



E⁴

Excellence through Equity, Engagement, and Environment



Washington Township School District

| | | | | | | |
|----------------------------|--|----------|------------------|--|------------------------|--|
| Course Title: | Animation 2 | | | | | |
| Grade Level(s): | 9-12 | | | | | |
| Duration: | <i>Full Year:</i> | X | <i>Semester:</i> | | <i>Marking Period:</i> | |
| Course Description: | Animation 2 will build on the foundation established in Animation and students will connect their learned skills to create more extensive animation projects. The course will include a more detailed approach to pre- and post-production as well as employing a higher level of animation skills. Students will pursue more substantial projects in frame-by-frame animation, character animation, rotoscope animation, stop motion animation, videography, filmmaking conventions and procedures, and video editing. Over the course of the year, students will be expected to create a variety of original animations, present their animations to their peers, maintain a digital portfolio of their work, and respond to viewings of animations through discussion, reflection, and critique. The pre-requisite for this course is the completion of Animation with a final grade of 85 or more. | | | | | |
| Grading Procedures: | Summative (70%) <ul style="list-style-type: none">• Projects• Formative Evaluations Supportive (30%) <ul style="list-style-type: none">• Classwork• Homework• Quizzes• Class Performance | | | | | |
| Primary Resources: | <ul style="list-style-type: none">• Instructor selected materials• Lab workstation hardware: Apple iMac, Apple iPad• Lab workstation software: ToonBoom Harmony, Adobe Premiere, Adobe iStopmotion, Adobe Character Animator | | | | | |

Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21st century skills for College and Career Readiness in a global society

| | |
|--------------------------------|------------------|
| Designed by: | Kirsten Smith |
| Under the Direction of: | Casey Corigliano |

Written: August 2022

Revised: _____

BOE Approval: _____

Course Desired Results

The Washington Township Visual Art Department's courses are taught in a project-based format. Throughout each unit, one or more projects will be selected by the instructor and within each project, students will be asked to *Create, Present, Respond* and *Connect* in accordance with the NJ Student Learning Standards for Arts Education. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard 6: Conveying meaning through art.

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.

Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Indicators

Explore

1.5.12acc.Cr1a - Individually or collaboratively formulate new creative problems based on student's existing artwork.

1.5.12acc.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Investigate

1.5.12acc.Cr2a - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12acc.Cr2b - Demonstrate awareness of ethical implications of making and distributing creative work.

1.5.12acc.Cr2c - Redesign an object, system, place, or design in response to contemporary issues.

Reflect, Refine, Continue

1.5.12acc.Cr3a - Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Analyze

1.5.12acc.Pr4a - Analyze, select, and critique personal artwork for a collection or portfolio presentation.

Select

1.5.12acc.Pr5a - Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

Share

1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

Perceive

1.5.12acc.Re7a - Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

1.5.12acc.Re7b - Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

Interpret

1.5.12acc.Re8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Analyze

1.5.12acc.Re9a - Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Synthesize

1.5.12acc.Cn10a - Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.

Relate

1.5.12acc.Cn11a - Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

1.5.12acc.Cn11b - Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to global issues, including climate change.

Understandings:

Students will understand that...

1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
6. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
8. People gain insights into meanings of artworks by engaging in the process of art criticism.
9. People evaluate art based on various criteria.
10. Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
12. SEL Enduring Understandings: www.SELARTS.org

Essential Questions:

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
4. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?
5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how

| | |
|--|---|
| | <p>do we encounter visual arts in our world? How do visual arts influence our views of the world?</p> <p>8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</p> <p>9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p>10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?</p> <p>11. How does art help us understand the lives of people of various times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p> <p>12. SEL Essential Questions: www.selarts.org</p> |
|--|---|

| Course Learning Goal and Scale <i>(Level 2.0 reflects a minimal level of proficiency)</i> | |
|---|--|
| Anchor Standard 1: Generating and conceptualizing ideas. | |
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Individually or collaboratively formulate new creative problems based on student's existing artwork. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Use multiple approaches to begin creative endeavors. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media. Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| | |
|--|---|
| Anchor Standard 2: Organizing and developing ideas. | |
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. Demonstrate awareness of ethical implications of making and distributing creative work. Redesign an object, system, place, or design in response to contemporary issues. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Engage in making a work of art or design without having a preconceived plan. Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place. |

| | |
|------------|---|
| 2.0 | Students will be able to: <ul style="list-style-type: none"> • Demonstrate persistence and willingness to experiment and take risks during the artistic process. • Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics. • Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

Anchor Standard 3: Refining and completing products.

| | |
|------------|--|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> • Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> • Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> • Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

Anchor Standard 4: Selecting, analyzing, and interpreting work.

| | |
|------------|--|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> • Analyze, select, and critique personal artwork for a collection or portfolio presentation. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> • Analyze, select, and curate artifacts and/or artworks for presentation and preservation. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> • Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

| | |
|------------|---|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> • Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> • Analyze and evaluate the reasons and ways an exhibition is presented. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> • Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 6: Conveying meaning through art. | |
|---|---|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Make, explain, and justify connections between artists or artwork and social, cultural, and political history. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 7: Perceiving and analyzing products. | |
|---|--|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Hypothesize ways in which art influences perception and understanding of human experiences. Analyze how one's understanding of the world is affected by experiencing visual arts. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed. Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 8: Interpreting intent and meaning. | |
|---|--|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 9: Applying criteria to evaluate products. | |
|---|---|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Determine the relevance of criteria used by others to evaluate a work of art or collection of works. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Establish relevant criteria in order to evaluate a work of art or collection of works. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. | |
|---|---|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Document the process of developing ideas from early stages to fully elaborated ideas. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Generate ideas to make art individually or collaboratively to positively reflect a group's identity. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. | |
|--|--|
| 4.0 | Students will be able to: <ul style="list-style-type: none"> Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to global issues, including climate change. |
| 3.0 | Students will be able to: <ul style="list-style-type: none"> Describe how knowledge of culture, traditions, and history may influence personal responses to art. Describe how knowledge of global issues, including climate change may influence personal responses to art. |
| 2.0 | Students will be able to: <ul style="list-style-type: none"> Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture. Analyze and contrast how art forms are used to reflect global issues, including climate change. |
| 1.0 | With help, partial success at level 2.0 content and level 3.0 content |
| 0.0 | Even with help, no success |

| | |
|---|--|
| Unit Title: Principles of Animation | |
| Unit Description: In this unit, students will develop animation which further explores the principles of animation. Animation actions should happen at the right time which makes the animation understandable for the viewer. Students will present animation that demonstrates understanding of the principles of animation. Students will incorporate their knowledge of the principles of design to create animation that is designed well and uses the space of the screen. Students will also synchronize sound effects to animated actions. | |
| Unit Duration: 10 weeks | |
| Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. Timing is essential to the development of animation. 2. Animation principles, such as anticipation, add to the realism of an animation. 3. All animated movements do not happen at the same speed. 4. Animated actions should be synchronized with sound to make them more believable. 5. Staging directs the audience in what to view on the screen. | Essential Questions: <ol style="list-style-type: none"> 1. How can an animation be created to look more natural or realistic? 2. What are some methods to incorporate animation principles into an animation? 3. How does one best create timing in an animation? 4. How is sound synched with animated actions? 5. How is staging used to set up an animated scene? |
| Assessment Evidence | |
| Performance Tasks: <ul style="list-style-type: none"> • Appreciate and identify how timing affects an animation • Create one or more animations that demonstrate a broader application of the principles of animation • Expand drawing skills in animation and video editing • Synchronize sound to animated actions • Demonstrate quality drawing craftsmanship and design through the proper use of digital tools and techniques | Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment |
| Benchmarks: <ul style="list-style-type: none"> • Projects • Tests, quizzes • Critique and discussion responses • Self-reflection • Nearpod and Edpuzzle responses | |
| Learning Plan | |
| Learning Activities: <u>Review of Software Workspace</u> <ul style="list-style-type: none"> • Setting up the file • Stage • Timeline • Toolbar • Drawing tools • Animation tools • Menus • Motion Tweening: using keyframes to create movement from one frame to another | |

Review of Keyframing

- Using keyframes to create motion

Timing

- Frames per second
- Keyframes and in-betweens
- Extending a frame exposure

Setting up the stage

- Consideration of screen space throughout the animation

Principles of Animation

- Squash & stretch
- Anticipation
- Staging
- Straight ahead & pose to pose
- Follow through & overlapping action
- Ease-in & ease-out
- Arcs
- Secondary action
- Timing
- Exaggeration
- Solid drawing
- Appeal

Elements of Art (used in the creation of animations)

- Line, shape, color, form, value, texture, space

Principles of Design (used in the creation of animations)

- Balance, unity, variety, emphasis, movement, pattern, proportion

Resources:

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- “The Illusion of Life: Disney Animation” - Frank Thomas and Ollie Johnson
- “Cartoon Animation” - Preston Blair
- “The Animator’s Survival Kit”- Richard Williams
- “The Animator’s Workbook”- Tony White
- “The Complete Animation Course”- Chris Patmore
- “The Encyclopedia of Animation Techniques” – Richard Taylor
- ToonBoom Harmony online curriculum
- [12 Principles of Animation videos](#)
- Instructor selected projects may include:
 - Stick figure action animation
 - Character voice synch
 - Multiplane camera scene

| Unit Modifications for Special Population Students | |
|--|---|
| Advanced Learners | <ul style="list-style-type: none">• Students may add additional material, requirements, or challenges to assigned projects• Students may complete additional projects at their discretion• Students may assist other learners |
| Struggling Learners | <ul style="list-style-type: none">• Modify the pace of teacher demonstration• Utilize peer assistance• Provide additional resources• Modify assessments as necessary• Modify projects and online activities |
| English Language Learners | <p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources</p> |

| | |
|-----------------------------|--|
| | SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12 |
| Learners with an IEP | <p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p> |
| Learners with a 504 | <p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p> |

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

| | |
|--|---|
| Unit Title: Character Animation | |
| Unit Description: Students will explore extensive concepts of character animation which concentrate on human movement and expression. Students will investigate issues of anatomical motion relevant to the animation industry, such as figure weight, balance, and momentum. Students will elaborate on their knowledge of character design. Drawings will be created on various motion studies, expressions, and poses. | |
| Unit Duration: 10 weeks | |
| Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. Humans can move their bodies in specific ways. 2. Human proportions vary movement. 3. Expression is crucial to good character animation. 4. Human movement and emotion are universal. 5. Timing and secondary actions are essential in character animation. | Essential Questions: <ol style="list-style-type: none"> 1. How can humans bend and move? 2. How does weight affect the movement of a figure? 3. What facial expressions are universal? 4. How does one draw a figure in various stages of motion? 5. How does one use real life as a reference for character movement and expression? |
| Assessment Evidence | |
| Performance Tasks: <ul style="list-style-type: none"> • Identify human figure anatomy breakdown and pivot points • Use figure studies as inspiration for character design and movement • Identify universal facial expressions • Develop advanced sequential drawing skills • Understand and create primary and secondary animations within a movement • Use a mirror, acting, and/or video as a reference for movement and expression | Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment |
| Benchmarks: <ul style="list-style-type: none"> • Projects • Tests, quizzes • Figure and facial expression drawing studies • Critique responses • Discussion responses • Nearpod and Edpuzzle responses | |
| Learning Plan | |
| Learning Activities: <p><u>Figure Drawing</u></p> <ul style="list-style-type: none"> • Anatomy and proportions of human face and body • Figure movement • Facial expressions • Develop drawing concepts through drawing exercises <p><u>Character Design</u></p> <ul style="list-style-type: none"> • Stylistic consistency • Proportions and pivot points • Expressions • Distortion and exaggeration • Drawing for animation: simplifying <p><u>Character Animation</u></p> <ul style="list-style-type: none"> • Frame-by-frame animation • Keyframes drawn first • In-betweens drawn to make movement realistic • Using a mirror and/or video as a reference for drawing | |

- Distortion and exaggeration in movement, gestures, and/or expressions
- Showing weight and/or mass in movement (squash and stretch, follow through and overlapping action, exaggeration)
- Fast action, blurring, smears
- Demonstrating advanced drawing skills such as varying line weight or adding value and/or texture

Elements of Art (used in the creation of character and animation)

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

Principles of Design (used in the creation of character and animation)

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

Resources:

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- "The Illusion of Life: Disney Animation" - Frank Thomas and Ollie Johnson
- "Cartoon Animation" - Preston Blair
- "The Animator's Survival Kit"- Richard Williams
- "The Animator's Workbook"- Tony White
- "The Complete Animation Course"- Chris Patmore
- "The Encyclopedia of Animation Techniques" – Richard Taylor
- ToonBoom Harmony online curriculum
- [Duchamp's "Nude Descending a Staircase"](#)
- [Creating character animations for Disney's "The Lion King"](#)
- Instructor selected projects may include:
 - Character head turn
 - Character double-take
 - Character carrying weight
 - Character monologue

| Unit Modifications for Special Population Students | |
|--|---|
| Advanced Learners | <ul style="list-style-type: none"> • Students may add additional material, requirements, or challenges to assigned projects • Students may complete additional projects at their discretion • Students may assist other learners |
| Struggling Learners | <ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Provide additional resources • Modify assessments as necessary • Modify projects and online activities |
| English Language Learners | <p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p> |

| | |
|-----------------------------|--|
| Learners with an IEP | <p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p> |
| Learners with a 504 | <p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p> |

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

| | |
|---|---|
| Unit Title: Rotoscope Animation | |
| Unit Description: Students will continue to explore possibilities of rotoscope animation, where an original video is used as a resource to create the animation. Animation can be created by tracing over the live footage or adding animated drawings to the live video. | |
| Unit Duration: 6 weeks | |
| Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. There are a variety of possibilities to create a rotoscope animation for a video. 2. Videos should be pre-planned before shooting to incorporate animation seamlessly into the video. 3. Rotoscope animation helps to communicate an idea in corroboration with a video. | Essential Questions: <ol style="list-style-type: none"> 1. What are some creative possibilities to creating a rotoscope animation? 2. How does one plan to record a video for a rotoscope animation? 3. How can rotoscope animation best compliment a video to communicate an idea? |
| Assessment Evidence | |
| Performance Tasks: <ul style="list-style-type: none"> • Storyboard a rotoscope animation idea • Create an original video to be used with the rotoscope animation • Create an original rotoscope animation • Edit the rotoscope animation | Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment |
| Benchmarks: <ul style="list-style-type: none"> • Projects • Tests, quizzes • Critique responses • Discussion responses • Nearpod and Edpuzzle responses | |
| Learning Plan | |
| Learning Activities: <p><u>Rotoscoping Advantages</u></p> <ul style="list-style-type: none"> • Realistic movement • Accurate timing • Compliment and/or highlight video action • Combine animation with real-life video <p><u>Techniques of Rotoscoping</u></p> <ul style="list-style-type: none"> • Combining live video with animation; Java student animation, Making of "Who Framed Roger Rabbit" • Enhancing live video with a drawing; ReDiji commercial, Bruno Mars music video <p><u>Rotoscoping Considerations</u></p> <ul style="list-style-type: none"> • Storyboarding idea • Simplifying drawing style • Acting in video to set up animation • Frames per second determines drawings per second • Creating visual balance within the animation • Varying camera angles will enhance interest <p><u>Recording an original video</u></p> <ul style="list-style-type: none"> • Check camera settings • Clean lens • Shoot horizontally to match computer/software aspect ratio • Use a tripod or stand • Lighting • Use a microphone if sound is required • Over-record (delete what is not needed) | |

Elements of Art (used in the creation of a rotoscope animation)

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

Principles of Design (used in the creation of a video/rotoscope animation)

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

Resources:

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- Video recording devices: cellphone, DSLR camera, tripod
- ToonBoom Harmony online curriculum
- Instructor selected projects may include:
 - Rotoscope animation using an original video to introduce a person
 - Adding an animated character to a video

Unit Modifications for Special Population Students

| | |
|----------------------------------|---|
| Advanced Learners | <ul style="list-style-type: none">• Students may add additional material, requirements, or challenges to assigned projects• Students may complete additional projects at their discretion• Students may assist other learners |
| Struggling Learners | <ul style="list-style-type: none">• Modify the pace of teacher demonstration• Utilize peer assistance• Provide additional resources• Modify assessments as necessary• Modify projects and online activities |
| English Language Learners | <p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p> |

| | |
|-----------------------------|--|
| Learners with an IEP | <p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p> |
| Learners with a 504 | <p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p> |

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding, and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

| | |
|---|--|
| Unit Title: Stop Motion Animation | |
| Unit Description: Students will continue to explore a variety of stop motion animation techniques. Students will manipulate objects in space, while capturing images frame-by-frame, to complete an animation. | |
| Unit Duration: 10 weeks | |
| <p>Understandings:</p> <p><i>Students will understand that...</i></p> <ol style="list-style-type: none"> 1. There are different methods and techniques to creating stop motion animation. 2. Technology can be used to create the appearance of movement in real objects. 3. The use of different camera angles is important for visual interest in an animation. 4. Scenes can be edited together in post-production, and therefore do not have to be shot sequentially. 5. In a studio setting, many people work together to produce a feature film animation. 6. Stop motion animation has historical and cultural importance in different societies around the world. 7. There are unique trends and animated images produced by cultures and artists from around the world. | <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What are the diverse ways one can create a stop motion animation? 2. How is the appearance of movement in objects created? 3. How can visual interest in an animation be obtained? 4. Do all scenes of a stop motion animation have to be shot in order? 5. How does a stop motion animation studio operate? 6. What career opportunities are available in stop motion animation? 7. What is the history and importance of stop motion animation around the world? 8. How can design elements from a different culture or time period influence contemporary animation? 9. What are the similarities and differences between various cultures in how they use design elements in their animations? |
| Assessment Evidence | |
| <p>Performance Tasks:</p> <ul style="list-style-type: none"> • Review stop motion types and examples • Review the history of stop motion animation and how it has been developed over time • Identify how stop motion animation has been used in diverse cultures • Expand skills in stop motion animation by trying a method that has not been previously explored • Design and create an animation demonstrating knowledge of terms and techniques, as well as good craftsmanship • Develop greater proficiency in the use of the elements of art and principles of design through complex combinations of those elements and principles • Be conscious of camera angles, registration, and onion skin during stop motion capturing • Recognize design elements and/or trends in animation as seen in various cultures and time periods • Identify the artists involved in making a stop motion feature film and become aware of careers in stop motion animation • Edit stop motion capturing into an animation that is organized, logical, and timed correctly | <p>Other Evidence:</p> <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment |

Benchmarks:

- Projects
- Tests, quizzes
- Critique responses
- Discussion responses
- Nearpod and Edpuzzle responses

Learning Plan**Learning Activities:****Review of Stop Motion Methods**

- 2-D/Flat objects; [Cards, Scrabble](#)
- Paper or felt cut-outs; [Dimensions of Paper Animation](#), [paper puppet animation](#)
- Silhouette animation; [Silhouette example](#), [Lotte Reiniger animation](#), ["Trust", a student created silhouette animation](#)
- Whiteboard animation; [Whiteboard example](#), [The Marker Maker](#)
- 3-D/Object animation; [Sesame Street Sea Shells](#), [Fresh Guacamole](#), ["Magick Chick", a student created Claymation](#)
- Pixelation, using people; [Space Invaders](#), [Tony vs Paul](#)
- Studio production; [Coraline Behind the Scenes](#), [Making of Wallace and Grommit](#)

Planning

- Develop design concepts by preparing a series of drawings and color studies
- Increase art and design knowledge through the exploration of digital tools and new media
- View various instructional resources available via internet, video conferencing, art examples, and/or reference books
- Observe demonstrations on new skills and techniques
- Study various animation examples from around the world to develop knowledge and appreciation for animation as an art form of diverse cultures
- Incorporate a higher level of involvement using the elements of art and principles of design through storyboarding
- Making props and/or sets, if necessary

Production

- Video frame capture
- Registration of background to camera lens
- Onion skinning
- Green-screening if necessary
- Zooming in and out
- Filling the frame
- Camera angles (extreme long shot, long shot, mid shot, close-up, extreme close-up)

Editing

- Choosing the software
- Placing video clips in order
- Correcting speed of animation
- Modifying frame holds
- Applying transitions
- Adding and synchronizing sound
- Adding a title sequence and/or end credits

Elements of Art (used in the creation of a stop motion animation)

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

Principles of Design (used in the creation of a stop motion animation)

- Balance
- Unity

- Variety
- Emphasis
- Movement
- Pattern
- Proportion

Resources:

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- “The Complete Animation Course” - Chris Patmore
- “The Encyclopedia of Animation Techniques” -Richard Taylor
- ToonBoom Harmony online curriculum
- Instructor selected projects may include:
 - Silhouette animation with paper puppets
 - Claymation

| Unit Modifications for Special Population Students | |
|--|---|
| Advanced Learners | <ul style="list-style-type: none"> • Students may add additional material, requirements, or challenges to assigned projects • Students may complete additional projects at their discretion • Students may assist other learners |
| Struggling Learners | <ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Provide additional resources • Modify assessments as necessary • Modify projects and online activities |
| English Language Learners | <p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p> |
| Learners with an IEP | <p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process, or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p> |
| Learners with a 504 | <p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p> |

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding, and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

Unit Title: Video Pre and Post Production

Unit Description: Students will gain insight into digital editing for animation. They will use available technology to compile animated sequences, create a title sequence, create end-credits, and add audio to their animations. Students will also be introduced to and explore higher level animation techniques.

Unit Duration: Ongoing throughout each unit

Understandings:

Students will understand that...

1. Storyboarding an idea for an animation is essential in planning.
2. There is a finishing process to creating animation.
3. It is possible to move the camera throughout the animation.
4. Craftsmanship is key to a well-made movie.
5. Audio, such as music and/or sound effects, should be added and synchronized to an animation.
6. All animated actions should not happen at a constant speed and must be edited to correct lengths for timing.
7. Editing and exporting can and should be repeated multiple times until the exported animation is correct.

Essential Questions:

1. How does one develop a storyboard to prepare for an animation?
2. How does one complete an animated sequence for viewing?
3. How can the camera be manipulated throughout a scene?
4. What are some essential elements in a successful animation?
5. How does sound compliment an animation?
6. How does one incorporate timing to make the animation believable?
7. Do editing, exporting, and watching an animation need to be done more than once?

Assessment Evidence**Performance Tasks:**

- Create a storyboard that shows and explains the animation in detail
- Correcting frame length, as well as frames per second
- Rendering the file
- Creating a title sequence to include a studio name and title of the animation
- Incorporate frame holds, as well as slow-in and slow-out, to create good timing in an animation
- Be introduced to the multiplane camera and learn how to manipulate the camera view throughout an animation
- Obtaining/creating and adding audio to the animation and synchronizing the audio to the action
- Creating text that is readable
- Acknowledging the artists that created all elements of the animation through credits
- Exporting the animation correctly

Other Evidence:

- Teacher observation
- Student reflection, discussion, and self-assessment

Benchmarks:

- Projects
- Tests, quizzes
- Critique responses
- Discussion responses
- Nearpod and Edpuzzle responses

Learning Activities:

Editing

- Timeline
- Rendering
- Advanced keyframing
- Cutting unwanted frames
- Extending exposure
- Adding frame transitions
- Video effects
- Recording audio such as sound effects or speech

Elements of Art (used in the editing of an animation)

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

Principles of Design (used in the editing of an animation)

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

Storyboard

- Review of the elements of a storyboard (written descriptions, drawings, camera angles)
- can be prepared on paper or digitally

Multiplane Camera

- Setting up the camera layers
- Opening top and side view windows of the animation
- Creating keyframes for the camera to move, editing them for timing

Title Sequence

- Creating an animation studio name and animation
- Creating a title screen
- Editing text to be readable

Audio

- Obtaining royalty-free music
- Importing sound effects, either found or recorded
- Editing volume and fades
- Creating original recorded speech and/or sound effects to be used in the animation

End-Credits

- Animating text to roll
- Editing text to be readable
- Acknowledging all contributors

Exporting

- File type
- Titling the file
- Exporting the correct frames
- Watching the export and checking for mistakes
- Re-editing and re-exporting if necessary

Resources:

- Teacher selected materials, dependent upon project
- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- ToonBoom Harmony online curriculum

Unit Modifications for Special Population Students

| | |
|----------------------------------|--|
| Advanced Learners | <ul style="list-style-type: none"> • Students may add additional material, requirements, or challenges to assigned projects • Students may complete additional projects at their discretion • Students may assist other learners |
| Struggling Learners | <ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Provide additional resources • Modify assessments as necessary • Modify projects and online activities |
| English Language Learners | <p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p> |
| Learners with an IEP | <p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p> |
| Learners with a 504 | <p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p> |

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.