



ELMWOOD PARK PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

CARTOONING

Grade(s) 11 & 12

Prerequisite(s): Art 1, Teacher Recommendation

2.5 credits

ABSTRACT

In this course, students will explore cartooning as an art form and career path stressing the development of artistic expression using traditional techniques and digital technology. The influence of cartooning throughout history and across cultures is explored. Students begin by learning about composition and how a viewer's emotions can be manipulated using the Elements and Principles of Design. They learn the correct proportions to draw the human head, and how to distort those proportions in order to draw a caricature. Emphasis is placed on linear perspective and other methods of creating depth in artwork. Students learn how to letter artwork properly and how to present their art work upon completion. Basic ideas regarding panel composition, color theory, and panel/page layout are explored, along with various animation techniques. Discussion of aesthetics and critiquing help students demonstrate and apply learned understandings.

UNIT #: <i>Unit Title</i>	Unit 1: <i>Elements & Principles</i>	Unit 2: <i>Drawing the Human Head & the Body</i>	Unit 3: <i>Color Theory & Lettering</i>
Number of Days	14 days	14 days	14 days
STAGE 1: DESIRED RESULTS <i>What will students understand as a result of the unit? What are the BIG ideas?</i>			
ESTABLISHED GOALS: (NJSLS)	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b 1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b 1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b 1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b

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	1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts 1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-dc 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b	1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts 1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-c 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b	1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts 1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-c 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b
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	9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3	9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3	9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3
ENDURING UNDERSTANDINGS: <i>(Students will understand that . . .</i>	<ul style="list-style-type: none"> • How an artist's ability to choose subject matter, symbols and ideas as a basis for personal expression enhances the visual communication of ideas. • Recognition of the visual arts as a basic aspect of history and human experience can play a significant role in creative expression. • Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • The best way to improve one's technique is through practice. • An understanding of various cartooning and animation techniques, combined with an understanding of the Elements and Principles of 	<ul style="list-style-type: none"> • How an artist's ability to choose subject matter, symbols and ideas as a basis for personal expression enhances the visual communication of ideas. • Recognition of the visual arts as a basic aspect of history and human experience can play a significant role in creative expression. • Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • The best way to improve one's technique is through practice. • An understanding of various cartooning and animation techniques, combined with an understanding of the 	<ul style="list-style-type: none"> • How an artist's ability to choose subject matter, symbols and ideas as a basis for personal expression enhances the visual communication of ideas. • Recognition of the visual arts as a basic aspect of history and human experience can play a significant role in creative expression. • Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • The best way to improve one's technique is through practice. • An understanding of various cartooning and animation techniques, combined with an understanding of the Elements and Principles of Design, can allow the artist to direct the viewer's gaze,

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	<p>Design, can allow the artist to direct the viewer's gaze, manipulate the audience's emotions, and convey intellectual or thematic meaning.</p> <ul style="list-style-type: none"> Recognizing how the arts relate to all aspects of learning in relation to the practical characteristics of daily life enhances the ability to make connections and solve problems. 	<p>Elements and Principles of Design, can allow the artist to direct the viewer's gaze, manipulate the audience's emotions, and convey intellectual or thematic meaning.</p> <ul style="list-style-type: none"> Recognizing how the arts relate to all aspects of learning in relation to the practical characteristics of daily life enhances the ability to make connections and solve problems. 	<p>manipulate the audience's emotions, and convey intellectual or thematic meaning.</p> <ul style="list-style-type: none"> Recognizing how the arts relate to all aspects of learning in relation to the practical characteristics of daily life enhances the ability to make connections and solve problems.
<p>ESSENTIAL QUESTIONS: <i>(What provocative questions will foster inquiry, understanding, and transfer of learning?)</i></p>	<ul style="list-style-type: none"> How do cartoonists and animation artists incorporate the elements and principles of design to express meaning? How can the elements and principles be used to improve one's artwork? 	<ul style="list-style-type: none"> How do cartoonists distort facial and body features in order to create a likeness of a famous person? How can caricature be used as an intellectual or psychological "weapon"? How can caricatures tell stories without words? 	<ul style="list-style-type: none"> How does the lettering in cartooning and animation art contribute to its overall appearance and impact? Why can lettering be almost viewed as another art element in cartooning and animation art? Why learn more about color? How can color contribute to mood in a work of art? What effects do various colors have on people?

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STAGE 2: ASSESSMENT EVIDENCE

What evidence will be collected to determine whether or not the understandings have been developed, the knowledge and skills attained, and the State Standards met? [Anchor the work in performance tasks that involve application, supplemented as needed by prompted work, quizzes, observations, etc.]

PERFORMANCE TASKS:

(Through what authentic performance tasks will students demonstrate the desired understandings?)

(By what criteria will performances of understanding be judged?)

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| <ul style="list-style-type: none"> ● Create drawings or other artwork using the elements and principles of design. ● Critique selected comic strip panels using elements and principles of design vocabulary. ● Utilize abstract elements and principles, devoid of recognizable subject matter, to convey the meaning of various sensory or emotional terms. ● Find, cut, and paste examples of the elements of art into a sketchbook for reference. ● Write several sentences explaining what element or principle is being illustrated. ● Use collage technique to make a poster illustrating one or more of the principles of art. | <ul style="list-style-type: none"> ● Learn the basic proportions of the face, head and body. ● Draw the human head and body from various challenging angles (frontally, in profile, and in three-quarter view). ● Create artwork using the correct facial and body proportions. ● Distort the correct facial and body proportions in order to draw a caricature of a famous person. ● Students 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 | <ul style="list-style-type: none"> ● Recognize lettering conventions, such as: <ul style="list-style-type: none"> ○ all caps or upper/lower ○ type set vs. hand drawn ○ lettering styles and fonts ○ roman vs. italic ○ display and title lettering ○ bold and light combinations ○ italics for urgency or emphasis ○ sound effects lettering ● Utilize t-squares and rulers to letter their comic strips. ● Make artwork using the above-listed conventions. ● Identify the various types of balloons, such as: <ul style="list-style-type: none"> ○ speech balloons ○ thought balloons |
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		<p>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.</p>	<ul style="list-style-type: none"> ○ balloons with pointed edges signifying excitement ○ dotted-line balloons for whispering ○ joined balloons ● From a comic strip with the lettering removed, invent their own dialogue for the strip and draw lettering using the correct lettering techniques. ● Fill a sketchbook with examples of sound effects lettering, and other various lettering techniques. ● Identify and define various terms relating to color theory, such as: <ul style="list-style-type: none"> ○ color wheel ○ warm vs. cool colors ○ receding and advancing colors ○ complementary colors ○ analogous colors ○ primary colors ○ secondary colors ○ tertiary/intermediate colors
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			<ul style="list-style-type: none"> • Apply the above terms/techniques to original artwork. • Make a full color wheel showing the primaries, secondaries, and tertiaries and their positions relative to one another. • Create a composition that shows depth by simply using advancing and receding colors. • Make a series of complementary color studies, showing what happens when complementary colors are mixed equally and what happens when there is more of one color or the other.
OTHER EVIDENCE: <i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?)</i> <i>(How will students self-assess their learning?)</i>	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments 	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments 	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments

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RESOURCES:	<ul style="list-style-type: none"> ● NJSLS ● www.state.nj.us/njded ● <i>Rubrics</i> ● Computers ● Internet ● Photo Referencing (w/ Chromebooks) ● Technique Tutorials (w/ Chromebooks) ● Digital Imagery Portfolio (w/Chromebooks) 	<ul style="list-style-type: none"> ● NJSLS ● www.state.nj.us/njded ● <i>Rubrics</i> ● Computers ● Internet ● Photo Referencing (w/ Chromebooks) ● Technique Tutorials (w/ Chromebooks) ● Digital Imagery Portfolio (w/Chromebooks) 	<ul style="list-style-type: none"> ● NJSLS ● www.state.nj.us/njded ● <i>Rubrics</i> ● Computers ● Internet ● Photo Referencing (w/ Chromebooks) ● Technique Tutorials (w/ Chromebooks) ● Digital Imagery Portfolio (w/Chromebooks)
STAGE 3: LEARNING PLAN			
<i>What learning experiences and instruction will enable students to achieve the desired results? Utilize the WHERE TO* acronym to consider key design elements.</i>			
SKILLS AND TOPICS: <i>(What specific activities will students do and what skills will students know as a result of the unit?)</i>	<ul style="list-style-type: none"> ● Students will begin producing a sketchbook of work that analyzes the elements and principles of art. ● Students will analyze comic strips and identify elements 	<ul style="list-style-type: none"> ● Students will create proportional images of the human head and body. ● Students will create stylized and exaggerated versions of the human head and body. 	<ul style="list-style-type: none"> ● Students will develop an understanding of color theory and lettering ● Students will practice lettering in their sketchbooks ● Students will create their own lettering style

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	<p>and principles of art within them.</p> <ul style="list-style-type: none"> Students will begin developing character ideas in their sketchbook. 	<ul style="list-style-type: none"> Human head from different sides/angles Students will continue to develop their characters in their sketchbooks and will start designing their characters features. 	<ul style="list-style-type: none"> Students will use color blocking to plan out their character designs Students will continue to enhance their character using coloring and lettering
<p>CROSS-CURRICULAR/ DIFFERENTIATION: <i>(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)</i> <i>(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i></p>	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> 2.1.12.C.2 <ul style="list-style-type: none"> Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> 6.1.12.A.16.b <ul style="list-style-type: none"> Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> W.9-10.3; W.11-12.3 <ul style="list-style-type: none"> Creatively write about an art piece or use writing as part of the artwork. <p>DIFFERENTIATION</p>	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> 2.1.12.C.2 <ul style="list-style-type: none"> Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> 6.1.12.A.16.b <ul style="list-style-type: none"> Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> W.9-10.3; W.11-12.3 <ul style="list-style-type: none"> Creatively write about an art piece or use writing as part of the artwork. <p>DIFFERENTIATION</p>	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> 2.1.12.C.2 <ul style="list-style-type: none"> Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> 6.1.12.A.16.b <ul style="list-style-type: none"> Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> W.9-10.3; W.11-12.3 <ul style="list-style-type: none"> Creatively write about an art piece or use writing as part of the artwork. <p>DIFFERENTIATION Special Education/504</p>

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	<p>Special Education/504</p> <ul style="list-style-type: none"> • Accommodations and modifications as dictated in IEP/504 plan • Collaboration with Child Study Team and/or parent • One on one demonstrations of drawing techniques • Clarification of the criteria and expectations for drawing assignments • Visual references of drawing exemplars • Assigned peer helpers to reinforce drawing techniques • Provide students with models of the different elements under discussion at varied levels of complexity <p>ELL</p> <ul style="list-style-type: none"> • Cooperative Grouping with students who speak their native language • Extended time on drawing assignments • Visual references of drawing exemplars • Clarification of the criteria and expectations for 	<p>Special Education/504</p> <ul style="list-style-type: none"> • Accommodations and modifications as dictated in IEP/504 plan • Collaboration with Child Study Team and/or parent • One on one demonstrations of drawing techniques • Clarification of the criteria and expectations for drawing assignments • Visual references of drawing exemplars • Assigned peer helpers to reinforce drawing techniques • Provide students with models of the human head at varied levels of complexity <p>ELL</p> <ul style="list-style-type: none"> • Cooperative Grouping with students who speak their native language • Extended time on drawing assignments • Visual references of drawing exemplars • Clarification of the criteria and expectations for drawing assignments 	<ul style="list-style-type: none"> • Accommodations and modifications as dictated in IEP/504 plan • Collaboration with Child Study Team and/or parent • One on one demonstrations of drawing techniques • Clarification of the criteria and expectations for drawing assignments • Visual references of drawing exemplars • Assigned peer helpers to reinforce drawing techniques • Break lettering projects down into smaller steps as necessary <p>ELL</p> <ul style="list-style-type: none"> • Cooperative Grouping with students who speak their native language • Extended time on drawing assignments • Visual references of drawing exemplars • Clarification of the criteria and expectations for drawing assignments • One on one demonstrations of drawing techniques
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	<p>drawing assignments</p> <ul style="list-style-type: none"> • One on one demonstrations of drawing techniques • Provide students with a bilingual glossary of terms necessary for the study of the element of art <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Allow students flexibility with due dates concerning diagnostic assessment <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Complex, in-depth drawing techniques • Variety in types of resources and drawing media • Encourage students to propose alternatives for 	<ul style="list-style-type: none"> • One on one demonstrations of drawing techniques • Provide students with culturally responsive models and exemplars of the human head <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Encourage students to create characters that are personally meaningful <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Allow flexibility with the choice of subject for facial drawings • Complex, in-depth drawing techniques • Variety in types of 	<ul style="list-style-type: none"> • Allow students to do lettering in their native language <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Allow students flexibility with due dates concerning lettering / comic strip assignments <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Complex, in-depth drawing techniques • Variety in types of resources and drawing media • Encourage students to propose alternative lettering styles to convey different emotions
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	assignments in the initial syllabus	resources and drawing media	
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***WHERE TO**

W = Help the students know **WHERE** the unit is going and **WHAT** is expected. Help the teacher know **WHERE** the students are coming from (prior knowledge, interests).

H = **HOOK** all students and **HOLD** their interest.

E = **EQUIP** students, help them **EXPERIENCE** the key ideas and **EXPLORE** the issue.

R = Provide opportunities to **RETHINK** and **REVISE** their understanding and work.

E = Allow students to **EVALUATE** their work and its implications.

T = **TAILORED** to the different needs, interests, and abilities of learners.

O = **ORGANIZE** to maximize initial and sustained engagement as well as effective learning.

UNIT #: Unit Title	Unit 4: Panel Composition and Layout	Unit 5: Animation	Unit 6: Presentation & Critique
Number of Days	14 days	14 days	14 days
STAGE 1: DESIRED RESULTS <i>What will students understand as a result of the unit? What are the BIG ideas?</i>			
ESTABLISHED GOALS: (NJSLS)	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b	Visual & Performing Arts Visual Arts 1.5.12prof.Cr1a-b 1.5.12acc.Cr1a-b 1.5.12adv.Cr1a-b

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	1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b 1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts	1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b 1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts	1.5.12prof.Cr2a-c 1.5.12acc.Cr2a-c 1.5.12adv.Cr2a-c 1.5.12prof.Cr3a 1.5.12acc.Cr3a 1.5.12adv.Cr3a 1.5.12prof.Pr4a 1.5.12acc.Pr4a 1.5.12adv.Pr4a 1.5.12prof.Pr5a 1.5.12acc.Pr5a 1.5.12adv.Pr5a 1.5.12prof.Pr6a 1.5.12acc.Pr6a 1.5.12adv.Pr6a 1.5.12prof.Re7a-b 1.5.12acc.Re7a-b 1.5.12adv.Re7a-b 1.5.12prof.Re8a 1.5.12acc.Re8a 1.5.12adv.Re8a 1.5.12prof.Re9a 1.5.12acc.Re9a 1.5.12adv.Re9a 1.5.12prof.Cn.10a 1.5.12acc.Cn.10a 1.5.12adv.Cn.10a 1.5.12prof.Cn11a-b 1.5.12acc.Cn11a-b 1.5.12adv.Cn11a-b Media Arts
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	1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-c 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b 1.2.12adv.Pr6a-b 1.2.12prof.Re7a-b 1.2.12acc.Re7a-b 1.2.12adv.Re7a-b 1.2.12prof.Re8a 1.2.12acc.Re8a 1.2.12adv.Re8a 1.2.12prof.Re9a 1.2.12acc.Re9a 1.2.12adv.Re9a 1.2.12prof.Cn10a-b 1.2.12acc.Cn10a-b 1.2.12adv.Cn10a-b 1.2.12prof.Cn11a-b 1.2.12acc.Cn11a-b	1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-c 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b 1.2.12adv.Pr6a-b 1.2.12prof.Re7a-b 1.2.12acc.Re7a-b 1.2.12adv.Re7a-b 1.2.12prof.Re8a 1.2.12acc.Re8a 1.2.12adv.Re8a 1.2.12prof.Re9a 1.2.12acc.Re9a 1.2.12adv.Re9a 1.2.12prof.Cn10a-b 1.2.12acc.Cn10a-b 1.2.12adv.Cn10a-b 1.2.12prof.Cn11a-b 1.2.12acc.Cn11a-b	1.2.12prof.Cr1a-d 1.2.12acc.Cr1a-d 1.2.12adv.Cr1a-c 1.2.12prof.Cr2a-c 1.2.12acc.Cr2a-c 1.2.12adv.Cr2a-b 1.2.12prof.Cr3a-b 1.2.12acc.Cr3a-c 1.2.12adv.Cr3a-b 1.2.12prof.Pr4a 1.2.12acc.Pr4a 1.2.12adv.Pr4a 1.2.12prof.Pr5a-c 1.2.12acc.Pr5a-c 1.2.12adv.Pr5a-c 1.2.12prof.Pr6a-b 1.2.12acc.Pr6a-b 1.2.12adv.Pr6a-b 1.2.12prof.Re7a-b 1.2.12acc.Re7a-b 1.2.12adv.Re7a-b 1.2.12prof.Re8a 1.2.12acc.Re8a 1.2.12adv.Re8a 1.2.12prof.Re9a 1.2.12acc.Re9a 1.2.12adv.Re9a 1.2.12prof.Cn10a-b 1.2.12acc.Cn10a-b 1.2.12adv.Cn10a-b 1.2.12prof.Cn11a-b 1.2.12acc.Cn11a-b
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	<p>1.2.12adv.Cn11a-b</p> <p>Technology 8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1</p> <p>Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1 9.4.12.CI.2 9.4.12.CI.3 9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3</p>	<p>1.2.12adv.Cn11a-b</p> <p>Technology 8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1</p> <p>Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1 9.4.12.CI.2 9.4.12.CI.3 9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3</p>	<p>1.2.12adv.Cn11a-b</p> <p>Technology 8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1</p> <p>Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1 9.4.12.CI.2 9.4.12.CI.3 9.4.12.CT.1 9.4.12.CT.2 9.4.12.DC.1 9.4.12.DC.2 9.4.12.TL.1 9.4.12.TL.3</p>
<p>ENDURING UNDERSTANDINGS: <i>(Students will understand that . . .)</i></p>	<ul style="list-style-type: none"> • How an artist's ability to choose subject matter, symbols and ideas as a basis for personal expression enhances the visual communication of ideas. • Recognition of the visual arts as a basic aspect of 	<ul style="list-style-type: none"> • How an artist's ability to choose subject matter, symbols and ideas as a basis for personal expression enhances the visual communication of ideas. • Recognition of the visual arts as a basic aspect of 	<ul style="list-style-type: none"> • Contextual clues within cartooning and animation art often reveal artistic intent, enabling the viewer to hypothesize about the artist's concept. • Engagement in the critique process is vital for artistic

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	<p>history and human experience can play a significant role in creative expression.</p> <ul style="list-style-type: none"> • Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • The best way to improve one's technique is through practice. • An understanding of various cartooning and animation techniques, combined with an understanding of the Elements and Principles of Design, can allow the artist to direct the viewer's gaze, manipulate the audience's emotions, and convey intellectual or thematic meaning. • Recognizing how the arts relate to all aspects of learning in relation to the practical characteristics of daily life enhances the ability to make connections and solve problems. 	<p>history and human experience can play a significant role in creative expression.</p> <ul style="list-style-type: none"> • Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • The best way to improve one's technique is through practice. • An understanding of various cartooning and animation techniques, combined with an understanding of the Elements and Principles of Design, can allow the artist to direct the viewer's gaze, manipulate the audience's emotions, and convey intellectual or thematic meaning. • Recognizing how the arts relate to all aspects of learning in relation to the practical characteristics of daily life enhances the ability to make connections and solve problems. 	<p>improvement, helping students be more objective about their own work, the work of their peers, and the work of others.</p> <ul style="list-style-type: none"> • Informed opinions promote the ability to analyze, respond to and evaluate art in daily experiences.
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<p>ESSENTIAL QUESTIONS: <i>(What provocative questions will foster inquiry, understanding, and transfer of learning?)</i></p>	<ul style="list-style-type: none"> • How do artists create the illusion of three dimensional depth on a flat page using linear perspective? • How do artists create the illusion of three dimensional depth on a flat page without using linear perspective? • How have artists used linear perspective throughout art history? • How do the spatial aspects of a comic panel relate to the reader's sense of time passing? • How do artists use positive and negative space to create dynamic compositions? • How do artists achieve various points of view in a comic strip? • How is making a comic strip similar to television or movie production? 	<ul style="list-style-type: none"> • How can animation be used to effectively communicate a message? • How do early animation devices relate to today's animation? • How do early animation design strategies compare and lay foundations for today's animation? 	<ul style="list-style-type: none"> • Why is it valuable to have others critique your work? To critique your own work? • How can listening to another's viewpoint affect one's aesthetic understanding of one's own art and the art of others? • How do artists present their work professionally? • How does the possible framing, matting, mounting, hanging and other such display techniques enhance/alter viewer understanding of an artwork? • Why does the presentation matter?

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STAGE 2: ASSESSMENT EVIDENCE

What evidence will be collected to determine whether or not the understandings have been developed, the knowledge and skills attained, and the State Standards met? [Anchor the work in performance tasks that involve application, supplemented as needed by prompted work, quizzes, observations, etc.]

<p>PERFORMANCE TASKS: <i>(Through what authentic performance tasks will students demonstrate the desired understandings?)</i> <i>(By what criteria will performances of understanding be judged?)</i></p>	<ul style="list-style-type: none"> ● Use one, two and three point perspectives to draw objects or to create depth in a composition. ● Create depth in their compositions in a variety of other ways, including: <ul style="list-style-type: none"> ○ size (bigger objects appear closer) ○ placement (objects placed higher appear further away) ○ overlapping objects (the object in back appears further away) ○ line thickness (the object outlined in thicker lines appears closer than 	<ul style="list-style-type: none"> ● Create an animated device, such as a thaumatrope, zoetrope, or flipbook, using still picture motion concepts. ● Identify and define several types of animation, including: <ul style="list-style-type: none"> ○ reel animation ○ stop motion animation ○ computer animation ● Watch examples of each of the main types of animation and provide written analysis of each technique. 	<ul style="list-style-type: none"> ● Critically evaluate their own and each other's comic strip projects using elements and principles vocabulary and vocabulary related to the art of cartooning/comics. ● Analyze and critique several written story lines. ● Pencil the same story line given to others, each interpreting the mood and/or concept in a different way. ● View and discuss results. Complete a "rating scale" for their own finished comics giving them a score from 1 to 5 in a variety of areas. ● Fill out a worksheet assessing the merits of their peers' comics. ● Professionally present work.
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	<p>the object with thin or no outlines)</p> <ul style="list-style-type: none"> ○ atmospheric perspective ● Draw a series of box shaped objects using one point perspective, two point perspective, and three point perspective. ● Draw an interior view of a room or hallway using one point, and then two point perspective. ● Find examples of and critique comic panels and/or historically important works of art that create the illusion of depth using each of the depth-creating techniques. ● Recognize page or comic strip layout conventions, such as: <ul style="list-style-type: none"> ○ "read" left to right, down the page ○ usually there are seven panels per page ○ storytelling can be enhanced by manipulating the gutters down the 		<ul style="list-style-type: none"> ● Learn to correctly measure and cut mats and mounts. ● Present and hang works for display with properly cut mats and mounts.
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	<p>page or across the strip</p> <ul style="list-style-type: none"> ○ captions can be used for scene changes, voice overs, etc. ● Recognize panel layout conventions, such as: <ul style="list-style-type: none"> ○ generally, the larger the panel the more important the action ○ generally, the larger the panel the more time is passing within that panel ○ generally, the smaller the panel the less time is passing in that panel ○ positive vs. negative space ○ composition - panels are made to lead your eye to the next one ● Analyze the page layout of a published comic book. Create a comic page using the page and panel conventions. 		
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	<ul style="list-style-type: none"> ● Identify various types of "shots" or compositional schemes that artists utilize, such as: <ul style="list-style-type: none"> ○ close-up ○ medium shot ○ long shot ○ extreme close-up ○ high angle (bird's eye view) ○ eye level ○ low angle (worm's eye view) ○ one shot, two shot, three shot etc. ○ foreground, middle ground, background space ● Identify positive and negative space on a comic strip, and will color the negative space for emphasis. ● Analyze published cartoons/animations for compositional schemes. ● Draw a political or editorial cartoon that uses one of the compositional schemes and 		
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	has a balance of negative and positive space.		
OTHER EVIDENCE: <i>(Through what other evidence (e.g. quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of the desired results?)</i> <i>(How will students self-assess their learning?)</i>	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments 	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments 	<ul style="list-style-type: none"> • Sketchbook Assignments • Student Projects • Do Nows • Warm-up activities • Exploratory activities • Class discussions • Student participation • Homework • Critiques • Teacher critique • Group and individual assignments
RESOURCES:	<ul style="list-style-type: none"> • NJSLS • www.state.nj.us/njded • Rubrics • Computers • Internet • Photo Referencing (w/ Chromebooks) • Technique Tutorials (w/ Chromebooks) • Digital Imagery Portfolio (w/Chromebooks) 	<ul style="list-style-type: none"> • NJSLS • www.state.nj.us/njded • Rubrics • Computers • Internet • Photo Referencing (w/ Chromebooks) • Technique Tutorials (w/ Chromebooks) • Digital Imagery Portfolio (w/Chromebooks) 	<ul style="list-style-type: none"> • NJSLS • www.state.nj.us/njded • Rubrics • Computers • Internet • Photo Referencing (w/ Chromebooks) • Technique Tutorials (w/ Chromebooks) • Digital Imagery Portfolio (w/Chromebooks)
<p align="center">STAGE 3: LEARNING PLAN</p> <p align="center"><i>What learning experiences and instruction will enable students to achieve the desired results? Utilize the WHERE TO* acronym to consider key design elements.</i></p>			

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<p>SKILLS AND TOPICS: <i>(What specific activities will students do and what skills will students know as a result of the unit?)</i></p>	<ul style="list-style-type: none"> ● Perspective Project ● Positive and Negative Space Project ● Design a blank panel template ● Experiment with layout in panel designs ● Start inputting designed character into a panel design along with lettering and color 	<ul style="list-style-type: none"> ● Create a simple animation <ul style="list-style-type: none"> ○ Flipbook ● Explore digital animation options within means ● Research different types of animation ● Use your characters in animations 	<ul style="list-style-type: none"> ● Produce a final project and present to the class ● Participate in a critique
<p>CROSS-CURRICULAR / DIFFERENTIATION: <i>(What cross-curricular (e.g. writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)</i> <i>(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i></p>	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> ● 2.1.12.C.2 <ul style="list-style-type: none"> ○ Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> ● 6.1.12.A.16.b <ul style="list-style-type: none"> ○ Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> ● W.9-10.3; W.11-12.3 	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> ● 2.1.12.C.2 <ul style="list-style-type: none"> ○ Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> ● 6.1.12.A.16.b <ul style="list-style-type: none"> ○ Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> ● W.9-10.3; W.11-12.3 	<p><u>Cross-Curricular Connections:</u> Discipline (Standard)</p> <p>Comprehensive Health and P.E.</p> <ul style="list-style-type: none"> ● 2.1.12.C.2 <ul style="list-style-type: none"> ○ Use art as a form of therapy to support mental health. <p>Social Studies</p> <ul style="list-style-type: none"> ● 6.1.12.A.16.b <ul style="list-style-type: none"> ○ Students will understand intellectual property and copyrights when it comes to art. <p>ELA</p> <ul style="list-style-type: none"> ● W.9-10.3; W.11-12.3 <ul style="list-style-type: none"> ○ Creatively write about an art piece or

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	<ul style="list-style-type: none"> ○ Creatively write about an art piece or use writing as part of the artwork. <p>DIFFERENTIATION Special Education/504</p> <ul style="list-style-type: none"> ● Accommodations and modifications as dictated in IEP/504 plan ● Collaboration with Child Study Team and/or parent ● One on one demonstrations of drawing techniques ● Clarification of the criteria and expectations for drawing assignments ● Visual references of drawing exemplars ● Assigned peer helpers to reinforce drawing techniques ● Break paneling projects down into smaller steps as necessary <p>ELL</p> <ul style="list-style-type: none"> ● Cooperative Grouping with students who speak their native language ● Extended time on drawing assignments 	<ul style="list-style-type: none"> ○ Creatively write about an art piece or use writing as part of the artwork. <p>DIFFERENTIATION Special Education/504</p> <ul style="list-style-type: none"> ● Accommodations and modifications as dictated in IEP/504 plan ● Collaboration with Child Study Team and/or parent ● One on one demonstrations of drawing techniques ● Clarification of the criteria and expectations for drawing assignments ● Visual references of drawing exemplars ● Assigned peer helpers to reinforce drawing techniques ● Provide students with models of animation at varied levels of complexity <p>ELL</p> <ul style="list-style-type: none"> ● Cooperative Grouping with students who speak their native language ● Extended time on drawing assignments 	<p>use writing as part of the artwork.</p> <p>DIFFERENTIATION Special Education/504</p> <ul style="list-style-type: none"> ● Accommodations and modifications as dictated in IEP/504 plan ● Collaboration with Child Study Team and/or parent ● One on one demonstrations of drawing techniques ● Clarification of the criteria and expectations for drawing assignments ● Visual references of drawing exemplars ● Assigned peer helpers to reinforce drawing techniques ● Provide partners for critiques that will be sensitive to student needs <p>ELL</p> <ul style="list-style-type: none"> ● Cooperative Grouping with students who speak their native language ● Extended time on drawing assignments ● Visual references of drawing exemplars
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	<ul style="list-style-type: none"> • Visual references of drawing exemplars • Clarification of the criteria and expectations for drawing assignments • One on one demonstrations of drawing techniques • Provide students with a bilingual glossary of terms necessary for the study of paneling, comic strips, and manga <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Provide students with exemplars from comics / manga of interest <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Complex, in-depth drawing techniques 	<ul style="list-style-type: none"> • Visual references of drawing exemplars • Clarification of the criteria and expectations for drawing assignments • One on one demonstrations of drawing techniques • Provide students with culturally responsive models and exemplars of animated material <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Provide students with personally meaningful models of animation drawn from popular materia <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Complex, in-depth drawing 	<ul style="list-style-type: none"> • Clarification of the criteria and expectations for drawing assignments • One on one demonstrations of drawing techniques • Provide students with a bilingual glossary of terms necessary for a successful critique <p>At-Risk Students</p> <ul style="list-style-type: none"> • Parent Communication • Cooperative Grouping • Positive Reinforcement • Prompts • Arrange partners for critiques based on student interest in subjects <p>Gifted & Talented</p> <ul style="list-style-type: none"> • Abstract and advanced higher level thinking drawing projects • Allowance for individual student interest in creating their own drawing assignments • Complex, in-depth drawing techniques • Variety in types of resources and drawing media • Allow student additional
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	<ul style="list-style-type: none"> • Variety in types of resources and drawing media • Allow flexibility with the choice of paneling format (e.g., western vs. manga) 	techniques <ul style="list-style-type: none"> • Variety in types of resources and drawing media • Allow flexibility with the choice of subject for their animations 	opportunities to receive feedback from industry professionals
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***WHERE TO**

W = Help the students know **WHERE** the unit is going and **WHAT** is expected. Help the teacher know **WHERE** the students are coming from (prior knowledge, interests).

H = **HOOK** all students and **HOLD** their interest.

E = **EQUIP** students, help them **EXPERIENCE** the key ideas and **EXPLORE** the issue.

R = Provide opportunities to **RETHINK** and **REVISE** their understanding and work.

E = Allow students to **EVALUATE** their work and its implications.

T = **TAILORED** to the different needs, interests, and abilities of learners.

O = **ORGANIZE** to maximize initial and sustained engagement as well as effective learning.

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