-dimensional?

Interdisciplinary Connections

NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Example: For a classwide discussion, students will reference teacher-created material, definitions, and reputable internet sources shown by the instructor to recognize the difference between shape and form.

G.CO.D.12 Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.).

Example: Artists will experiment with shape and pattern using a broad range of supplies to create accurate illustrations. They may also develop three-dimensional models (e.g. origami) to depict form.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12a cc.Cr1a 1.5.12a cc.Cr3a 1.5.12p rof.Cr3 a 1.5.12a cc.Re8a	What role might a pattern or one's use of repetition play in the interpretation of an artwork? How does shape differ from form, (and vice-versa?) What purpose might geometric shapes serve in	As foundational elements of art, shape and form are separate from one another in their meanings *and* function. Experiment with both simple and more intricate shading to depict dimension within an object, figure, and/or composition. Manipulate paper to create forms	Conduct an exploration of past and present artists who are known for their integration of shape and/or form Student exploration and discussion of notable historical and contemporary artists who establish or challenge these two elements	Suggested mentor artworks/artists: - Wassily Kandisnky ("Circles in a Circle") - Henri Matisse ("Woman on a High Stool") - Beatrice Wood	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections

1.5.12a cc.Cn1 0a
 	
9.4.12. TL.3
 	
9.4.12. CI.1
	comparison to shapes found in nature?
	
	How could an artist skew viewers' sense of shape and/or form in a composition?
		Build forms using clay or other clay-like materials, experimenting with construction techniques (e.g. coil).
		
		Realistic and naturalistic drawing relies on correct rendering of proportional relationships.
		
		Identify and use a pattern by repeating a single shape, line, or color.
		
		Key Terms Include:
		  - Shape
		  - Form
		  - Pattern
		  - Repetition
		  - Two-dimensional (2D)
		  - Three-dimensional (3D)
		  - Shading
		  - Organic
		  - Geometric
		  - Rotate
		  - Flip
		  - Turn
		  - Cube
		  - Sphere
		  - Pyramid
		  - Cylinder
		  - Sculpture
			Create preliminary drawings and object studies in sketchbooks
			
			Demonstrate the correct/safe use of traditional and nontraditional drawing media; demonstrate safe ways to experiment with nontraditional use of traditional media
			
			Model shape versus form with objects and parts around the classroom and/or school building
			
			Discuss the purpose and structure of one's artist statement
			
			Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process
				- Charles Ethan Porter
				
				Suggested Contemporary Artists:
				  - Beate Kuhn
				  - Ellen Schön
				  - Victor Spinski
				  - Carol Long
				
				Various art media for mark marking
				
				Teacher and student modelling of technique
				
				Student samples of expected outcomes at various stages of completion
					Artist Statements
					
					Portfolio of student works (physical and/or digital)

Unit #: 3 - Color and Value

Enduring Understandings:	Essential Questions:
● Artists may divide colors by temperature, identifying them as warm versus cool colors. ● Colors, or hues, can be labeled as primary, secondary, tertiary, complementary, and/or analogous. ● Light and shadow that is employed in a composition can add contrast, depth, and drama. ● Black or white combined with a color creates *value*. Black mixed with a color makes a shade, while white mixed with a color makes a tint.	● What is value in art? ● What defines a color, or hue? ● How and why do light and shadow often work with symbolism, allegory, and/or mood? ● What role does color and/or value play in the interpretation of an artwork?

Interdisciplinary Connections

NJSLSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Example: Students will encounter several new content-specific terms in this unit, (including: hue, tint, shade, value, analogous, etc.) in which they will need to understand and be able to use correctly when speaking about a work, concept, or idea.

NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Example: Artists participate in a brief, informal discussion with one another after learning proper vocabulary terms in art. Some may have conflicting thoughts about what is considered "color," about use of special terminology, and/or classification of shades versus tints.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12a dv.Cr1a 1.5.12a dv.Cr2c 1.5.12p rof.Pr5 a	What is the correct way to mix paints? How do pure hues differ from tints and shades? How do relationships within the color wheel inform and support	Mix colors appropriately and adequately clean and store your paintbrush. Add color to white to create a tint with tempera or acrylic paint. Add black to a color to make a shade with either paint. Identify and use warm and cool colors, shades, and tints.	Conduct a search for and discussion about artists who have been remembered for successful use of color, or lack of color Conduct and support classwide discussions about both historic and present-day color*ful* and color*less* works of art	Suggested mentor artworks/artists: - Pieter Claesz - Pablo Picasso ("Woman Sitting Near a Window") - Georges Seurat - Henri de Toulouse-Lautrec	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections

1.5.12a cc.Pr6a 1.5.12a dv.Cn11a 9.4.12.CT.1 9.4.12.CI.1	artists' creative decisions? What happens when the direction of a light source is altered? What significance do both color and value hold in the meaning and interpretation of an artwork?	Correctly and safely store wet paint palette(s), projects, paint and other materials. Identify variation amongst a value scale to understand intensities of tints and shades. Create an original artwork using elements of line, color, shape, and/or form. Apply watercolor paint to wet areas for the blending of color (wet-on-wet technique). Layer two or more colors with crayon, oil pastel, or colored pencil. Key Terms Include: - Color - Value - Shade - Tint - Hue - Blending - Complementary - Analogous - Primary - Secondary - Tertiary - Mixing	Create a simple composition using black and white and/or color media to manipulate light and shadow in order to create depth Apply conventions of blended shading to basic three-dimensional geometric forms Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process Model how varying art materials can create impactful color or black and white images and compositions Demonstrate safe and proper use of potentially hazardous materials such as chalk pastels or liquid spray adhesives	("Au Salon de la rue des Moulins") - Nicolas Poussin - Jacob Lawrence Suggested Contemporary Artists: - Jeff Koons - Cy Twombly - Damien Hirst - Laurie Raskin Various art media for mark marking Teacher and student modelling of technique Student samples of expected outcomes at various stages of completion	Artist Statements Portfolio of student works (physical and/or digital)

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Unit #: 4 - Texture

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Enduring Understandings:

Texture can be achieved in art through drawing, painting, sculpting, etc. with the use of differing materials.
Texture is defined by how something feels, or is intended to feel.
Physical objects, tools, and substances and that artists use vary significantly in their own textures, thick or thinness, finish, etc. and can therefore produce valuable, tactile surfaces and experiences.

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Essential Questions:

What are some different types of texture that you have seen and/or felt?
What materials may be used to create and represent texture in an artwork?
When attempting to illustrate the texture of something in real life, what methods or strategies might an artist use?

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Interdisciplinary Connections

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Example: Artists examine and interpret artworks to identify subject matter *and* texture-creating techniques that interests them, looking at a teacher-made digital slideshow, physical supplies and materials, and having a classwide discussion.

NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
Example: In small groups, students look closely at two varying artworks to compare and contrast their use *and* purpose of texture. When prompted to work with the peers around them, artists recognize the need to utilize proper grammar and to speak in full sentences if they are able to.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12a dv.Cr1b 1.5.12a dv.Re7b 1.5.12p rof.Re8 a 1.5.12a cc.Re9a 9.4.12. CT.2	In what other unconventional or non-traditional ways can texture be created and/or implied? How might a viewer relate a work's texture to its forms and shapes? Where might you see *value*, as well as a possible *time* component within the primary element of texture?	Identify texture in renowned artworks and incorporate it in one's own two or three-dimensional work. Students are able to develop texture on a modeling material such as clay. Students create implied texture two-dimensionally with variously weighted pencils and specific mark-making techniques. Texture is often achieved through the layering of media (e.g. paint, oil pastel). This	Student and class discussions of how they have previously utilized texture in art, and how they would like to experiment with texture in a new project Students hypothesize the role of texture in famous artworks from previous centuries (e.g. Jan van Eyck) Practice and apply techniques for the creation of texture on air-dry	Suggested mentor artworks/artists: - Max Ernst ("Nature at Dawn") - Jan van Eyck ("Portrait of a Man in a Red Turban") - Vincent van Gogh ("Café Terrace at Night")	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections Artist Statements

9.4.12.I ML.2
 	
9.4.12. CI.1
	How do artists manipulate their physical movements in mark making to achieve texture?
	
	What additional meaning (social, cultural, political) might the integration of texture accomplish in an artwork?
		media can be partially or wholly removed after, being referred to as the reductive method or technique.
		
		Consider who, what, when, where and why components of an artwork, for it may have additional social, cultural, and/or political significance.
		
		Key Terms Include:
		  - Rubbing
		  - Layering
		  - Medium/Media
		  - Stippling
		  - Scumbling
		  - Hatching
		  - Cross-hatching
		  - Reductive
			clay to make animals, reptiles, birds, or unique creatures
			
			Experiment with found objects and traditional/non-traditional supplies to create three-dimensional texture on a two-dimensional surface
			
			Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process
				- Méret Oppenheim ("Object")
				
				Suggested Contemporary Artists:
				  - Ralph Goings
				  - Mike Kelley
				  - Maya Lin
				  - Chuck Close
				
				Various art media for mark marking
				
				Teacher and student modelling of technique
				
				Student samples of expected outcomes at various stages of completion
					Portfolio of student works (physical and/or digital)

Robbinsville Public Schools

Unit #: 5 - Space

Enduring Understandings:	Essential Questions:
● *Foreground* is the term used to describe the area of a composition which is closest to the viewer. ● *Background* is a term used to describe the area of a composition farthest away from the viewer, behind a primary figure or object. ● Smaller figures and/or objects should be depicted further away and placed in the background of a composition, with larger objects and/or figures closer to viewers in the foreground. ● Artists can create visual illusions and dimensionality through the manipulation of figures, objects, and use of space.	● How would you define space in terms of art making? ● How might this classic element of art *look* when planned and executed in an art piece? ● What other art concepts, themes, or elements might work closely with space to express *it* or the *lack of it* in a work?

Interdisciplinary Connections

HSG-MG.A.1 Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
Example: Artists consider how an image or composition can be altered or abstracted from its original, translating particular figures into recognizable geometric objects or shapes.

NJSLSA.L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
Example: Artists will distinguish the meaning of 'space' in art by reviewing and discussing many unique works that employ space like the strong element of art which it can be. They may address what 'space' is *not* always in art, (e.g. celestial space versus physical, distance-related space).

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12a dv.Cr3a 1.5.12ac c.Pr5a 1.5.12ac c.Re7b 1.5.12a dv.Re9	How does the position of the horizon line change our representation of perspective? What might be the significance of figures' and objects' scale within a composition?	Discuss balance in reference to positive and negative space. Experiment with placement of drawing on the compositional surface (i.e. changes in size, placement, cropping, etc.). Identify parts of a composition: foreground, middle ground, and background.	Conduct an exploration of past and contemporary artists known for their admirable works that utilize space Student discussion of notable historical and contemporary artists defying and/or highlighting space in their compositions	Suggested mentor artworks/artists: - Andrew Wyeth ("Winter") - Maruyama Okyo - John Sloan ("Six O'Clock, Winter")	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections

1.5.12prof.Cn11a 9.4.12.CI.1	How does an artist's planning/use of space lead the viewer's eyes to something(s)? In what ways can artists create or evoke emotion through their use of space in an artwork? What is the role of mathematical precision in art? How can you integrate simple and/or complex shading in a work to establish or eliminate space?	Key Terms Include: - Background - Foreground - Horizon line - Proportion - Scale - Vanishing point	Create preliminary drawings and object studies in sketchbooks Model how various drawing media may be used to create a still life composition Examine the structure of an artist statement and review its purpose to audiences Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process	- Giotto di Bondone ("Last Supper") - Juan Gris ("The Open Window") - Salvador Dalí ("The Disintegration of the Persistence of Memory") Suggested Contemporary Artists: - Tom Wesselmann - Fréderic Trigo Piula - David Hockney - Henrique de França Various art media for mark marking Teacher and student modelling of technique Student samples of expected outcomes at various stages of completion	Artist Statements Portfolio of student works (physical and/or digital)

Unit #: 6 - Self-Assessment, Careers, and Employment

Enduring Understandings:	Essential Questions:
● People individually possess and can share qualities, traits, skills, interests, and/or talents that may be used and enjoyed in their career and adult life. ● State and federal laws are put in place and require certain tasks and processes to become hired, they control and mandate some of the workplace, and protect employees' rights. ● Careers can look drastically different from one another. It is necessary that individuals respect others' passions, values, and goals because they are often able to provide advantageous job opportunities and financial support.	● What many, varying qualities do you believe are valuable and sought out for within workplace environments? ● What role does our government play in one's employment, or lack of? ● What short-term and long-term goals might you have for yourself? What steps are needed for you to achieve this? ● Do you have any present concerns about your goals or future? Who and/or what might be a helpful resource for this?

Interdisciplinary Connections
NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed. Example: Students will explore online and/or printed informational resources independently and as a group to collect information about skills or jobs that interest them. This may include domain-specific vocabulary and other terms or concepts unfamiliar to students. **NJSLSA.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. Example: Artists may apply their own interests and strong skills to potential activities and/or job opportunities found in research, reading, and class discussion. Artists can make connections between said strengths and how they can be integrated into one's life for their career path.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12a dv.Cn1 0a 9.4.12. CI.2 9.4.12. CI.1	What are some rights that belong to you as a working individual? Who might you talk to about employment as well as about issues in the workplace?	Discuss well-known, former and current artists who have/had a career in art *and* in other fields of their interest. Define 'transition' after high school or another educational program, and review what its services include and require. Define and understand Americans with Disabilities Act, as well as Individuals with	Provide full-year instruction that is supportive of all students' self-advocacy, followed by demonstrating access and use of online self-advocacy tools and resources Student and class exploration of online national transition websites, files, programs, etc.	Suggested mentor artworks/artists: - Michelangelo - Alexander Calder - Henri Rousseau - Mark Rothko Digital Resources: - https://www.pare ntcenterhub.org/t	Assignment/task rubrics Teacher feedback Exit slips and reflections

1.5.12a cc.Pr4a
 	
1.5.12p rof.Re7 b
 	
1.5.12a dv.Re7a
 	
9.4.12. DC.7
 	
9.4.12. DC.6
	What steps may be required before you look for and apply to a job?
	
	What is the role of communication, networking, and professionalism (including online settings)?
	
	What are helpful ways that you can save money?
	
	In what ways can individuals' career paths, schedules, and general lives look different from one another?
		Disabilities Education Act. Outline the rights that belong to students who have IEPs.
		
		Examine appropriate digital content (e.g. journal article) for accessibility and validity: Is it perceivable? Operable? Understandable? Robust?
		
		Address potential independent living and/or guardianship.
		
		Key Terms Include:
		  - Economy
		  - Employer/Employee
		  - Income
		  - Guardianship
		  - Legislation
		  - Un/Employment
		  - Transition
			View digitally published clips of neurodiverse students sharing their journeys after considering college for their future and having positive, successful experiences
			
			Small-group or one-on-one peer interviews, discussing short and long-term goals, passions, interests, hobbies, potential career path, etc.
			
			Students plan and create a personal artwork inspired by what they aspire to achieve or be after their educational experience(s)
			
			Build and maintain a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process
			
			One-on-one teacher and student wrap-up conversation about skills, strengths, goals, and beginning to end-of-year comparison of growth
				ransitionadult/#summary
				- Student Bill of Rights (https://www.nj.gov/education/specialed/transition/StudentBillofRights.pdf)
				- New Jersey Special Education Transition Requirements (https://www.nj.gov/education/specialed/transition/regs.pdf)
				- NJDOE Special Education Learning Opportunities https://www.state.nj.us/education/specialed/transition/
				- Public awareness for individuals with intellectual disabilities https://thinkcollege.net/resources/think-college-public-awareness
				- MAPs Future Planning (Making Action Plans, or McGill Action Planning System)
					Portfolio of student works (physical and/or digital)

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				- P.A.T.H. person-centered planning tool - The New Jersey Department of Education Vocational Profile - PACER's parents' checklist for independent living Various art media for mark marking Teacher and student modelling of technique Student samples of expected outcomes at various stages of completion	

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**
- 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	- Extra Response time - Have students verbalize steps - Repeat, clarify or reword directions - Mini-breaks between tasks - Provide a warning for transitions - Reading partners	- Precise step-by-step directions - Short manageable tasks - Brief and concrete directions - Provide immediate feedback - Small group instruction - Emphasize multi-sensory learning	- 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
• Computer/whiteboard • Tape recorder • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback	• 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/