

ROBBINSVILLE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION

Visual and Performing Arts

Drawing I

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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: Art Fundamentals

Semester (2.5 credits)

Grade: 9-12

Drawing I is an essential course for any student wishing to develop their toolbox of basic drawing skills, as well as increase personal expression through creative investigation. With an emphasis on technical skill work and drawing from observation, students will explore how to create the illusion of three-dimensional space on a two-dimensional surface. We will explore this practice together by examining the principles, elements, techniques, and conceptual approaches of drawing while integrating history, theory, and criticism to establish a healthy and productive studio practice.

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

Integration of 21st Century Themes and Skills

Educational Technology

Standards: 8.1.12.D1, 8.1.12.F.1, 8.1.12.E.1

- **8.1.12.A.1 Understand and use technology systems** Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources
 - Example: Students investigate and use technology to develop and maintain a digital portfolio of their artworks, processes, and artist statements and reflections.
- **8.1.12.D.1 Advocate and practice safe, legal, and responsible use of information and technology.** Students will discuss and demonstrate use of copyright, fair use, and/or Creative Commons as it applies to fine art.
 - Example: Students discuss how artists have appropriated from copyrighted works, historical works, and each other, and how others' images may or may not be represented and used in their own personal works.
- **8.1.12.F.1 Plan and manage activities to develop a solution or complete a project.** Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and/or social needs.
 - Example: Students can use both traditional art media and technology to solve a problem and compare and contrast the differences between the two ways of creating art.

Career Ready Practices

Standards: CRP4, CRP6, CRP8, CRP12

CRP4. Communicate clearly and effectively and with reason: Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

Example: Students will critique and be able to receive criticism of their artwork at various phases of art creation. They will be able to argue for or against a point of view and defend their ideas about art-related topics. Students must also be able to explain their artwork to their peers and teacher.

CRP6. Demonstrate creativity and innovation: Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

Example: Students will be presented with a variety of concepts and media; they will then be expected to create a unique work of art that properly uses these concepts. While working inside a set of parameters, students are expected to seek new ways of handling media and different ways to solve visual or design problems. Students are encouraged to gather ideas from historic and cultural inspiration and apply those ideas in new ways.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them: Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

Example: Students will discuss and plan out ways to solve a problem in the way that artists have for centuries: through sketches and studies. By sketching or creating mock-ups of their work, students can assess the best ways to solve a problem and try out multiple solutions before committing to a finished work of art.

CRP12. Work productively in teams while using cultural global competence: Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural differences to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Example: Students will discuss and explore art from many different cultures and eras. This comparison almost always leads to discussions of cultural practices and ways to positively interact with people who see the world through a different cultural context. In addition, art is not always a singular, lone practice. Students often are asked to work in groups and to give and take constructive criticism from peers.

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.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Drawing I

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments			
			Formative	Summative	Common Benchmark Assessments (mid-course and end of course only)	Alternative Assessments (projects, etc. when appropriate)
Unit 1 - Line	<p>Artists use sketching as a way to practice and develop skills.</p> <p>Different sketch and drawing techniques create preliminary plans and underlying maps for completed works.</p> <p>Drawing skills are sometimes best developed through intentional observation.</p>	2-3+ Weeks	<p>Teacher and peer feedback</p> <p>Process critique</p> <p>Rubric review check-in</p> <p>Exit slip reflections</p>	<p>Project rubric</p> <p>Teacher feedback</p> <p>Peer critique</p> <p>Artist statement</p>	Semester-based course final exam	<p>Written artist reflective statement</p> <p>Process portfolio</p>
Unit 2 - Balance and Organization	<p>Composing images, both in life and through art, relies on compositional balance.</p> <p>Throughout history, still life arrangements are often more than what meets the eye.</p> <p>Cropping the visual field when drawing can make for dynamic compositions.</p>	2-3+ Weeks	<p>Teacher and peer feedback</p> <p>Process critique</p> <p>Rubric review check-in</p> <p>Exit slip</p>	<p>Project rubric</p> <p>Teacher feedback</p> <p>Peer critique</p> <p>Artist statement</p>	Semester-based course final exam	<p>Written artist reflective statement</p> <p>Process portfolio</p>

			reflections			
Unit 3 - Light and Shadow	<p>Light and shadow have a direct relationship - manipulating light causes changes in core and cast shadows.</p> <p>Light sources can be manipulated to create different tones from the same drawing, such as drama, flatness, emphasis, etc.</p>	3-4+ Weeks	<p>Teacher and peer feedback</p> <p>Process critique</p> <p>Rubric review check-in</p> <p>Exit slip reflections</p>	<p>Project rubric</p> <p>Teacher feedback</p> <p>Peer critique</p> <p>Artist statement</p> <p>Light/Shadow Quiz</p>	Semester-based course final exam	<p>Written artist reflective statement</p> <p>Process portfolio</p>
Unit 4 - Linear Perspective	<p>The way objects are perceived and drawn changes based upon the placement of the artist's viewpoint.</p> <p>Accurate perspective relies on set principles, but these principles can be manipulated.</p> <p>Perspective rules the way we perceive the world; therefore using the principles of perspective assists with realistic drawings of the world around us.</p>	2-3+ Weeks	<p>Teacher and peer feedback</p> <p>Process critique</p> <p>Rubric review check-in</p> <p>Exit slip reflections</p>	<p>Project rubric</p> <p>Teacher feedback</p> <p>Peer critique</p> <p>Artist statement</p> <p>Orthogonal line and vanishing point measurements</p>	Semester-based course final exam	<p>Written artist reflective statement</p> <p>Process portfolio</p>

<p>Unit 5 - Basic Proportions of the Figure</p>	<p>The human figure is represented throughout art in various ways.</p> <p>There are several common proportional relationships within the human body.</p> <p>Changing one or more of these proportions creates an impact on the tone, expression, or characterization of the figure.</p>	<p>2-3+ Weeks</p>	<p>Teacher and peer feedback</p> <p>Process critique</p> <p>Rubric review check-in</p> <p>Exit slip reflections</p>	<p>Project rubric</p> <p>Teacher feedback</p> <p>Peer critique</p> <p>Artist statement</p>	<p>Semester-based course final exam</p>	<p>Written artist reflective statement</p> <p>Process portfolio</p>
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Robbinsville Public Schools

Unit #: 1 - Line

<p>Enduring Understandings:</p> <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 	<p>Essential Questions:</p> <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?
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Interdisciplinary Connection

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: 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
1.1.12. D.2	How can movement be quickly captured through drawing?	Create a series of blind contour drawings and analyze their purpose	Conduct an exploration of artists known for their sketches	Suggested mentor artworks/artists: - Leonardo Da Vinci - Michelangelo Buonarotti - Albrecht Dürer - Peter Paul Reubens - Edgar Degas - Katsushika Hokusai Suggested Contemporary Artists (Sketches/Drawings): - Allison Kunath - Ian Sklarsky - April Coppini	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections Artist Statements Portfolio of student works (physical and/or digital)
1.3.12. D.5	Why do artists sketch?	Create a series of contour line drawings and discuss how they use and improve observational drawing skills	Socratic seminar discussions		
1.4.12. A.2	Why is observation considered an essential drawing skill?	Create a series of gesture drawings and discuss how to quickly capture scenes and motion	Discuss the importance of sketching to improve skill work		
1.4.12. B.2	How to preliminary or underlying sketches guide the creation of completed artworks?	Analyze various ways artists have used sketching throughout history	Create personal student sketchbooks		
VA:Cr1 .1			Demonstrate the correct/safe use of traditional and nontraditional drawing media; demonstrate safe ways to experiment with nontraditional use of traditional media		
VA:Cr2 .1		Understand the benefits of keeping a regular sketchbook to experiment and improve skill work			
VA:Cr2 .2			Discuss the importance of setting		

			<p>up your workspace and maintaining a portfolio of both in-progress and finished works</p> <p>Model conducting a constructive critique and giving respectful peer feedback</p>	<p>- Kim Jung Gi</p> <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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Unit #: 2 - Balance and Organization

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Complex forms are made up of more simple geometric shapes. • 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. 	<p>Essential Questions:</p> <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?
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Interdisciplinary Connection

NJSLS Math G-CO.A.5: 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

Example: Students use simple shapes to draw complex forms from various perspectives, taking into account how the initial shape is transformed and/or skewed when viewed from a different perspective or position.

NJSLS Literacy NJLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12. D.1	Why do balanced compositions appeal to us?	Examine visual weight through asymmetrical, symmetrical, and radial balance and analyze how balance vs. imbalance changes the overall feel of a composition	Conduct an exploration of artists known for their still life compositions	Suggested mentor artworks/artists: - Paul Cézanne - Henri Matisse - Pieter Claesz - Charles Ethan Porter - Juan Sánchez Cotán	Process and final critiques of student work
1.3.12. D.2	Why is balance a universal principle of design?		Student exploration and discussion of notable historical and contemporary artists who manipulate balance in their compositions		Project rubrics
1.4.12. A.3	How do artists use visual weight to create meaning?	Arrange several objects to create a physically and visually balanced still life	Create preliminary drawings and object studies in sketchbooks	Suggested Contemporary Artists	Teacher feedback
1.4.12. B.1	How do artists use visual weight to create meaning?	Discuss balance through the lens of both positive and negative space			Exit slips and reflections
VA:Cn					Artist Statements

<p>10.1 VA:Cr2 .3 VA:PR 4.1 VA:re8. 1 VA:Re 9.1</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>	<p>Apply prior sketching techniques to create several studies of objects from different perspectives; how does this change the compositional balance?</p> <p>Experiment with placement of drawing on the compositional surface (i.e. changes in size, placement, cropping, etc.)</p> <p>Create a still life composition from observation using various drawing media</p>	<p>Demonstrate the correct/safe use of traditional and nontraditional drawing media; demonstrate safe ways to experiment with nontraditional use of traditional media</p> <p>Model how various drawing media may be used to create a still life composition</p> <p>Discuss the structure and purpose of writing an artist statement</p>	<p>(Still Life):</p> <ul style="list-style-type: none"> - Giorgio Morandi - Ori Gersht - Rebecca Scott <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>	<p>Portfolio of student works (physical and/or digital)</p>
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Robbinsville Public Schools

Unit #: 3 - Light and Shadow

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Directional light results in various shadows on and cast from an object. • Light and shadow can create contrast, depth, and drama in an image. • Changing the direction of a light source can skew or distort images, or create optical illusions. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • What is the relationship between light and shadow? • 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?
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Interdisciplinary Connection

NJSLS Math G-CO.A.5: 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

Example: Students use simple shapes to draw complex forms from various perspectives, taking into account how the initial shape is transformed and/or skewed when viewed from a different perspective or position.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12. D.1	What occurs when you change the direction of a light source?	Discuss the different parts of a shadow on an object with directional lighting and model how to represent these visually through drawing	Students create a grayscale of several values while experimenting with different weights of drawing pencils	Suggested mentor artworks/artists: - Caravaggio - Rembrandt - Claude Monet	Process and final critiques of student work
1.4.12. A.1	What is the importance of the symbolic representation of light across different time periods? Across different cultures?	Apply conventions of directional shading to basic geometric forms	Apply conventions of blended shading to basic three-dimensional geometric forms	Suggested Contemporary Artists (Light and Shadow): - Ester Roi - Kumi Yamashida - S L Haldankar (“Glow of Hope”)	Project rubrics Teacher feedback
1.4.12. B.3	How can you apply the conventions of shading simple forms to more complex arrangements?	Key Terms Include: - core shadow - cast shadow - midtones - highlight - reflected light - light source	Students create a monochromatic value scale to match color value to gray tones		Exit slips and reflections
VA:Pr5 .1	What happens when a		Create a simple composition using black and white and/or color media to manipulate light and shadow in order to create depth	Various art media for mark marking	Artist Statements Portfolio of student works (physical and/or digital)

	<p>cast shadow is cast on another object?</p> <p>How can technological innovations manipulate light, both physically and digitally?</p>		<p>Collect, maintain, and build a portfolio (physical and/or digital) to document personal skill growth, development of personal style, and reflection of process</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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Robbinsville Public Schools

Unit #: 4 - Linear Perspective

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Linear perspective creates depth in visual artworks. • Underlying structures in art can be found via analysis and inference. • There are different types of perspective drawing, each with its own set of guidelines. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How can three-dimensional depth be represented on a two-dimensional surface? • What are the similarities and differences between one- and two-point perspective drawing? • Was linear perspective invented? Why or why not?
<p>Interdisciplinary Connection</p> <p><u>NJSLS History 6.2.12D.2.d:</u> Analyze the impact of new intellectual, philosophical, and scientific ideas on how humans viewed themselves and how they viewed their physical and spiritual worlds.</p> <p>Example: Students discuss the contributions of Italian Renaissance architect Filippo Brunelleschi and how the development of documented linear perspective rules and techniques impacted the arts.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.2.12. A.1	How does the position of the horizon line change our representation of perspective?	Students are able to render simple shapes in one- and two- point perspective using a horizon line, vanishing point, and orthogonal lines.	Perspective box and shape study with placement above, on, and below the horizon line	Leon Battista Alberti “Della Pittura” primary source	Process and final critiques of student work
1.3.12. D.3			View examples of perspective through live observation and photographic representation	Suggested mentor artworks/artists:	Project rubrics
1.4.12. B.3	What is the role of mathematical precision in art?	One point perspective is used when the face of an object faces the viewer.	Socratic seminar discussion of if perspective was something that was “invented”	- Filippo Brunelleschi	Teacher feedback
VA:Cr1 .2	What did art look like before the formal principles of perspective were widely used?	Two point perspective is used when the edge or corner of an object faces the viewer.	Student discussions of perspective rendering, different possible types of perspective, and what happens when you bend the rules of linear perspective	- Masaccio	Exit slips and reflections
VA:Re 7.2	What types of perspective are there?	Exploration of aerial and elliptical perspective		- Raphael (“School of Athens”)	Artist Statements
		Problem solving how to draw more complex forms in perspective		- Vincent Van Gogh (“Bedroom in Arles”)	Portfolio of student works (physical and/or digital)
				Suggested Contemporary Artists	

	<p>What happens when you change the “rules” of perspective drawing?</p>			<p>(Perspective and cityscapes):</p> <ul style="list-style-type: none">- Paul Heaston- Irakli Bugiani- Sean Flood- Antonio López García- Lindsey Kustus <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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Robbinsville Public Schools

Unit #: 5 - Basic Proportions of the Figure

<p>Enduring Understandings:</p> <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. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● Why have various cultures emphasized the human figure in art since prehistoric times? ● How can the human figure in art be used for self expression? ● Does abstracted art still use the conventions of proportion?
<p>Interdisciplinary Connection</p> <p><u>NJSLS Math N-Q.A.2</u> Define appropriate quantities for the purposes of descriptive modelling. Example: Students measure proportional relationships of the figure and create, test, and prove “rules” for describing these relationships.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.2.12.A.2 1.3.12.D.4 1.4.12.A.4 VA:Cn 11.1 VA:Cr3 .1 VA:Pr6 .1 VA:Re 7.1	How has the representation of the human figure changed in art over time? How is the figure represented across different cultures? What are common themes? What role does proportion play in rendering the human form in drawing? Is it ever ok to not use the rules of proportion?	Explore and measure different proportions of the human figure (body, face, etc) Realistic and naturalistic drawing relies on correct rendering of proportional relationships Students create several sketch studies of the human figure in proportion Students examine how purposeful changes in proportion change the mood, tone, or characterization of the human figure	Students hypothesize different proportional relationships to test and prove “rules” of figure proportions Exploration of how stylized figures throughout history use conventions of proportion Students create several figure studies from live models using previous skills and applying the conventions of proportion	Leonardo da Vinci “Vitruvian Man” Suggested mentor artworks/artists: - Prehistoric figures - Ancient Egyptian figures - Michaelangelo Buonarrotti - Parmagianino - Modigliani - Edgar Degas - Pablo Picasso Suggested Contemporary Artists (Figure studies/Comic)	Process and final critiques of student work Project rubrics Teacher feedback Exit slips and reflections Artist Statements Portfolio of student works (physical and/or digital)

	<p>How do artists use the human figure to evoke emotional responses from viewers?</p> <p>Why do artists draw nudes?</p>			<p>book art):</p> <ul style="list-style-type: none"> - Fiona Staples - Sana Takeda - Jim Lee - Margaret Keane - Francis Newton Souza <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

<ul style="list-style-type: none"> ● 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 	<ul style="list-style-type: none"> ● 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
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Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
<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 embedded 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>
- Paccar -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/>