

ROBBINSVILLE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION

Visual and Performing Arts

Drawing II

Board of Education

Ms. Jane Luciano, President
Mr. Scott Veisz, Vice President
Ms. Shaina Ciacco
Mrs. Sharon DeVito
Mr. Vito Galluccio
Mr. Craig Heilman
Ms. Lisa Temple
Mr. Richard Young
Dr. Kathie Foster, Superintendent
Dr. Kimberly Tew, Assistant Superintendent

Curriculum Writing Committee

Sarah Foster

Supervisors

Dr. Kim Tew

BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

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

Course Description

Course Prerequisite: Drawing I

Semester (2.5 credits)

Grade: 9-12

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

Core and Supplemental Instructional Materials

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

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 II

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments			
			Formative	Summative	Common Benchmark Assessments (mid-course and end of course <u>only</u>)	Alternative Assessments (projects, etc. when appropriate)
Unit 1 - Line and Value	<p>The art element line can be used in different ways to create the effect of value.</p> <p>The use of different line qualities can render forms to appear three-dimensional.</p> <p>Drawn objects can be shaded without blending different tones of gray.</p>	1-2+ 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 - Depth and Dimension	<p>Shading organic forms still follows the general principles of shading geometric forms.</p> <p>Light and shadow have a direct relationship - manipulating light causes changes in core and cast shadows.</p> <p>Achieving value can be accomplished using both additive and subtractive drawing methods.</p>	4-5+ 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>

<p>Unit 3 - Composing Visual Allegory</p>	<p>Artists have used general principles of composition throughout history.</p> <p>The use of visual symbols can create a story in a single image.</p> <p>Allegorical art solicits emotional reactions from a viewer.</p>	<p>3-4+ 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>Light/Shadow Quiz</p>	<p>Semester-based course final exam</p>	<p>Written artist reflective statement</p> <p>Process portfolio</p>
<p>Unit 4 - Expressive Portraiture</p>	<p>Portrait drawing follows or intentionally bends conventional proportional relationships of the face.</p> <p>Manipulating traditional proportions can cause an intentional change in tone, expression, or characterization of a portrait.</p> <p>Artists have captured and represented expression through stylistic changes throughout history.</p>	<p>3-4+ 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>Orthogonal line and vanishing point measurements</p>	<p>Semester-based course final exam</p>	<p>Written artist reflective statement</p> <p>Process portfolio</p>
<p>Unit 5 - The Dynamic Figure</p>	<p>The human body can be posed in interesting and expressive ways to tell a story, create emphasis, or symbolically represent characterization.</p> <p>Because the human figure is three-dimensional, different rules of perspective and proportion can apply based on the body's positioning in relationship to the artist/viewer.</p> <p>Action can be captured in a figure drawing through dynamic pose.</p>	<p>3-4+ 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>

Robbinsville Public Schools

Unit #: 1 - Line and Value

<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?
<p>Interdisciplinary Connection</p> <p><u>NJSLS Literacy SL.9-10.1.B</u> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed. Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.</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 1.4.12.B.1 VA:Cn 10.1 VA:Cr1 .2	How can depth be created using line? Why do artists sketch? Why is observation considered an essential drawing skill? How to preliminary or underlying sketches guide the creation of completed artworks?	Students will be able to create the illusion of depth through the process of hatching, cross hatching, and stippling Weight and quantity of line can be varied to represent different tonal values Line techniques can be manipulated to create the illusion of three-dimensions on a flat surface without using soft blending techniques.	Socratic seminar discussions Discuss the importance of sketching to improve skill work Create personal student sketchbooks 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 your workspace and maintaining a portfolio of both in-progress and finished works	Various art media for mark marking Teacher and student modelling of technique Student samples of expected outcomes at various stages of completion	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)

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

Robbinsville Public Schools

Unit #: 2 - Depth and Dimension

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Complex forms are made up of more simple geometric shapes. ● Light and shadow can create contrast, depth, and drama in an image. ● Humans have a natural desire to seek balance and equilibrium. ● Object arrangement, cropping the visual field, and compositional placement all play a role in balancing an image. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What are light and shadow used in art? ● How can light and shadow be manipulated to create symbolism, allegory, and/or mood? ● How is value used similarly in both grayscale and color? How is it used differently?
<p>Interdisciplinary Connection</p> <p>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</p> <p>Example: Students use their knowledge of how geometric forms are created from several different perspectives and apply this to more complex organic forms.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12. D.2	How do you construct an arrangement of objects for an engaging composition?	Conventions of shading geometric forms can be applied to more complex, organic objects	Demonstrate subtractive vs. additive drawing	Suggested mentor artworks/artists: - Caravaggio - Rembrandt - de La Tour	Process and final critiques of student work
1.3.12. D.2		Students will be able to naturalistically shade draped fabric, implying underlying structure through shadow.	Examine artists' use of light and shadow via mentor artworks		Project rubrics
1.4.12. A.1	What role do positive and negative space serve?	The use of strong light and shadow can create drama and depth in a composition.	Demonstrate proper use of various drawing materials and setting up your workspace	Suggested Contemporary Artists (Use of dramatic light): - Alanna Airitam - Michael Zigmund	Teacher feedback
1.4.12. B.2	What is the importance of light in art? How is it used?	Directional lighting can be manipulated to create emphasized tone or mood in a drawing.	Peer and teacher feedback critiques of works in progress	Various art media for mark marking	Exit slips and reflections
VA:Cr2 .1		Shading can be created through both additive and subtractive drawing methods.	Assemble a still life that includes draped fabric	Teacher and student modelling of technique	Artist Statements
VA:Cr3 .1	How do you draw what <i>isn't</i> visible, but part of a composition's structure?			Student samples of expected outcomes at various stages of	Portfolio of student works (physical and/or digital)
VA:Re 8.1					

				completion	
--	--	--	--	------------	--

Robbinsville Public Schools

Unit #: 3 - Composing Visual Allegory

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● When arranging a composition, it is important to consider the use of space. ● Humans have a natural desire to seek balance and equilibrium. ● Object arrangement, cropping the visual field, and compositional placement all play a role in balancing an image. 	<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?
--	--

Interdisciplinary Connection

NJSLS Literacy NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
 Example: Students use visual cues and symbols to determine the central idea or allegorical theme of an image.

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.1.12. D.1 1.3.12. D.4 1.4.12. A.2 VA:Cr1 1.1 VA:Pr6 .1 VA:Re 7.2 How do artists use visual weight to create	<p>Throughout history, artists have used compositional techniques such as the Rule of Thirds and the Golden Ratio to create engaging and effective images.</p> <p>Artists often use symbolism in images to create stories and solicit emotional responses from viewers.</p> <p>Students will be able to intentionally plan and execute a composition which employs these compositional rules in various media.</p> <p>Artist statements help to “tell the story” behind the image - are they necessary to understanding a work of art?</p>	<p>Discuss and identify compositional rules such as Rule of Thirds and the Golden Ratio; identify examples of nature and history that show compositional harmony</p> <p>Suggested Socratic seminar discussion: What is the best way to create a good composition?</p> <p>Arrange and create a or scene that meets these guidelines</p> <p>Discuss allegory in art and create a scene that tells a story based on its compositional elements</p>	<p>Suggested mentor artworks/artists:</p> <ul style="list-style-type: none"> - Goya - Harmen Steenwyck (Vanitas still life) <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>Process and final critiques of student work</p> <p>Project rubrics</p> <p>Teacher feedback</p> <p>Exit slips and reflections</p> <p>Artist Statements</p> <p>Portfolio of student works (physical and/or digital)</p>

<p>meaning?</p> <p>How have symbols been used throughout history in seemingly mundane images?</p> <p>How have still life studies used symbolism and allegory throughout history? Does balance play a role in this? Why or why not?</p>				
--	--	--	--	--

Robbinsville Public Schools

Unit #: 4 - Expressive Portraiture

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

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.2.12. A.1	How do artists represent themselves and others in art?	Manipulating the proportions of the face can create different overall tone, expression, and characterization in a portrait drawing.	Discuss proportions of the face from different views and how or if they change based on the view	Suggested mentor artworks/artists: - Gustave Courbet - Modigliani	Process and final critiques of student work
1.3.12. D.1	What is stylistic expression?	The intentional use of color, light, value, and other art elements allows portraits to have stylistic expression.	Research and explore examples of stylized portraits - what messages do these convey? What makes them unique?	- Élisabeth Vigée Le Brun - Frida Kahlo	Project rubrics Teacher feedback
1.3.12. D.5	How do you create a mood, tone, or emotion in an image?	Artistic representations of portraits and self-portraits are representative of personal style and historical context.	Create an expressive portrait or self portrait in the style of another artist	Suggested Contemporary Artists (Expressive portraiture):	Exit slips and reflections
1.4.12. A.4	What do portraits reveal to us about a person?	The way a portrait is visually rendered can provide a window into one's culture, values,	Develop, discuss, and reflect on growth of a personal art style	- T.S. Abe - Lui Ferreyra - Elizabeth Catlett	Artist Statements Portfolio of student works
VA:Cr1 .1					
VA:Cr2 .3					

<p>VA:Pr4 .1</p> <p>VA:Re 7.1</p>		<p>interests, etc.</p>		<ul style="list-style-type: none"> - Kehinde Wiley - Toyin Oduola - Jesse Lane <p>Various art media for mark marking</p> <p>Teacher and student modelling of technique</p> <p>Student samples of expected outcomes at various stages of completion</p>	<p>(physical and/or digital)</p>
---	--	------------------------	--	---	----------------------------------

Robbinsville Public Schools

Unit #: 5 - The Dynamic 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 represented the human figure in art since prehistoric times? ● How can the human figure in art be used for self expression? ● How do artists capture motion and action in a static image?
---	--

Interdisciplinary Connection

NJSLS Math G-CO.A Experiment with translations in the plane.

Example: Students experiment with how different poses along different three-dimensional planes alters the perspective and proportions of the human body.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12.D.3	What is proportion?	<p>Posing the human figure in three-dimensional space can change the perceived proportions of the body.</p> <p>Dynamic figure drawing captures motion and action in a static image.</p> <p>Foreshortening techniques can engage the viewer by extending the figure into different visual planes.</p> <p>When the body is drawn in different poses, the figure may appear to change proportions but the underlying structures (skeleton) remain the same.</p>	<p>Measure how or if proportions of the human body change based on the pose</p> <p>Discuss dynamic figure drawing and how it is used in contemporary and historical art</p> <p>Demonstrate how the body may appear different based on pose, but underlying structure (skeleton, joints, etc) remain the same</p> <p>Examine figure drawing in action scenes, sports, comic book art, etc.</p>	<p>Suggested mentor artworks/artists:</p> <ul style="list-style-type: none"> - Parmagianino - Modigliani - Edgar Degas - Pablo Picasso <p>Suggested Contemporary Artists (Figure studies/Comic book art):</p> <ul style="list-style-type: none"> - Fiona Staples - Sana Takeda - Jim Lee - Margaret Keane - Francis Newton Souza\ - Nicola Verlato <p>Various art media for</p>	<p>Process and final critiques of student work</p> <p>Project rubrics</p> <p>Teacher feedback</p> <p>Exit slips and reflections</p> <p>Artist Statements</p> <p>Portfolio of student works (physical and/or digital)</p>
1.4.12.A.3	What do most human forms have in common?				
1.4.12.B.3	Why is the human body often measured in “heads”?				
VA:Cr2.2	What aids and underlying structures exist when drawing the human form?				
VA:Pr5.1	How do artists capture dynamic action in a single image?				
VA:Re 9.1	Is facial expression important in a figure				

	drawing? Why or why not?			mark marking Teacher and student modelling of technique Student samples of expected outcomes at various stages of completion	
--	--------------------------	--	--	--	--

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
---	---

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/>