

Drawing II

Grade 10-12

Prepared by:

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Superintendent of Schools:

Marie C. Cirasella, Ed.D.

Approved by the Midland Park Board of Education on

July 19, 2022

Born on Date July 18, 2022

DRAWING II

Course Description:

Drawing II is a half-year art course which serves also as a prerequisite for Painting II for Ramapo College credit. Both of these courses are dual enrollment courses with credits being offered from Ramapo College. Drawing I is the prerequisite course for Drawing II and is offered for prior art class credit at Midland Park High School. Drawing II focuses on more advanced drawing principles and techniques in order to build students' drawing skills. Students will review the elements and principles of design, aesthetic awareness, and art appreciation. A wide variety of drawing media such as graphite, charcoal, ink, markers, colored pastels, and/or colored pencil will be explored through a multitude of real and inventive subject matter. Students will be prepared to further explore their artistic expression as they continue in the art program. Students in Drawing II will be required to keep a sketchbook, spending many outside hours of class on preliminary sketches, which will increase their ability to convey a clear vision of their designs.

Course Sequence:

Unit 1: Advanced Line and Use of Line Quality: 4 weeks

Unit 2: Two Point Linear Perspective: 2 weeks

Unit 3: Additive and Subtractive Drawing: 2 weeks

Unit 4: Advanced Still Life and Landscape Drawing: 3 weeks

Unit 5: Self-Portraiture: 4 weeks

Unit 6: Figure Drawing: 4 weeks

Pre-requisite: Art I and Drawing I

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Unit 1 - Overview
Content Area: Drawing II
Unit Title: Advanced Line and Use of Line Quality
Grade Level: 10-12

Core Ideas: Students will be introduced to a more advanced level of skills for drawing lines to translate 3-dimensional forms onto a 2-dimensional surface. Some of these approaches are mass gesture, scribbled line gesture, sustained gesture, continuous-line, and organizational line drawing to train the student to search out the underlying structure. Blind contour and contour line drawing offers yet another way of seeing and observing a slow inspection of parts. Contour line refines one's seeing and leads to a more detailed understanding of how the parts relate to the whole.

Unit 1 - Standards

Statement:

CPI#:	Statement: The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.
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Performance Expectations (NJSLs)

1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

Career Readiness, Life Literacies, and Key Skills

9.1.2.CAP.1:	Make a list of different types of jobs and describe the skills associated with each job.
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.2.8.CAP.5:	Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan

Computer Science and Design Thinking

8.1.5.IC.1	Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the change.
8.2.8.IH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.

Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)

<p>All art, videos and programs will contain people/characters that highlight individuality and are neutral. Students will study different artists including but not limited to: View and discuss contributions of African-Americans such as Faith Ringgold and Jacob Lawrence in art history. View and discuss the Holocaust photography and collages as well as collaborating with Holocaust studies. View and discuss LGBTQ challenges as depicted and perceived in art history. Asian American Pacific Islander art Students will celebrate Asian American Pacific Islander artists and their work by creating art historical Google Slide Presentations for example</p>	
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<p>researching Contemporary Artists Yayoi Kusama, Kota Ezawa, Maya Lin, Roger Shimomura, Jean Shin, Do Ho Suh, Julia Kwon, and Masami Teraoka, among others. Students will study handicap artists work such as Chuck Close.</p>	
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Interdisciplinary Connection

<p>6.1.12.History CA.2.a</p>	<p>Research multiple perspectives to explain the struggle to create an American identity</p>
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<p>6.1.12.History CC.3.a</p>	<p>Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods..</p>
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Companion Standards ELA/L

<p>NJSLSA.W4</p>	<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>
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<p>NJSLSA.W6</p>	<p>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p>
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<p>NJSLSA.SL1</p>	<p>Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>
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Unit Essential Question(s):

- What is a mass gesture line?
- When should I use a scribbled or sustained gesture? • How do gesture lines help the student observe? • What medium or tool works best for these lines? • How can sight lines be used to measure proportion and angles?
- How can one see the objects better with contour and continuous lines?
- How does a viewfinder make a better, more interesting composition?

Unit Learning Targets*Students will...*

- **Understand how to use different types of gesture drawing.**
- **Demonstrate an advanced mastery of organizational lines in drawing shapes.**
- **Use a viewfinder to compose lines and create a composition.**

Show their ability to see and observe creating line quality with blind contour, contour and continuous line drawing.

Unit Enduring Understandings

- Students will understand line quality and how to draw what they see.
- Students will understand when to use thin or thick lines or how to use various lines for a more interesting composition.
- Students will understand how to layer and make a more interesting image

Evidence of Learning

Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique

Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects

/Rubrics Alternative Assessments: Worksheets, critiques

Resources/Materials: Visual examples, books, videos, posters, computer resources.

Key Vocabulary: line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values

Suggested Pacing Guide

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Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Mass Gesture, Scribbled Line and Sustained Gesture Line	Students will develop the ability to draw what they see using the different gesture lines	Experiment with line in the drawing.	5 days

Sight Measuring for Drawing	Students will use this for proportion and angles.	Sketch with quick line and use pencil for sighting.	5 days
Organizational lines	Students will first learn sight measuring and then move on to angles, measuring proportion and creating leading diagonals to make a composition.	Create the drawing with sight measuring.	5 days
Continuous line drawing	Students will draw one unbroken line from beginning to end.	Draw with one line.	5 days
Blind contour and Contour line drawing	Students will apply a single, incisive line that defines edges, including planar changes, value edges and color changes.	Drawing and creating outlines of objects and people.	5 days

Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.

Casel Social Emotional Learning:

SOCIAL AWARENESS: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, & contexts. This includes the capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- Taking others' perspectives
- Recognizing strengths in others
- Demonstrating empathy and compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations/systems on behavior

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504 Students
<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, explanations • Allow extended time 	<ul style="list-style-type: none"> • Assign a buddy, same language or English speaking • Rephrase questions, 	<ul style="list-style-type: none"> • Provide extension activities • Build on students' intrinsic motivation 	<ul style="list-style-type: none"> • Provide extended time to complete tasks. • Consult with Guidance 	<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, and explanations

<p>to answers questions permit drawing as an explanation.</p> <ul style="list-style-type: none"> • Consult with Case Managers and follow IEP accommodations/modifications 	<p>directions, and explanations</p> <ul style="list-style-type: none"> • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word 	<ul style="list-style-type: none"> • Consult with parents to accommodate students' interests in completing tasks at their level of engagement 	<p>Counselors and follow I&RS procedures/action plans</p> <ul style="list-style-type: none"> • Consult with other members of the grade team for specific behavior interventions • Provide rewards as necessary 	<ul style="list-style-type: none"> • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word • Consult with Case Managers and follow 504 accommodations/modifications • Consult with Case Managers and follow IEP accommodations/modifications
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Unit 2 - Overview

Content Area: Drawing II	
Unit Title: Two Point Linear Perspective	
Grade Level: 10-12	
<p>Core Ideas: Students will learn the rules of the convention of two-point perspective and review one-point perspective from the Drawing I class. Perspective is that convention of representing three-dimensional objects as they recede into space on a two-dimensional surface. According to this convention objects appear larger or smaller in relation to their distance from the viewer. Two point perspective is when subject lines are oblique, not parallel, to the picture plane and they converge left and right. Students will create original works using two-point perspective using geometric shapes that they will observe. They will also create two-point perspective drawings from real life observation such as the school hallways, the rooms in the building, and the sides of the school.</p>	
Unit 2 - Standards	
Statement:	
CPI#:	Statement: The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it

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	is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.
Performance Expectations (NJSLs)	
1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
1.4.12.A.2	Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.2	Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
Career Readiness, Life Literacies, and Key Skills	
9.1.2.CAP.1:	Make a list of different types of jobs and describe the skills associated with each job.
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.2.8.CAP.5:	Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan
Computer Science and Design Thinking	
8.1.5.IC.1	Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the change.
8.2.8.ITH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.
Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)	

All art, videos and programs will contain people/characters that highlight individuality and are neutral. Students will study different artists including but not limited to:
 View and discuss contributions of **African-Americans** such as Faith Ringgold and Jacob Lawrence in art history. View and discuss the **Holocaust** photography and collages as well as collaborating with Holocaust studies. View and discuss **LGBTQ** challenges as depicted and perceived in art history. **Asian American Pacific Islander art** Students will celebrate Asian American Pacific Islander artists and their work by creating art historical Google Slide Presentations for example researching Contemporary Artists Yayoi Kusama, Kota Ezawa, Maya Lin, Roger Shimomura, Jean Shin, Do Ho Suh, Julia Kwon, and Masami Teraoka, among others. Students will study **handicap** artists work such as Chuck Close.

Interdisciplinary Connection

6.1.12.History CA.2.a	Research multiple perspectives to explain the struggle to create an American identity
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6.1.12.History CC.3.a	Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods..
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Companion Standards ELA/L

NJSLSA.W4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
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NJSLSA.W6	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
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NJSLSA.SL1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
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<p>Unit Essential Question(s):</p> <ul style="list-style-type: none"> • What is two-point perspective? • What are the fundamentals or rules of perspective? • How is two-point perspective used? • How do you create the illusion of space? <p>Unit Learning Targets <i>Students will...</i></p> <ul style="list-style-type: none"> • Understand when to use two-point perspective. • Demonstrate mastery of two-point perspective in drawing shapes. • Design an effective composition using shapes in one point perspective. • Show their ability to apply two-point perspective to a drawing of the hallway or real life 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> • Students will understand the impact of two point perspective and when to use it. • Students will understand how to use vanishing points and create the illusion of space
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Evidence of Learning

Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique

Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects

/Rubrics Alternative Assessments: Worksheets, critiques

Resources/Materials: Visual examples, books, videos, posters, computer resources.

Key Vocabulary: line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Two Point Perspective	Students will identify drawings using two-point perspective and understand when it is appropriate to draw using two-point perspective.	Drawing a horizon line and vanishing points and drawing boxes.	1 days
Two Point Perspective Shapes and Fundamentals	Students will create shapes utilizing two-point perspective by looking at a still life of geometric shapes. Understanding what eye level is, the horizon line, vanishing points, point of view and foreshortening are the key fundamentals to become experts on.	Drawing a horizon line and vanishing points and drawing a street or room scene.	5 days
Creating a Composition in Two Point Perspective and learning the fundamentals of drawing perspective	Students will create a composition using shapes drawn in two-point perspective. Objects appear smaller as their distance from the observer increases. Foreshortening, Convergence, the picture plane and vanishing points must be understood.	Drawing a horizon line and vanishing point and drawing a street or room scene and creating a composition.	5 days
Creating a Composition	Students will create a composition using shapes drawn in two-point	Drawing the objects and thinking about every angle and line.	4 days

<p>n in Two - Point Perspective and learning the fundamentals of drawing perspective</p>	<p>perspective. Objects appear smaller as their distance from the observer increases. Foreshortening, Convergence, the picture plane and vanishing points must be understood.</p>		
<p>Drawing the Hallway in Two Point Perspective</p>	<p>Students will apply two- point perspective to a drawing of the hallway or a real life observation</p>	<p>Draw the hallway using two point perspective.</p>	<p>5 days</p>

Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.

Casel Social Emotional Learning:

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- Taking others' perspectives
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- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations/systems on behavior

Differentiation/Modification Strategies

<p>Students with Disabilities</p>	<p>English Language Learners</p>	<p>Gifted and Talented Students</p>	<p>Students at Risk</p>	<p>505Students</p>
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Unit 3 - Overview

Content Area: Drawing II
Unit Title: Additive and Subtractive Drawing
Grade Level: 10-12

Unit Summary: Students will learn to achieve value, the gradation from light to dark across a form or the range from black to white, by using the additive or subtractive method. Students will tone the paper as dark as possible by laying an even tone of charcoal over a full sheet of white paper. By drawing value, you now compose with light. The students will consider the placement of light and provide a strong light source on the subject or objects. Darker values will be left behind and lighter tones and highlights will be lifted out with a kneaded eraser. Students will shade geometric objects to show light, highlights, shadows, and depth. They will also create original works depicting real objects that they choose from life and assemble them into a composition showing lights, darks, shadows and depth in both black and white and variations from the gray scale.

Unit 3 - Standards

Statement:

CPI#:

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Performance Expectations (NJSLs)

1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
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Career Readiness, Life Literacies, and Key Skills

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6.1.12.History CA.2.a	Research multiple perspectives to explain the struggle to create an American identity
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Companion Standards ELA/L	
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NJSLSA.W6	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
NJSLSA.SL1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

<p>Unit Essential Question(s):</p> <ul style="list-style-type: none"> • What are the range of values? • How does the light and shadow create the volume of objects? • What is the additive method? • What is the subtractive method? • How can I use additive and subtractive methods to create the illusion that the two-dimensional drawing of objects appears as three-dimensional objects? <p>Unit Learning Targets <i>Students will...</i></p> <ul style="list-style-type: none"> • Observe examples of additive and subtractive methods. 	<p>Unit Enduring Understandings</p> <ul style="list-style-type: none"> • Edgar Degas, Edward Manet, Pierre Bonnard, Jim Dine, Jean-Baptiste-Camille Corot and Kathe Kollowitz were prominent artists who effectively used light and shadows in their art. • Students will understand how to remove and add values to create the illusion of two dimensional drawing appearing three dimensional.
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<ul style="list-style-type: none"> • Understand how to achieve the value scale through additive and subtractive methods and how to make a range of values • Demonstrate ability to use mass gesture drawing techniques and shade geometric shapes • Apply knowledge of shapes to gesture draw and shade real life objects • Use values to create shadows and depth 	
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Evidence of Learning

<p>Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique</p> <p>Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects</p> <p>/Rubrics Alternative Assessments: Worksheets, critiques</p>
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<p>Resources/Materials: Visual examples, books, videos, posters, computer resources.</p>	<p>Key Vocabulary line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
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Sustained Gesture Drawing with Full Value	Practice composing with light and making contrasting values. Draw a still life first with Mass gesture and sustained value.	Mass gesture drawing with charcoal eraser and blending stump.	1 days
Subtractive Method	Students will create a toned paper as dark as possible by laying an even tone of charcoal over a white piece of paper. Make a final sustained gesture drawing of the best composition. Use the value scale blocks to insure a range from light, medium and dark grays and black.	Use an eraser to create values and a drawing on a black charcoaled paper.	3 days
Limited Value Drawing	Students will develop a composition with ONLY THREE values. Use only Students will learn to use Only black, white and gray.	A drawing using only 3 values black, white and gray.	3 days
Value and Space through Additive Marks only	Students will create a drawing using the additive method only. Students can NOT erase. Students will make a very light sketch and build up the values carefully. A few truly white areas will remain white	Draw all objects and people with value.	3 days
Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.			

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Casel Social Emotional Learning:

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Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	506Students
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Unit 4 - Overview

Content Area: Drawing II

Unit Title: Advanced Still Life and Landscape Drawing

Grade Level: 10-12

Core Ideas: Students will apply their knowledge from Drawing I of line, value, composition and perspective to create and draw arranged still lifes. The students will use new methods of additive, subtractive and mass gesture drawing to draw the still lifes. Students will add value to their work using various drawing mediums such as ebony pencil and charcoal. Students will compose landscape images and create original drawings and paintings from those chosen images. This unit will also coincide with art history as students will study famous still life and landscape drawings and paintings. There will be an emphasis on the contemporary still life and landscape in art today.

Unit 4 - Standards

Statement:

CPI#:

Statement: The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

Performance Expectations (NJSLS)

1.3.12.D.1

Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.

1.3.12.D.2

Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.4.12.A.2

Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.4

Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.2

Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.1.12.D.1

Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

Career Readiness, Life Literacies, and Key Skills

9.1.2.CAP.1:

Make a list of different types of jobs and describe the skills associated with each job.

9.2.12.CAP.2

Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.

9.2.8.CAP.5:

Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan

Computer Science and Design Thinking

8.1.5.IC.1

Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the change.

8.2.8.ITH.1

Explain how the development and use of technology influences economic, political, social, and cultural issues.

Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)

<p>All art, videos and programs will contain people/characters that highlight individuality and are neutral. Students will study different artists including but not limited to: View and discuss contributions of African-Americans such as Faith Ringgold and Jacob Lawrence in art history. View and discuss the Holocaust photography and collages as well as collaborating with Holocaust studies. View and discuss LGBTQ challenges as depicted and perceived in art history. Asian American Pacific Islander art Students will celebrate Asian American Pacific Islander artists and their work by creating art historical Google Slide Presentations for example researching Contemporary Artists Yayoi Kusama, Kota Ezawa, Maya Lin, Roger Shimomura, Jean</p>	
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<p>Shin, Do Ho Suh, Julia Kwon, and Masami Teraoka, among others. Students will study handicap artists work such as Chuck Close.</p>	
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Interdisciplinary Connection

6.1.12.History CA.2.a	Research multiple perspectives to explain the struggle to create an American identity
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6.1.12.History CC.3.a	Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods..
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Companion Standards ELA/L

NJSLSA.W4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
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NJSLSA.W6	Integrate and evaluate information presented in diverse media and formats, including visually, quantitative, and orally.
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NJSLSA.SL1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
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Unit Learning Targets

Students will...

- Understand what a contemporary still life drawing is.
- Understand how to create a composition with lighting for contrast.
- Apply various techniques of the additive and subtractive methods to render the two-dimensional to become the three-dimensional.
- Understand how to create the different levels and differentiate the edges of foreground, middle ground and background of a landscape drawing.
- Demonstrate how to create a realistic still life.
- Demonstrate how to create a realistic landscape.
- Demonstrate advanced techniques and elements of art, such as texture, value, line, and shape, will be used for drawing effect.
- Create their own still life's and landscapes utilizing various drawing materials and techniques.

<p>Unit Essential Question(s):</p> <ul style="list-style-type: none"> • What is a contemporary still life composition? • How do you arrange and draw a still life with contrasting light and shadow? • How do you use the additive and subtractive methods for values of lights and darks creating the illusion of space and three dimensional objects? • What are the components of a contemporary landscape and how do you draw one? • How can you add texture and atmosphere to a landscape using additive and subtractive methods? • <p>Unit Learning Targets <i>Students will...</i></p> <ul style="list-style-type: none"> • Understand what a still life drawing is. • Understand how to create a composition. • Apply various techniques of line and value to render the two-dimensional to become the three dimensional. • Understand what the foreground, middle ground and background of a landscape drawing are. • Differentiate between a landscape and a still life drawing. 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> • Students will understand the additive and subtractive techniques for still life drawing and landscape drawing. • Students will examine and understand what contemporary artists in today's art world accomplished in their still lifes and landscapes.
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<ul style="list-style-type: none"> • Complete a realistic still life. • Complete a realistic landscape. • Apply various techniques and elements of art, such as texture, value, line, and shape, will be used for drawing effect. • Create their own still life's and landscapes utilizing various drawing materials 	
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Evidence of Learning

<p>Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique</p> <p>Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects</p> <p>/Rubrics Alternative Assessments: Worksheets, critiques</p>	
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<p>Resources/Materials: Visual examples, books, videos, posters, computer resources.</p>	<p>Key Vocabulary: line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Advanced Still Life	Students will view examples of advanced still life drawings and discuss techniques of drawing from observation.	Observe and exam still life in art history examples.	1 days
Drawing an Advanced Still Life	Students will create a still life composition and use different techniques to create values. Direct observation and specific lighting will be arranged. Students will use mass gesture line, additive and subtractive methods, and perspective to create the illusion of three-dimensional space and objects.	Create and draw a still life using light and shadow.	7 days
Landscape Drawing	Students will use different techniques to show the edges of each section and components of the landscape drawings. Texture and pattern which are other elements of art will be understood.	Observe and exam landscape in art history examples.	1 days
Creating a Landscape Drawing	Students will sketch and draw their own landscape drawings from their own photos, borrowed or found images or real life observation.	Create and draw a landscape using light and shadow	6 days

Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.

Casel Social Emotional Learning:

SOCIAL AWARENESS: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, & contexts. This includes the capacities to feel compassion for others,

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understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- Taking others' perspectives
- Recognizing strengths in others
- Demonstrating empathy and compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations/systems on behavior

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Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	507Students
<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, explanations • Allow extended time to answers questions permit drawing as an explanation. • Consult with Case Managers and follow IEP accommodations/modifications 	<ul style="list-style-type: none"> • Assign a buddy, same language or English speaking • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word 	<ul style="list-style-type: none"> • Provide extension activities • Build on students' intrinsic motivation • Consult with parents to accommodate students' interests in completing tasks at their level of engagement 	<ul style="list-style-type: none"> • Provide extended time to complete tasks. • Consult with Guidance Counselors and follow I&RS procedures/action plans • Consult with other members of the grade team for specific behavior interventions • Provide rewards as necessary 	<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word • Consult with Case Managers and follow 504 accommodations/modifications • Consult with Case Managers and follow IEP accommodations/modifications

Unit 5 - Overview

Content Area: Drawing II

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Unit Title: Self-Portraiture

Grade Level: 10-12

Core Ideas Students will learn and be able to create a self-portrait from observation. All the techniques of drawing learned prior in this class will be used in this unit. Students will learn placement and proportion of the facial features. Students will begin with basic techniques for the features and will be challenged to complete a realistic self-portrait and an expressive self-portrait.

Unit 5 - Standards

Statement:

CPI#:	Statement: The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.
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Performance Expectations (NJSLs)

1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
1.4.12.A.2	Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.2	Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

Career Readiness, Life Literacies, and Key Skills

9.1.2.CAP.1:	Make a list of different types of jobs and describe the skills associated with each job.
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.2.8.CAP.5:	Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan

Computer Science and Design Thinking

8.1.5.IC.1	Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the change.
8.2.8.ITH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.

Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)

<p>All art, videos and programs will contain people/characters that highlight individuality and are neutral. Students will study different artists including but not limited to: View and discuss contributions of African-Americans such as Faith Ringgold and Jacob Lawrence in art history. View and discuss the Holocaust photography and collages as well as collaborating with Holocaust studies. View and discuss LGBTQ challenges as depicted and perceived in art history. Asian American Pacific Islander art Students will celebrate Asian American Pacific Islander artists and their work by creating art historical Google Slide Presentations for example researching Contemporary Artists Yayoi Kusama, Kota Ezawa, Maya Lin, Roger Shimomura, Jean Shin, Do Ho Suh, Julia Kwon, and Masami Teraoka, among others. Students will study handicap artists work such as Chuck Close.</p>	
<p>Interdisciplinary Connection</p>	
6.1.12.History CA.2.a	Research multiple perspectives to explain the struggle to create an American identity

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6.1.12.History CC.3.a	Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods..
<p>Companion Standards ELA/L</p>	
NJSLSA.W4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
NJSLSA.W6	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
NJSLSA.SL1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

<p>Unit Essential Question(s):</p> <ul style="list-style-type: none"> • How does one draw the face? • What are the correct proportions used when drawing and placing the features? • How does one use sight lines for measuring and organizational lines to find angles and proportion of the facial features? • How does one successfully translate the face from real life? • How does an artist decide to convey themselves in a self-portrait? • <p>Unit Learning Targets</p> <ul style="list-style-type: none"> • <i>Students will...</i> • Understand how to draw the face. • Create a recognizable self-portrait. • Utilize line and value when drawing from life. • Find sight lines and organizational lines valuable to drawing proportional, well placed facial features. • Demonstrate correct proportions when drawing the facial features. • Manipulate the subject matter in such a way that will affect expression. • Utilize various techniques and tools to make technically accurate drawing and effectively express emotion. • 	<p>Unit Enduring Understandings</p> <ul style="list-style-type: none"> • Students will understand how the artists' views of the self-portrait have changed throughout art history. • Students will understand how to use line and value to find proportion and space in any drawing especially the face. • Students who accomplish drawing the self-portrait will understand the real skill of observation and how to effectively engage the viewer
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Evidence of Learning

Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique

Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects

/Rubrics Alternative Assessments: Worksheets, critiques

Resources/Materials: Visual examples, books, videos, posters, computer resources.

Key Vocabulary: line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Self Portrait Drawing	Students will understand how to draw the face utilizing sight and organizational line skills for correct proportions.	Draw using organizational lines for figure proportions.	3 days

Drawing the Facial Features	Students will create realistic self portrait drawings demonstrating proper proportions and using prior knowledge of drawing techniques and materials.	Draw your face looking in the mirror using light and shadow.	7 days
Value and Expression to Self Portrait Drawings	Students will create realistic self portrait drawings demonstrating proper proportions and using prior knowledge of drawing techniques and materials.	Utilize positive and negative space to create the figure.	7 days

Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.

Casel Social Emotional Learning:

SOCIAL AWARENESS: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, & contexts. This includes the capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- Taking others' perspectives
- Recognizing strengths in others
- Demonstrating empathy and compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations/systems on behavior

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	508Students
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<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, explanations • Allow extended time to answers questions permit drawing as an explanation. • Consult with Case Managers and follow IEP accommodations/modifications 	<ul style="list-style-type: none"> • Assign a buddy, same language or English speaking • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, 	<ul style="list-style-type: none"> • Provide extension activities • Build on students' intrinsic motivation • Consult with parents to accommodate students' interests in completing tasks at their level of engagement 	<ul style="list-style-type: none"> • Provide extended time to complete tasks. • Consult with Guidance Counselors and follow I&RS procedures/action plans • Consult with other members of the grade team for specific behavior interventions 	<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word • Consult with Case Managers and
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	even one word		<ul style="list-style-type: none"> • Provide rewards as necessary 	<p>follow 504 accommodations/modifications</p> <ul style="list-style-type: none"> • Consult with Case Managers and follow IEP accommodations/modifications
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Content Area: Drawing II
Unit Title: Figure Drawing
Grade Level: 9-12

Core Ideas: Students will expand on their prior knowledge from Drawing I to draw the human figure and use their new skills to make accurate drawings. Students will be able to effectively use two-point perspective and foreshortening to create proper proportion and form. Proper use of proportion, finding a good arrangement or pose for the model, and the study of negative space will assist students draw the shape and figure form. Students will focus on drawing the form with emphasis on creating interesting space in the drawing as well as conveying expression, movement, and emotion.

Statement:

CPI#:	Statement: The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.
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Performance Expectations (NJSLS)

1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
1.4.12.A.2	Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

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1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.2	Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

Career Readiness, Life Literacies, and Key Skills

9.1.2.CAP.1:	Make a list of different types of jobs and describe the skills associated with each job.
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.2.8.CAP.5:	Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan

Computer Science and Design Thinking

8.1.5.IC.1	Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the change.
8.2.8.ITH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.

Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)

<p>All art, videos and programs will contain people/characters that highlight individuality and are neutral. Students will study different artists including but not limited to:</p> <p>View and discuss contributions of African-Americans such as Faith Ringgold and Jacob Lawrence in art history. View and discuss the Holocaust photography and collages as well as collaborating with Holocaust studies. View and discuss LGBTQ challenges as depicted and perceived in art history. Asian American Pacific Islander art Students will celebrate Asian American Pacific Islander artists and their work by creating art historical Google Slide Presentations for example researching Contemporary Artists Yayoi Kusama, Kota Ezawa, Maya Lin, Roger Shimomura, Jean Shin, Do Ho Suh, Julia Kwon, and Masami Teraoka, among others. Students will study handicap artists work such as Chuck Close.</p>	
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Interdisciplinary Connection

6.1.12.History CA.2.a	Research multiple perspectives to explain the struggle to create an American identity
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6.1.12.History CC.3.a	Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods..
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Companion Standards ELA/L

NJSLSA.W4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
NJSLSA.W6	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
NJSLSA.SL1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Unit Essential Question(s):

- How does one effectively demonstrate proper use of proportion when drawing the figure?
- What are the correct proportions used when drawing the figure?
- How does one use sight lines and organizational lines to find angles and proportion of the figure?
- What is foreshortening?
- How does an artist engage the space effectively? • What is the best arrangement or pose for a model?
- How can the set-up of the model also assist in framing the model?

How does one convey movement, emotion and expression when drawing the body?

Unit Learning Targets

Students will...

- Understand how to draw the proportion of the model.
- Utilize two-point perspective and foreshortening when drawing the figure.
- Find sight lines, organizational lines, and use other mark making that is valuable to manipulate the form.
- Manipulate the figure in a composition that effectively engages the space.
- Demonstrate correct proportions when drawing the figure.
- Utilize various techniques, mediums and tools to make technically accurate drawings.

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Unit Enduring Understandings:

- Students will understand how the placement and set-up of the space is just as vital as posing the figure itself.
- Students will understand how to use two-point perspective and foreshortening of the figure to find proportion and space in any drawing.
- Students who accomplish not just drawing of the figure, but the emotion and body language, will understand the real skill of observation and how to effectively engage the viewer

Formative Assessments: Discussion, Q&A, Teacher Observations, Projects, Critique

Summative/Benchmark Assessment(s): Performance Tasks, Quizzes, Classwork/Homework, Projects /Rubrics

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Alternative Assessments: Worksheets, critiques

Resources/Materials: Visual examples, books, videos, posters, computer resources.		Key Vocabulary: line, gesture drawing, continuous line, contour line, organizational line, perspective line, ebony pencil, stump tints, shades, values	
Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Advanced Figure Drawing	Students will pose the model in a set-up that also frames the model in a space. Lighting the models with high contrast lighting or mood altering lighting is vital for values. Students will understand how to draw the figure utilizing sight and organizational line skills for correct proportions.	Draw the model/figure and use values and proportions.	4 days
Drawing the Figure using Two-point perspective and foreshortening.	Students will create figure drawings demonstrating proper foreshortening technique. This technique in perspective creates the illusion of a figure receding strongly into the distance or background. The illusion is created by the figure or object appearing shorter than it is in reality, making it seem compressed.	Identify drawing techniques and draw the figure.	8 days
Movement, Emotion, and Expression in the Figure Drawings	Students will pose the model in such a way that it evokes movement or emotion. Expression can be enhanced by lighting and value to the figures in a space.	Position the model and use gesture drawing to get the pose. Draw the figure and use the value scale to make three dimensional.	3 days
Teacher Notes: These lessons can be broken apart into single day lessons. For time though they will be given as independent assignments to students with discussion days built in.			
<u>Casel Social Emotional Learning:</u>			

SOCIAL AWARENESS: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, & contexts. This includes the capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- Taking others’ perspectives
- Recognizing strengths in others
- Demonstrating empathy and compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations/systems on behavior

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	509Students
<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, explanations • Allow extended time to answers questions permit drawing as an explanation. • Consult with Case Managers and follow IEP accommodations/modifications 	<ul style="list-style-type: none"> • Assign a buddy, same language or English speaking • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, 	<ul style="list-style-type: none"> • Provide extension activities • Build on students’ intrinsic motivation • Consult with parents to accommodate students’ interests in completing tasks at their level of engagement 	<ul style="list-style-type: none"> • Provide extended time to complete tasks. • Consult with Guidance Counselors and follow I&RS procedures/action plans • Consult with other members of the grade team for specific behavior interventions 	<ul style="list-style-type: none"> • Allow errors • Rephrase questions, directions, and explanations • Allow extended time to answer questions and permit drawing as an explanation • Accept participation on any level, even one word • Consult with Case

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	even one word		<ul style="list-style-type: none">• Provide rewards as necessary	<p>Managers and follow 504 accommodations/modifications</p> <ul style="list-style-type: none">• • Consult with Case Managers and follow IEP accommodations/modifications
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