Design & Animation Honors

11-12, Fine & Performing Arts

Developed By: Ms. Sara Ciccone
Reviewed By: Mr. Vincent Vicchiariello
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Scope and Sequence

- Unit 1: Introduction to Animation
- Unit 2: The Animation Basics
- Unit 3: The Animation Process - 2D
- Unit 4: The Animation Process - Stop Motion Animation

Month	Unit	Activities/Assessments

September
MP 1
	Unit 1: Introduction to Animation	• Welcome to Animation (Start of the Year)
		• Introduce/Explain Monthly Homework Assignment - Principles of Animation
		• Introduction to Animation
		  ○ How it relates to design
		• History of Animation
		• Animation Analysis
		  ○ 2D, 3D, and Stop Motion animation
		• Animator Research

October MP1	Unit 1: Introduction to Animation	• Monthly Homework Assessment • The Process of Creating an Animation • 12 Principles of Animation ○ Integrating Principles of Design and Elements of Art • Cel Animation - Creating a Flipbook

November
MP 2
	Unit 2: The Animation Basics	• Monthly Homework Assessment
		• The Process of Creating an Animation Digitally
		  ○ Introduction to Photoshop Timeline feature
		• Looping 2D Animation
		  ○ Bouncing Ball Animation
		  ○ Walk Cycle Animation

December MP 2	Unit 2: The Animation Basics	• Monthly Homework Assessment • Walk Cycle Animation (continued) • Creating a GIF - Extreme and Inbetween (collaborative project) ○ Head animator, assistant animators
January MP 3	Unit 3: The Animation Process - 2D	• Monthly Homework Assessment • The Animation Process Unit Introduction • Creating a Story ○ What is a story

		○ Steps taken to animate a story ● Developing a short story - 5-7 minute animation ○ Screenplay ● Character Designs
February MP 3	Unit 3: The Animation Process - 2D	● Monthly Homework Assessment ● Learning Animate Pro ○ How to animate frame by frame ○ Using tweens ● Animating Backgrounds
March MP 3	Unit 3: The Animation Process - 2D	● Monthly Homework Assessment ● Working on final 2D Animation (animate 1-2 minutes of developed story) ○ Utilize frame by frame/tweens/combination of the two ● Presentations of final animations
April MP 4	Unit 4: The Animation Process - Stop Motion Animation	● Monthly Homework Assessment ● Learning about Stop Motion Animation ● Developing a short story - 5-7 minute animation ○ Writing a Screenplay ● Storyboards
May MP 4	Unit 4: The Animation Process - Stop Motion Animation	● Monthly Homework Assessment ● Storyboards (continued) ● Creating Set and Characters ● Working on final Stop Motion Animation ● Art Show Preparations
June MP 4	Unit 4: The Animation Process - Stop Motion Animation	● Final Project - Creating a Portfolio ○ Weebly Website ● Presentations on Final Projects ● Reflect on work created throughout the year

Unit 1		
Introduction to Animation		
Summary and Rationale		
Students will be introduced to animation, understanding what animation is, and how animation is used with many different mediums (2D, 3D, and Stop Motion). The unit will focus on instructional materials and techniques that were taught thus far within the student's time in digital art classrooms to student's prior knowledge of digital arts, students will make connections between design, photography, and overall digital strategies to the new medium of animation. With the applied knowledge of technology (hardware and software) as well as the 12 Principles of Animations this unit is created in hopes to deepen the student's overall knowledge of animation in order to assist with future animation projects. Within the unit students will be exposed to animations throughout different cultures, from Asian, Latino, European, African, and American and how animation has been changed and shaped throughout history. Analyzing works of animation throughout different cultures and different times within history will allow students to shape their own styles and individual beliefs in their own future animations within proceeding units.		
Recommended Pacing		
Ongoing: Cumulative from September to June. (Information will be taught within the First Marking Period, but will be used throughout the year).		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Cr: CREATING: Conceiving and developing new artistic ideas and work.		
1.5.12.Cr.1	1.5.12.Cr: Creating - Anchor Standard 1: Generating and conceptualizing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr1a - Use multiple approaches to begin creative endeavors. • 1.5.12prof.Cr1b - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
	Grade 12: Accomplished	• 1.5.12acc.Cr1a - Individually or collaboratively formulate new creative problems based on a 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.
	Grade 12: Advanced	• 1.5.12adv.Cr1a - Visualize and generate art and design that can affect social change. • 1.5.12adv.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
1.5.12.Cr.2	1.5.12.Cr: Creating - Anchor Standard 2: Organizing and developing ideas.	
	Grade 12:	• 1.5.12prof.Cr2a - Engage in making a work of art or design without having a

	Proficient	preconceived plan. • 1.5.12prof.Cr2b - Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. • 1.5.12prof.Cr2c - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr2a - Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. • 1.5.12adv.Cr2b - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. • 1.5.12adv.Cr2c - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
1.5.12.Cr.3	1.5.12.Cr: Creating - Anchor Standard 3: Refining and completing artistic ideas and work.	
	Grade 12: Proficient	• 1.5.12prof.Cr3a - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr3a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Proficient	• 1.5.12prof.Pr4a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
	Grade 12: Accomplished	• 1.5.12acc.Pr4a - Analyze, select, and critique personal artwork for a collection or portfolio presentation.
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12:	• 1.5.12prof.Pr5a - Analyze and evaluate the reasons and ways an exhibition is

	Proficient	presented.
	Grade 12: Accomplished	• 1.5.12acc.Pr5a - Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 1.5.12prof.Pr6a - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re7a - Hypothesize ways in which art influences perception and understanding of human experiences. • 1.5.12prof.Re7b - Analyze how one's understanding of the world is affected by experiencing visual arts.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Proficient	• 1.5.12prof.Re8a - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
	Grade 12: Accomplished	• 1.5.12acc.Re8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	

	Grade 12: Proficient	• 1.5.12prof.Re9a - Establish relevant criteria in order to evaluate a work of art or collection of works.
	Grade 12: Accomplished	• 1.5.12acc.Re9a - Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.10	1.5.12.Cn: Connecting - Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	
	Grade 12: Proficient	• 1.5.12prof.Cn10a - Document the process of developing ideas from early stages to fully elaborated ideas.
	Grade 12: Accomplished	• 1.5.12acc.Cn10a - Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
	Grade 12: Advanced	• 1.5.12adv.Cn10a - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Proficient	• 1.5.12prof.Cn11a - Describe how knowledge of culture, traditions, and history may influence personal responses to art. • 1.5.12prof.Cn11b - Describe how knowledge of global issues, including climate change may influence personal responses to art.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals	

	7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	Nature of Technology: Redesign an existing product to improve form or function.
Technology	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
Anchor Standard: 1. Generating and conceptualizing ideas. (Creating)	
• 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.	• 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?
Anchor Standard 2: Organizing and developing ideas. (Creating)	
• 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.	• 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?
Anchor Standard: 3. Refining and completing products. (Creating)	
• Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	• 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?
Anchor Standard: 4. Selecting, analyzing and interpreting work. (Present/Produce)	
• Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	• 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?
Anchor Standard: 5. Developing and refining techniques and models or steps needed to create products. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 6. Conveying meaning through art. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 7. Perceiving and analyzing products. (Respond)	
• 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.	• 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 do we encounter visual arts in our world? How do visual arts influence our views of the world?
Anchor Standard: 8. Interpreting intent and meaning. (Respond)	
• People gain insights into meanings of artworks by engaging in the process of art criticism.	• 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?
Anchor Standard: 9. Applying criteria to evaluate products. (Respond)	

• People evaluate art based on various criteria.	• 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?
Anchor Standard: 10. Synthesizing and relating knowledge and personal experiences to create products. (Connect)	
• Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	• 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?
Anchor Standard: 11. Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. (Connect)	
• People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	• How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
• Animation is a global industry, with examples found in cartoons, movies, televisions commercials, and social media platforms. • Animation allows storytelling to be told in unique ways. Storytelling can be seen throughout different cultures and is an example of a social interaction that can evoke understanding. • Animation, in its simplified manner, is the application of still images drawn one after another to produce the illusion of movement. These still images can be drawn or photographed, which are art concepts that students are already familiar with and were previously put into practice. • An animator needs to apply the "12 Principles of Animation" in order to produce a successful animation, similar to the Elements and Principles of Design used to create a work of art. • By studying the history of animation, animators can develop a better understanding of not only the past, but the present. History can provide us with insight to other cultures to increase cross-cultural awareness and understanding.	• Where and how do we encounter Animation within our daily lives? • What is Animation? • What components make an animation successful? • Why is understanding the history of animation important? • Why is understanding animation developed within different cultures important? • Why do animators need to use the 12 Principles of Animation to create a successful animation?
Evidence of Learning (Assessments)	
Formative: • **Observational notes and questioning** - As students are participating with the following summative assessments take note of students who are understanding and not understanding the topic. Ask students essential questions throughout the observational process. Observational notes can also be in the form of Exit	

Tickets and Do Nows. Examples include: Turn and Talk, 3-2-1, 140 Characters (twitter post), self analysis questions.

- **Monthly Homework Assessment -** This assessment will strengthen student's knowledge on how to identify and then in turn utilize the Principles of Animation within an Animation. Students can pick any one animation to view each month and identify 3 Principles of Animation utilized by the animators. As the monthly homework assignments progress throughout the year, students will then be asked to design an animation that will utilize the Principles of Animation discovered in the previous animations watched.
- **Animation History Timeline -** Students will be responsible to create a timeline of at least 10 events that occurred within the History of Animation. Students will create the timeline digitally and include both pictures and information. Students will be graded on completion and activity will then lead to a discussion of their findings.
- **Analyzing Animations -** As a class we will view a series of different animations created throughout different cultures around the world as well as different types of animations (2D, 3D, Stop Motion, Motion Graphics, Claymation). As students observe these animations a discussion will be led by the teacher that helps the students analyze the content. Students will analyze the subject, story line, which types of Principles of Animations are used, etc.
- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

Summative:

- **Animator Research -** Students will be responsible to research one of several different famous animators. Students will be picking animators from an already previously chosen list provided by the teacher. List will include animators from across the world, including different societies and cultures. Students will create a slideshow presentation of their chosen animator. Students will be graded on the following criteria: Aesthetic and Design, Acquired Information (birth/death, inspirations, start of careers, how they shaped animation history, works of art), and Organization of Information.
    - https://my.pblworks.org/sites/default/files/inline-images/presentation%20rubric%20for%20pbl%20for%20grades%209%20to%2012%20non-ccss.png (Rubric for Presentations/Slideshows)
- **Cel Animation (Cel Still) -** After learning about the slow process animators had to previously utilize to create an animation (focus on disney's process), students will re-create an animation still of their choosing. The recreated still-frame should be created in their own style, not a copy of the original. Instead of creating this project digitally, students will utilize mediums utilized before digital technology - Cel paper, pen and ink, and paint. Students will be graded on the following criteria: Aesthetic and Design, Craftsmanship and Skill, Participation, Elements and Principles of Design, Understanding of the Content (creating a still frame while utilizing cel-frame mediums)

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- **FlipBook (Cel Animation)** - After learning about Cel Animation as well as the 12 Principles of Animation students will be responsible to create their own Flipbook. The Flipbook animation can be of any chosen subject but has to embody at least 3 of the 12 Principles of Design. Flipbooks will also have to consist of at least 24 frames (or images). Students will be graded on the following criteria: Frames used (at least 24), Principles of Animation used, Proper Representation of chosen subject, Analysis of work (writing a short 1 paragraph analysis of how the student's work represents 3 of the 12 Principles of Design.
    - https://www.youtube.com/watch?v=Un-BdBSOGKY - how to create a flipbook

Objectives (SLO)	
Students will know:	Students will be able to:
• Critique as an important aspect to reflection on the art making process, content, and finished project. • With a growth mindset, failure is an important part of success. • Innovative ideas or innovation can lead to career opportunities. • One's feelings, thoughts, personal traits, strengths and challenges influence the creative process. • Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration. • The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings. • Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.	• Use multiple approaches to begin creative endeavors. • Demonstrate an understanding of the elements and principles of art as it applies to design and the creative process. • Create works of art which demonstrate a variety of compositional techniques. • Evaluate, analyze, and interpret works of art from a variety of time periods and cultures, using their own thoughts and feelings. • Respond to artworks by peers and by artists across time/culture to develop communication and understanding. • Examine artwork by a variety of artists from diverse racial and cultural backgrounds. • Understand the importance of self-reflection and how it helps us improve our observation, understanding, and communication with others in our community.

• The general History of Animation:
  ○ 30,000 B.C-1500 AD - Early Ways of Showing Motion
  ○ 1600-1877 - Animation Before Film
  ○ 1900-1930 - The Silent Era
  ○ 1930-1950 - The Golden Age of American Animation
  ○ 1960-1980 - The American Televisions Era
	• **Classify** how animation has advanced throughout history by implementing and using a timeline. *(application)*
	• **Distinguish** the 12 different Principles of Animation within multiple different animated examples. *(analysis)*

○ 1980-Present - Modern American Era ● How animators use the 12 Principles of Animation to create an effective animation. 12 Principles include: ○ Squash and Stretch ○ Anticipation ○ Staging ○ Straight ahead action and pose to pose ○ Follow through and overlapping action ○ Slow in and slow out ○ Arc ○ Secondary action ○ Timing ○ Exaggeration ○ Solid Drawing ○ Appeal ● The different career paths/industries that utilize animation practices ● Animation practices used throughout the world and cultures ○ 2D, 3D, Stop Motion, Motion Graphics, Cel ● Famous Animators that shaped and developed how animation is used today ○ John Lasseter, Walt Disney, Chuck Jones, Ub Iwerks, Hayao Miyazaki ● Animation studios around the world and the different types of animations that they specialize in.	● **Evaluate** animator's intent through their animations by analyzing and interpreting several different pieces of animation. *(evaluation)* ● **Create** their own Flipbook by utilizing the Cel Animation process. (synthesis) ***Cel Animation*** ● Students will examine animations that utilize the Cel Animation techniques in order to learn more about the process to create their own animation. ● Students will create an animation that utilizes three of the twelve Principles of Animation, all while using Cel Animation techniques. ● Students will identify the different steps, techniques, and materials used to create a Cel Animation.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections (suggested):

- https://conceptartempire.com/famous-animators/ - Famous Animators

Resources (websites, books, videos):

- https://www.youtube.com/watch?v=pDVfNf5GvPg - 12 Principles of Design
- https://www.youtube.com/watch?v=mbpLpxi9rJY - A Brief History of Animation
- https://blog.iinet.net.au/history-animation/ - History of Animation
- https://www.britannica.com/art/animation/Animation-in-Europe - History of Animation
- https://history-of-animation.webflow.io/ - History of Animation **
- http://www.instantshift.com/2019/01/28/everything-about-animation/ - Animation Basics
- https://www.gamedesigning.org/animation-companies/ - Animation Studios
- https://www.animationcareerreview.com/articles/top-100-most-influential-people-animation - Influential People in Animation
- The Animator's Survival Kit

Technology Tools:

- Chromebooks
- LCD Projector

- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
- ☑ CRP2: Apply appropriate academic and technical skills.
- ☐ CRP3: Attend to personal health and financial well-being.
- ☑ CRP4: Communicate clearly and effectively and with reason.
- ☐ CRP5: Consider the environmental, social and economic impacts of decisions.
- ☑ CRP6: Demonstrate creativity and innovation.
- ☐ CRP7: Employ valid and reliable research strategies
- ☑ CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.
- ☐ CRP9: Model integrity, ethical leadership and effective management.
- ☐ CRP10: Plan education and career paths aligned to personal goals.
- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.

Unit 2		
The Animation Basics		
Summary and Rationale		
Now that students have acquired some basic background knowledge of animation within different cultures, subjects, and mediums (2D, 3D, Stop Motion, Motion Graphics, Claymation), this unit's main focus will be on animating basic movements using 2D animation methods within both Photoshop and Animate Pro. By being previously introduced to Cel Animation students will be accustomed to animating using traditional methods. Prior knowledge will be used to assist students in animating using similar methods but with digital software. Taking both traditional methods and the 12 Principles of Animation students will create short loop styled/gif animations. These simple animations are guidelines that every animator needs to know in order to develop their skill set. This unit will show that everything will be built upon the basics: the timing and the spacing of an animation.		
Recommended Pacing		
Ongoing: Cumulative from September to June. (Information will be taught within the second Marking Period, but will be used throughout the year).		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Cr: CREATING: Conceiving and developing new artistic ideas and work.		
1.5.12.Cr.1	1.5.12.Cr: Creating - Anchor Standard 1: Generating and conceptualizing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr1a - Use multiple approaches to begin creative endeavors. • 1.5.12prof.Cr1b - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
	Grade 12: Accomplished	• 1.5.12acc.Cr1a - Individually or collaboratively formulate new creative problems based on a 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.
	Grade 12: Advanced	• 1.5.12adv.Cr1a - Visualize and generate art and design that can affect social change. • 1.5.12adv.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
1.5.12.Cr.2	1.5.12.Cr: Creating - Anchor Standard 2: Organizing and developing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr2a - Engage in making a work of art or design without having a preconceived plan. • 1.5.12prof.Cr2b - Explain how traditional and non-traditional materials may

		impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. • 1.5.12prof.Cr2c - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr2a - Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. • 1.5.12adv.Cr2b - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. • 1.5.12adv.Cr2c - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
1.5.12.Cr.3	1.5.12.Cr: Creating - Anchor Standard 3: Refining and completing artistic ideas and work.	
	Grade 12: Proficient	• 1.5.12prof.Cr3a - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr3a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Proficient	• 1.5.12prof.Pr4a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
	Grade 12: Accomplished	• 1.5.12acc.Pr4a - Analyze, select, and critique personal artwork for a collection or portfolio presentation.
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Proficient	• 1.5.12prof.Pr5a - Analyze and evaluate the reasons and ways an exhibition is presented.

	Grade 12: Accomplished	• 1.5.12acc.Pr5a - Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 1.5.12prof.Pr6a - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re7a - Hypothesize ways in which art influences perception and understanding of human experiences. • 1.5.12prof.Re7b - Analyze how one's understanding of the world is affected by experiencing visual arts.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Proficient	• 1.5.12prof.Re8a - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
	Grade 12: Accomplished	• 1.5.12acc.Re8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re9a - Establish relevant criteria in order to evaluate a work of art or collection of works.

	Grade 12: Accomplished	• 1.5.12acc.Re9a - Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.10	1.5.12.Cn: Connecting - Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	
	Grade 12: Proficient	• 1.5.12prof.Cn10a - Document the process of developing ideas from early stages to fully elaborated ideas.
	Grade 12: Accomplished	• 1.5.12acc.Cn10a - Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
	Grade 12: Advanced	• 1.5.12adv.Cn10a - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Proficient	• 1.5.12prof.Cn11a - Describe how knowledge of culture, traditions, and history may influence personal responses to art. • 1.5.12prof.Cn11b - Describe how knowledge of global issues, including climate change may influence personal responses to art.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	

SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).

Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	Nature of Technology: Redesign an existing product to improve form or function.
Technology	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
Anchor Standard: 1. Generating and conceptualizing ideas. (Creating)	
• 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.	• 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?
Anchor Standard 2: Organizing and developing ideas. (Creating)	
• 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.	• 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?
Anchor Standard: 3. Refining and completing products. (Creating)	

• Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	• 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?
Anchor Standard: 4. Selecting, analyzing and interpreting work. (Present/Produce)	
• Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	• 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?
Anchor Standard: 5. Developing and refining techniques and models or steps needed to create products. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 6. Conveying meaning through art. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 7. Perceiving and analyzing products. (Respond)	
• 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.	• 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 do we encounter visual arts in our world? How do visual arts influence our views of the world?
Anchor Standard: 8. Interpreting intent and meaning. (Respond)	
• People gain insights into meanings of artworks by engaging in the process of art criticism.	• 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?
Anchor Standard: 9. Applying criteria to evaluate products. (Respond)	
• People evaluate art based on various criteria.	• 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?
Anchor Standard: 10. Synthesizing and relating knowledge and personal experiences to create products. (Connect)	

• Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	• 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?
Anchor Standard: 11. Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. (Connect)	
• People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	• How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
● An animator needs to apply the "12 Principles of Animation" in order to produce a successful animation, similar to the Elements and Principles of Design used to create a work of art. ● By viewing the world around them (examples: how a ball bounces, how a person walks) animators gain a better understanding on how to animate those movements on paper/digitally ● By visiting the basics as well as traditional animation methods, animators gain a better understanding on how to shape animations in the future. ● Animation allows reality to become imagination. Animators can bring to life any inanimate object by following the Principles of Animation ● Animation is all about the timing and the spacing ● In order to speed up production of traditional animations, in-between frames animators were hired. This process can be seen and used today even with advanced technology.	● How does "unplugging" and viewing the world around us assist with creating successful animations? ● What components make an animation successful? ● What makes timing and pacing important? ● Why do animators need to use the 12 Principles of Animation to create a successful animation? ● How does animating a bouncing ball assist us with future animations? ● How does knowing the difference between the extreme and in-between frames in animation assist with creating one? Contact and passing poses?
Evidence of Learning (Assessments)	
Formative: ● **Observational notes and questioning -** As students are participating with the following summative assessments take note of students who are understanding and not understanding the topic. Ask students essential questions throughout the observational process. Observational notes can also be in the form of Exit Tickets and Do Nows. Examples include: Turn and Talk, 3-2-1, 140 Characters (twitter post), self analysis questions. ● **Monthly Homework Assessment -** This assessment will strengthen student's knowledge on how to identify and then in turn utilize the Principles of Animation within an Animation. Students can pick any one animation to view each month and identify 3 Principles of Animation utilized by the animators. As the monthly homework assignments progress throughout the year, students will then be asked to design an animation that will utilize the Principles of Animation discovered in the previous animations watched. ● Classroom Observations and Questioning	

- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

Summative:

- **Bouncing Ball -** For their first digital animations students will be responsible to create a bouncing ball animation. Students will have to animate the bouncing ball by taking timing and spacing as well as the other Principles of Animation into consideration. Students will animate the bouncing ball using Photoshop's Timeline feature and create a seamless gif (loop animation). Students will be graded on the following criteria: Frames per second (24 frames or more in total), Ball bouncing twice, Simulation of a real ball, and Craftsmanship and Skill.
    - Refer to "The Animator's Survival Kit"
    - Examples:
        - https://media1.tenor.com/images/aabc4626838bc66783c0e883772fdca1/tenor.gif?itemid=16793112
        - https://i.pinimg.com/originals/38/40/cf/3840cf7bb0e55b8650b041504f3864a0.gif
        - https://i.gifer.com/2mw5.gif
- **Walk Cycle -** Student's next major animation will be of a looped walk cycle. The walk cycle will be stationary, but will create the illusion of someone walking. Student's walk cycle should include an entire human body from top to bottom, but the details are not necessary. Again the animation will be created using Photoshop's Timeline feature and students will create a seamless gif (loop animation). Students will be graded on the following criteria: Contact (foot making contact on the floor), Passing (when foot moves from one step to another), simulation of a real walk (including arm movements), and Craftsmanship and Skill.
    - Refer to "The Animator's Survival Kit"
    - Examples:
        - https://media1.giphy.com/media/HHxh6t92Tj6aA/source.gif
        - https://images-wixmp-ed30a86b8c4ca887773594c2.wixmp.com/f/9cd12331-8564-4333-8405-692f7d4fc16e/d6rjpcn-adb71e1f-ca18-4a83-98d4-cf98f24634cc.gif?token=eyJ0eXAiOiJKV1QiLCJhbGciOiJIUzI1NiJ9.eyJzdWIiOiJ1cm46YXBwOiIsImlzcyI6InVybjphcHA6Iiwib2JqIjpbW3sicGF0aCI6IlwvZlwvOWNkMTIzMzEtODU2NC00MzMzLTg0MDUtNjkyZjdkNGZjMTZlXC9kNnJqcGNuLWFkYjcxZTFmLWNhMTgtNGE4My05OGQ0LWNmOThmMjQ2MzRjYy5naWYifV1dLCJhdWQiOlsidXJuOnNlcnZpY2U6ZmlsZS5kb3dubG9hZCJdfQ.86XTu2pZv9Aimi1mlgWic4mPjleroC2onzk3vqh4lwo
        - https://i.gifer.com/9RH6.gif
- **GIF Animation - [Group Project] -** The Final animation of this Unit will utilize the knowledge of creating a GIF (loop animation) using Photoshop's Timeline feature. Students will be allowed to animate any item/subject they desire, but the animation has to be a seamless loop. Student's main focus should be on the item they are animating and making it look as realistic as possible. The project however will be completed as a group. Students will learn how to animate both the Extreme and In-Between frames within an animation. Students will be graded on the following criteria: Craftsmanship and Skill, Simulation of Movement (representing the

chosen item/subject), Frames per second (at least a 3 second animation), Creativity and Originality, Understanding the Content (working with a team)

- Examples:
  - https://i.pinimg.com/originals/72/9b/17/729b174fb8d50fce2c76e2dcc4aa14e4.gif
  - https://miro.medium.com/max/1600/1*Jy91LipOh3Pfl9GZugQLBw.gif
  - https://i.pinimg.com/originals/d3/eb/eb/d3ebeb7cd492699416d43ab53eb44089.gif

Objectives (SLO)	
Students will know:	Students will be able to:
● Critique as an important aspect to reflection on the art making process, content, and finished project. ● With a growth mindset, failure is an important part of success. ● Innovative ideas or innovation can lead to career opportunities. ● One's feelings, thoughts, personal traits, strengths and challenges influence the creative process. ● Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration. ● The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings. ● Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.	● Use multiple approaches to begin creative endeavors. ● Demonstrate an understanding of the elements and principles of art as it applies to design and the creative process. ● Create works of art which demonstrate a variety of compositional techniques. ● Evaluate, analyze, and interpret works of art from a variety of time periods and cultures, using their own thoughts and feelings. ● Respond to artworks by peers and by artists across time/culture to develop communication and understanding. ● Examine artwork by a variety of artists from diverse racial and cultural backgrounds. ● Understand the importance of self-reflection and how it helps us improve our observation, understanding, and communication with others in our community.
● How animators use the 12 Principles of Animation to create an effective animation. 12 Principles include: ○ Squash and Stretch ○ Anticipation ○ Staging ○ Straight ahead action and pose to pose ○ Follow through and overlapping action ○ Slow in and slow out ○ Arc ○ Secondary action ○ Timing ○ Exaggeration ○ Solid Drawing ○ Appeal ● How to create an animation using the Timeline Feature within Photoshop. Students will transfer prior knowledge of Cel Animation to assist with the creation of a 2D digital animation. This knowledge will also be used to create a GIF within Photoshop.	● **Combine** the knowledge acquired from both animating a bouncing ball and a walk cycle in order to create GIF animations using the Timeline feature in Photoshop. *(synthesis)* ● **Assess** each other's Extreme animation poses in order to add their own In-between poses to the same animation. *(evaluation)* ● **Distinguish** the 12 different Principles of Animation within their own created animations. *(analysis)* ● **Develop** their own walk cycles and bouncing ball animations by utilizing the Principles of Animation. *(synthesis)* ● **Apply** their knowledge of Contact and Passing poses within a walk cycle animation in order to create their own. *(application)*

• How to utilize the 12 Principles of Design (more specifically "Squash and Stretch") in order to create an animation of a bouncing ball. • That animators focus on both Extreme and in-between frames within an animation. In order to animate more effectively the main animators will create all the extreme frames of an animation and then another "second" group of animators animate the in-between frames of the animation. • Walk cycles have two main components: Contact and Passing. When animators animate a walk cycle they need to pay attention to these two features in order to make a walk cycle look realistic/animate smoothly.	

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections (suggested):

- Titles/links

Resources (websites, books, videos):

- https://www.youtube.com/watch?v=pDVfNf5GvPg - 12 Principles of Design
- https://www.youtube.com/watch?v=2y6aVz0Acx0 - Animating a Walk Cycle
- https://www.youtube.com/watch?v=oJvGHbUHYWU - Animating a Bouncing Ball
- https://www.youtube.com/watch?v=y43LS6PHJGg - Animating a Bouncing Ball (in-depth & used Principles of Design)
- https://www.youtube.com/watch?v=omdfcGYEqPY - Creating a GIF in Photoshop
- The Animator's Survival Kit

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support

- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
- ☑ CRP2: Apply appropriate academic and technical skills.
- ☐ CRP3: Attend to personal health and financial well-being.
- ☑ CRP4: Communicate clearly and effectively and with reason.
- ☐ CRP5: Consider the environmental, social and economic impacts of decisions.
- ☑ CRP6: Demonstrate creativity and innovation.

- ☐ CRP7: Employ valid and reliable research strategies
- ☑ CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.
- ☐ CRP9: Model integrity, ethical leadership and effective management.
- ☐ CRP10: Plan education and career paths aligned to personal goals.
- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.

Unit 3		
The Animation Process - 2D Animation		
Summary and Rationale		
Taking information taught throughout the second unit, students will be asked to develop an animated story from start to finish. Within this unit students will learn the process of creating a story. By implementing interdisciplinary practices between Language Arts and Visual Arts students will be responsible to create a short story of their choosing. Animators/Animating companies take time to develop an idea, create rough storyboard sketches, research their chosen topic and draw from real life references, develop characters, and then finally create a final storyboard for their animated feature films. The process of creating a final animation requires research and planning that will be taught throughout this unit and used within the following unit as well. With proper planning students will be able to create effective animations that convey meaning and a coherent story.		
Recommended Pacing		
Ongoing: Cumulative from September to June. (Information will be taught within the First Marking Period, but will be used throughout the year).		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Cr: CREATING: Conceiving and developing new artistic ideas and work.		
1.5.12.Cr.1	1.5.12.Cr: Creating - Anchor Standard 1: Generating and conceptualizing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr1a - Use multiple approaches to begin creative endeavors. • 1.5.12prof.Cr1b - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
	Grade 12: Accomplished	• 1.5.12acc.Cr1a - Individually or collaboratively formulate new creative problems based on a 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.
	Grade 12: Advanced	• 1.5.12adv.Cr1a - Visualize and generate art and design that can affect social change. • 1.5.12adv.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
1.5.12.Cr.2	1.5.12.Cr: Creating - Anchor Standard 2: Organizing and developing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr2a - Engage in making a work of art or design without having a preconceived plan. • 1.5.12prof.Cr2b - Explain how traditional and non-traditional materials may

		impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. • 1.5.12prof.Cr2c - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr2a - Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. • 1.5.12adv.Cr2b - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. • 1.5.12adv.Cr2c - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
1.5.12.Cr.3	1.5.12.Cr: Creating - Anchor Standard 3: Refining and completing artistic ideas and work.	
	Grade 12: Proficient	• 1.5.12prof.Cr3a - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr3a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Proficient	• 1.5.12prof.Pr4a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
	Grade 12: Accomplished	• 1.5.12acc.Pr4a - Analyze, select, and critique personal artwork for a collection or portfolio presentation.
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Proficient	• 1.5.12prof.Pr5a - Analyze and evaluate the reasons and ways an exhibition is presented.

	Grade 12: Accomplished	• 1.5.12acc.Pr5a - Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 1.5.12prof.Pr6a - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re7a - Hypothesize ways in which art influences perception and understanding of human experiences. • 1.5.12prof.Re7b - Analyze how one's understanding of the world is affected by experiencing visual arts.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Proficient	• 1.5.12prof.Re8a - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
	Grade 12: Accomplished	• 1.5.12acc.Re8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re9a - Establish relevant criteria in order to evaluate a work of art or collection of works.

	Grade 12: Accomplished	• 1.5.12acc.Re9a - Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.10	1.5.12.Cn: Connecting - Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	
	Grade 12: Proficient	• 1.5.12prof.Cn10a - Document the process of developing ideas from early stages to fully elaborated ideas.
	Grade 12: Accomplished	• 1.5.12acc.Cn10a - Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
	Grade 12: Advanced	• 1.5.12adv.Cn10a - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Proficient	• 1.5.12prof.Cn11a - Describe how knowledge of culture, traditions, and history may influence personal responses to art. • 1.5.12prof.Cn11b - Describe how knowledge of global issues, including climate change may influence personal responses to art.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	

SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).

Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	Nature of Technology: Redesign an existing product to improve form or function.
Technology	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
Anchor Standard: 1. Generating and conceptualizing ideas. (Creating)	
• 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.	• 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?
Anchor Standard 2: Organizing and developing ideas. (Creating)	
• 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.	• 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?
Anchor Standard: 3. Refining and completing products. (Creating)	

• Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	• 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?
Anchor Standard: 4. Selecting, analyzing and interpreting work. (Present/Produce)	
• Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	• 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?
Anchor Standard: 5. Developing and refining techniques and models or steps needed to create products. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 6. Conveying meaning through art. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 7. Perceiving and analyzing products. (Respond)	
• 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.	• 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 do we encounter visual arts in our world? How do visual arts influence our views of the world?
Anchor Standard: 8. Interpreting intent and meaning. (Respond)	
• People gain insights into meanings of artworks by engaging in the process of art criticism.	• 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?
Anchor Standard: 9. Applying criteria to evaluate products. (Respond)	
• People evaluate art based on various criteria.	• 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?
Anchor Standard: 10. Synthesizing and relating knowledge and personal experiences to create products. (Connect)	

• Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	• 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?
Anchor Standard: 11. Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. (Connect)	
• People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	• How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
● An animator needs to apply the "12 Principles of Animation" in order to produce a successful animation, similar to the Elements and Principles of Design used to create a work of art. ● By viewing the world around them animators gain a better understanding on how to animate those movements on paper/digitally ● By visiting the basics as well as traditional animation methods, animators gain a better understanding on how to shape animations in the future. ● Animation allows reality to become imagination. Animators can bring to life any inanimate object by following the Principles of Animation ● To create a successful and coherent animated story there are several components that need to be used to tell the story (Introduction, Problem, Dealing with the Problem, Solution, and Ending) ● Creating a full length featured animation does not start with the animation process, there are several other steps that allow an animation team to plan out the final story/animation ● Storyboarding is used to help map out both the story and the camera angles. Storyboards are crucial to the animation process and are used to work out final story details before creating the final animation.	● How does "unplugging" and viewing the world around us assist with creating successful animations? ● What components make an animation successful? ● Why do animators need to use the 12 Principles of Animation to create a successful animation? ● How does storyboarding and character design sheets assist with creating a final animation? ● How can camera angles be used to intensify the mood of an animation? ● How does character designs help create a successful animation? ● Why are there several ways of creating a storyboard? ● What tools are being used to create a successful animation in Adobe Animate? How are you using these tools? ● How is the animation process in Animate different from creating a GIF in Photoshop? ● How does the structure of the story differ when you are creating a short animation? ● Why does sharing your work with others help with creating a successful animation?
Evidence of Learning (Assessments)	
Formative: ● **Observational notes and questioning** - As students are participating with the following summative assessments take note of students who are understanding and not understanding the topic. Ask students essential questions throughout the observational process. Observational notes can also be in the form of Exit	

Tickets and Do Nows. Examples include: Turn and Talk, 3-2-1, 140 Characters (twitter post), self analysis questions.

- **Monthly Homework Assessment -** This assessment will strengthen student's knowledge on how to identify and then in turn utilize the Principles of Animation within an Animation. Students can pick any one animation to view each month and identify 3 Principles of Animation utilized by the animators. As the monthly homework assignments progress throughout the year, students will then be asked to design an animation that will utilize the Principles of Animation discovered in the previous animations watched.
- **Moving Backgrounds -** Before diving into a final animation teaching students how to animate backgrounds will be essential. Students will be taught a series of different ways to animate a background and then will animate one background method of their choosing.
- **Developing a Short Story** - The first step to creating their first animation is to develop a story. Students will learn how to create a story from beginning to end, as well as the important parts that should be covered within every story told. Students will have creative freedom as to how they will present their final story ideas and characters. Students will need to share their ideas with the rest of the class in order to move to the next steps of the animation process.
- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

Summative:

- **Character Designs -** The second step to completing their final animations require students to develop their characters. Character Designs are often represented within a Model Sheet/Character Board/Character Sheet etc. In order to create a successful Model Sheet students will represent their character within a 360 view (front, fact, and side angles) of the entire body. Model sheets will also include several different facial features of the character and character notes that animators should take into account while animating. Students will be graded on the following criteria: Completion of Required Materials (360 view of the body, facial features, character notes), Craftsmanship and Skill, Coherent Style to Developed Story, Creativity and Originality, Fluidity and Action Lines.
    - Examples:
        - https://mir-s3-cdn-cf.behance.net/project_modules/max_1200/4f393b38621729.5768f31886eda.jpg
        - https://mir-s3-cdn-cf.behance.net/project_modules/max_1200/537c3141792503.57b48a300e3af.png
        - https://www.yourartpath.com/wp-content/uploads/2018/06/4b198e63923187.5ac18dbec731e-1024x765.png
        - https://www.animationresources.org/pics/veg12-big.jpg
        - https://66.media.tumblr.com/6a3ce5b049b274bd48f5077de28e3e05/tumblr_mzprzqmmBi1smz78qo1_1280.jpg
        - https://66.media.tumblr.com/tumblr_md55fp60j91qdbhwwo2_1280.jpg

        - https://i.pinimg.com/originals/06/a2/fd/06a2fdc77128fa4a63372d133df60747.jpg
        - https://www.iamag.co/wp-content/uploads/2016/04/cover1.jpg
- **Storyboarding -** After students have established both the main story and the character within their story the next step to creating an animation will involve storyboarding the complete animation. A storyboard is "a graphic organizer of illustrations and images displayed in a sequence for the purpose of visualizing a motion picture." Students will be responsible to create the entirety of their animation using storyboards and then present their animations in order to fix any sequencing issues. Students will be graded on the following criteria: Complete Animation (from start to finish) Explained within the Storyboard, usage of Camera Movement Vocabulary within the Storyboards, Creativity and Originality, Fluidity Between Different Scenes in the Story, and Principles of Animation
    - Examples:
        - https://submarinechannel.com/wp-content/uploads/2017/04/Jurrassic-Park-storyboard-Top5-Famous-Storyboards.jpg
        - https://submarinechannel.com/wp-content/uploads/2017/04/NoCountryForOldMen-sb02-Top5-Famous-Storyboards-768x432.jpg
        - https://bentarrantmedia.weebly.com/uploads/4/5/9/2/45922805/908693_orig.jpg
        - https://i.pinimg.com/originals/66/bd/fe/66bdfe3ef02b579c51d8f34cbac23b23.jpg
- **Final 2D Animation -** Now that students have fully developed their story the remainder of the Marking Period will be used to create a 1-2 minutes part of their animation. Students will be using Adobe Animate in order to create their animations. (Keep in mind that teaching the program should come before this final animation process). Students will have creative freedom as to which part of their story they would want to animate. The animation process will be time consuming, so encouraging students throughout the process will be necessary. Students will be graded on the following criteria: Craftsmanship and Skill, Creativity and Originality, Usage of the 12 Principles of Animation, Effort and Engagement, Representation of a Coherent Story.
    - Examples of Animated Shorts:
        - https://www.youtube.com/watch?v=07d2dXHYb94 - Pip
        - https://www.youtube.com/watch?v=O0lbbWcdZro - Pixar Shorts
        - Netflix - Walt Disney Short Films Collection
- **Animation Presentations -** After students have finished their final animations they will present their animations to the rest of the class. Students will need to describe the entire story, main character, and explain how they went about animating their final piece. Students will be graded on how well they present their work.
    - USe the following rubric to assist with grading students:
        - https://my.pblworks.org/sites/default/files/inline-images/presentation%20rubric%20for%20pbl%20for%20grades%209%20to%2012%20non-ccss.png

Objectives (SLO)	
Students will know:	Students will be able to:
• Critique as an important aspect to reflection on the art making process, content, and finished project. • With a growth mindset, failure is an important part of success. • Innovative ideas or innovation can lead to career opportunities. • One's feelings, thoughts, personal traits, strengths and challenges influence the creative process.	• Use multiple approaches to begin creative endeavors. • Demonstrate an understanding of the elements and principles of art as it applies to design and the creative process. • Create works of art which demonstrate a variety of compositional techniques.

● Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration. ● The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings. ● Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.	● Evaluate, analyze, and interpret works of art from a variety of time periods and cultures, using their own thoughts and feelings. ● Respond to artworks by peers and by artists across time/culture to develop communication and understanding. ● Examine artwork by a variety of artists from diverse racial and cultural backgrounds. ● Understand the importance of self-reflection and how it helps us improve our observation, understanding, and communication with others in our community.

● How animators use the 12 Principles of Animation to create an effective animation. 12 Principles include:
  ○ Squash and Stretch
  ○ Anticipation
  ○ Staging
  ○ Straight ahead action and pose to pose
  ○ Follow through and overlapping action
  ○ Slow in and slow out
  ○ Arc
  ○ Secondary action
  ○ Timing
  ○ Exaggeration
  ○ Solid Drawing
  ○ Appeal
● How animators create a 2D Animation by creating both and extreme and in-between poses of the action taking place
● 2D Animation will require more frames per second compared to Stop Motion Animation (discussed in the next Unit) with the average being about 24 frames per second.
● The complete animation process, from character development, creating story, storyboarding, to finally creating the final animation
● General tools within Adobe Animate in order to create their animation without having to draw each frame individually, like students did in the previous Unit.
● How to critique their peer's work in order to provide helpful feedback that will enhance the final animation
● How storyboarding will assist with planning the final animation
● How the layout, character, and setting choices will affect the overall mood and theme of the story being told.
● The possibilities of creating a 2D animation are endless, it takes a lot of creativing, flexibility, and
	● **Analyze and Examine** their peer's storyboards in order to provide constructive criticism and help enhance the story being told. *(analysis)*
	● **Experiment** with different types of adobe animate tools, color schemes, character designs, and camera angles in order to pick the right theme and mood they want for their final animation. *(application)*
	● **Develop** an effective short story by using the different components of a story: Introduction, Problem, Dealing with the Problem, Solution, and Ending. *(synthesis)*
	● **Develop** their own 2D animations by utilizing the Principles of Animation as well as the 2D Animation process within Adobe Animate. *(synthesis)*

control to create an animation that is unique and stands out from the countless other animations created.	

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections (suggested):

Resources (websites, books, videos):

- https://www.youtube.com/watch?v=pDVfNf5GvPg - 12 Principles of Design
- https://www.youtube.com/watch?v=STMY7z5IKms - Story and Character Development - Pixar Animation Studios
- https://www.youtube.com/watch?v=NPrkxj2MyZI - Storyboarding 2 different ways
- https://www.youtube.com/watch?v=RQsvhq28sOI - Storyboarding explained**
- https://www.futurelearn.com/courses/filmmaking-animation-classroom/0/steps/23225 - Camera Movement Vocabulary
- https://www.youtube.com/watch?v=o25YY6bc9dY - Animating a Looped Background
- https://jerryjenkins.com/plot-of-a-story/ - Developing a Plot for a Stor
- https://www.creativebloq.com/character-design/tips-5132643 - Creating a Character
- Animator's Survival Kit
- Will Eisner's Graphic Storytelling and Visual Narratives

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review

- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
- ☑ CRP2: Apply appropriate academic and technical skills.
- ☐ CRP3: Attend to personal health and financial well-being.
- ☑ CRP4: Communicate clearly and effectively and with reason.
- ☐ CRP5: Consider the environmental, social and economic impacts of decisions.
- ☑ CRP6: Demonstrate creativity and innovation.
- ☐ CRP7: Employ valid and reliable research strategies
- ☑ CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.
- ☐ CRP9: Model integrity, ethical leadership and effective management.
- ☐ CRP10: Plan education and career paths aligned to personal goals.
- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.

Unit 4		
Animation Process - Stop Motion Animation		
Summary and Rationale		
Taking information taught throughout the third unit, students will transfer their knowledge of 2D animation to develop an animated story using a Stop Motion Animation process. Within this unit students will learn the process of creating a story. By implementing interdisciplinary practices between Language Arts and Visual Arts students will be responsible to create a short story of their choosing. Animators/Animating companies take time to develop an idea, create rough storyboard sketches, research their chosen topic and draw from real life references, develop characters, and then finally create a storyboard for their animated feature films. The process of creating a final animation requires research and planning that will be taught throughout this unit as well. Even though the process of creating a Stop Motion Animation varies from the 2D Animation process the planning process is the same. Stop Motion Animators however work with physical materials they can animate, instead of a computer and/or paper. With proper planning students will be able to create effective animations that convey meaning and a coherent story.		
Recommended Pacing		
Ongoing: Cumulative from September to June. (Information will be taught within the First Marking Period, but will be used throughout the year).		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Cr: CREATING: Conceiving and developing new artistic ideas and work.		
1.5.12.Cr.1	1.5.12.Cr: Creating - Anchor Standard 1: Generating and conceptualizing ideas.	
	Grade 12: Proficient	• 1.5.12prof.Cr1a - Use multiple approaches to begin creative endeavors. • 1.5.12prof.Cr1b - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
	Grade 12: Accomplished	• 1.5.12acc.Cr1a - Individually or collaboratively formulate new creative problems based on a 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.
	Grade 12: Advanced	• 1.5.12adv.Cr1a - Visualize and generate art and design that can affect social change. • 1.5.12adv.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
1.5.12.Cr.2	1.5.12.Cr: Creating - Anchor Standard 2: Organizing and developing ideas.	
	Grade 12:	• 1.5.12prof.Cr2a - Engage in making a work of art or design without having a

	Proficient	preconceived plan. • 1.5.12prof.Cr2b - Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. • 1.5.12prof.Cr2c - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr2a - Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. • 1.5.12adv.Cr2b - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. • 1.5.12adv.Cr2c - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
1.5.12.Cr.3	1.5.12.Cr: Creating - Anchor Standard 3: Refining and completing artistic ideas and work.	
	Grade 12: Proficient	• 1.5.12prof.Cr3a - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cr3a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Proficient	• 1.5.12prof.Pr4a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
	Grade 12: Accomplished	• 1.5.12acc.Pr4a - Analyze, select, and critique personal artwork for a collection or portfolio presentation.
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12:	• 1.5.12prof.Pr5a - Analyze and evaluate the reasons and ways an exhibition is

	Proficient	presented.
	Grade 12: Accomplished	• 1.5.12acc.Pr5a - Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 1.5.12prof.Pr6a - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Proficient	• 1.5.12prof.Re7a - Hypothesize ways in which art influences perception and understanding of human experiences. • 1.5.12prof.Re7b - Analyze how one's understanding of the world is affected by experiencing visual arts.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Proficient	• 1.5.12prof.Re8a - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
	Grade 12: Accomplished	• 1.5.12acc.Re8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	

	Grade 12: Proficient	• 1.5.12prof.Re9a - Establish relevant criteria in order to evaluate a work of art or collection of works.
	Grade 12: Accomplished	• 1.5.12acc.Re9a - Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.10	1.5.12.Cn: Connecting - Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	
	Grade 12: Proficient	• 1.5.12prof.Cn10a - Document the process of developing ideas from early stages to fully elaborated ideas.
	Grade 12: Accomplished	• 1.5.12acc.Cn10a - Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
	Grade 12: Advanced	• 1.5.12adv.Cn10a - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Proficient	• 1.5.12prof.Cn11a - Describe how knowledge of culture, traditions, and history may influence personal responses to art. • 1.5.12prof.Cn11b - Describe how knowledge of global issues, including climate change may influence personal responses to art.
	Grade 12: Accomplished	• 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.
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals	

	7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	Nature of Technology: Redesign an existing product to improve form or function.
Technology	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
Anchor Standard: 1. Generating and conceptualizing ideas. (Creating)	
• 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.	• 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?
Anchor Standard 2: Organizing and developing ideas. (Creating)	
• 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.	• 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?
Anchor Standard: 3. Refining and completing products. (Creating)	
• Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	• 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?
Anchor Standard: 4. Selecting, analyzing and interpreting work. (Present/Produce)	
• Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	• 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?
Anchor Standard: 5. Developing and refining techniques and models or steps needed to create products. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 6. Conveying meaning through art. (Present/Produce)	
• 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.	• 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?
Anchor Standard: 7. Perceiving and analyzing products. (Respond)	
• 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.	• 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 do we encounter visual arts in our world? How do visual arts influence our views of the world?
Anchor Standard: 8. Interpreting intent and meaning. (Respond)	
• People gain insights into meanings of artworks by engaging in the process of art criticism.	• 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?
Anchor Standard: 9. Applying criteria to evaluate products. (Respond)	

• People evaluate art based on various criteria.	• 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?
Anchor Standard: 10. Synthesizing and relating knowledge and personal experiences to create products. (Connect)	
• Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	• 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?
Anchor Standard: 11. Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. (Connect)	
• People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	• How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
• An animator needs to apply the "12 Principles of Animation" in order to produce a successful animation, similar to the Elements and Principles of Design used to create a work of art. • By viewing the world around them animators gain a better understanding on how to animate those movements using stop motion animated materials • By visiting the basics as well as traditional animating methods, animators gain a better understanding on how to shape animations in the future. • Animation allows reality to become imagination. Animators can bring to life any inanimate object by following the Principles of Animation • To create a successful and coherent animated story there are several components that need to be used to tell the story (Introduction, Problem, Dealing with the Problem, Solution, and Ending) • Creating a full length featured animation does not start with animating, there are several other steps that allow an animation team to plan out the final story/animation • Storyboarding is used to help map out both the story and the camera angles. Storyboards are crucial to the animation process and is used to work out final story details before creating the final animation • There are several different ways of creating stop motion animation - object motion, claymation,	• How does "unplugging" and viewing the world around us assist with creating successful animations? • What components make an animation successful? • Why do animators need to use the 12 Principles of Animation to create a successful animation? • How does storyboarding and character design sheets assist with creating a final animation? • How can camera angles be used to intensify the mood of an animation? • How does character designs help create a successful animation? • Why are there several ways of creating a storyboard? • Does the type of Stop Motion animation affect the overall mood of the story you are trying to tell? • How does Stop Motion Animation differ from 2D Animation? • How does the structure of the story differ when you are creating a short animation? • Why does sharing your work with others help with creating a successful animation? • Out of all the animation processes taught throughout the year, which provided more challenges and why? • How have you grown as an animator from the beginning of the year? • If you could recreate one of your projects, which would it be and why?

pixelation, puppet animation, cut-out animation, which require a different series of steps to create the final animation. ● Stop motion animation combines photography and animation methods to create a final animation.	

Evidence of Learning (Assessments)

Formative:

- **Observational notes and questioning -** As students are participating with the following summative assessments take note of students who are understanding and not understanding the topic. Ask students essential questions throughout the observational process. Observational notes can also be in the form of Exit Tickets and Do Nows. Examples include: Turn and Talk, 3-2-1, 140 Characters (twitter post), self analysis questions.
- **Monthly Homework Assessment -** This assessment will strengthen student's knowledge on how to identify and then in turn utilize the Principles of Animation within an Animation. Students can pick any one animation to view each month and identify 3 Principles of Animation utilized by the animators. As the monthly homework assignments progress throughout the year, students will then be asked to design an animation that will utilize the Principles of Animation discovered in the previous animations watched.
- **Developing Backgrounds and Characters -** Before diving into a final stop motion animation students will be responsible to create both their characters and sets. Students will not be able to create these objects digitally, but instead will need to find solid objects that can be used to help tell their story. Students will be allowed to use any type of Stop Motion Animation methods to convey their final story.
- **Developing a Short Story -** The first step to creating their first animation is to develop a story. Students will take prior knowledge (learned within Marking Period 3) to create a story from beginning to end, but for a stop motion animation this time. Students will have creative freedom as to how they will present their final story ideas and characters. Students will need to share their ideas with the rest of the class in order to move to the next steps of the animation process.
- **End of Year Reflections -** After the completion of their final Stop Motion Animation, students will be asked to reflect on the work they created throughout the year. Students will be asked to present their complete body of work as well as write an artist statement describing their work as a whole. Students will then share their work to the rest of the class and explain how they improved (or did not improve) throughout the year.
- Classroom Observations and Questioning
- Teacher Observation of participation, sketches, planning, and research
- Student Reflections (Sketchbook, accordion book/journal, written artist statements)
- Final Projects (rubric)
- Student Portfolios
- Performance Evaluations
- Pre and post assessments
- Self-evaluations (rubric)
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- Critiques

Summative:

- **Storyboarding -** After students have established both the main story and created the characters and sets within their story the next step to creating an animation will involve storyboarding the complete animation. A storyboard is "a graphic organizer of illustrations and images displayed in a sequence for the purpose of visualizing a motion picture." Students will be responsible to create the entirety of their animation using storyboards and then present their animations in order to fix any sequencing issues. Students will be graded on the following criteria: Complete Animation (from start to finish) Explained within the Storyboard, usage of Camera Movement Vocabulary within the Storyboards, Creativity and Originality, Fluidity Between Different Scenes in the Story, and Principles of Animation. ***Students will be familiar with this process from Marking Period 3. It is important to emphasize the importance of storyboarding and why it will always be used to create a final animation.***
    - Examples:
        - https://submarinechannel.com/wp-content/uploads/2017/04/Jurrassic-Park-storyboard-Top5-Famous-Storyboards.jpg
        - https://submarinechannel.com/wp-content/uploads/2017/04/NoCountryForOldMen-sb02-Top5-Famous-Storyboards-768x432.jpg
        - https://bentarrantmedia.weebly.com/uploads/4/5/9/2/45922805/908693_orig.jpg
        - https://i.pinimg.com/originals/66/bd/fe/66bdfe3ef02b579c51d8f34cbac23b23.jpg
- **Final Stop Motion Animation -** Now that students have fully developed their story the remainder of the Marking Period will be used to create their complete animation (unlike in Marking Period 3 where they were asked just to animate a few minutes). Students will be using less frames per second making the animation process a lot shorter. Students will be using the app Stop Motion Studio as well as piecing the animation together in After Effects. (Keep in mind that teaching the app and program should come before this final animation process). The animation process will be time consuming, so encouraging students throughout the process will be necessary. Students will be graded on the following criteria: Craftsmanship and Skill, Creativity and Originality, Usage of the 12 Principles of Animation, Effort and Engagement, Representation of a Coherent Story.
    - Examples of Stop Motion Animation Shorts:
        - https://www.youtube.com/watch?v=tZqIQmdSa1E - Claymation
        - https://www.youtube.com/watch?v=MEglOulvgSY - Object Motion
        - https://www.youtube.com/watch?v=hqVPYPyTNPs - Cut-out Animation
        - https://www.youtube.com/watch?v=2_HXUhShhmY - Pixelation

Objectives (SLO)

Students will know:	Students will be able to:
• Critique as an important aspect to reflection on the art making process, content, and finished project. • With a growth mindset, failure is an important part of success. • Innovative ideas or innovation can lead to career opportunities. • One's feelings, thoughts, personal traits, strengths and challenges influence the creative process. • Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration.	• Use multiple approaches to begin creative endeavors. • Demonstrate an understanding of the elements and principles of art as it applies to design and the creative process. • Create works of art which demonstrate a variety of compositional techniques. • Evaluate, analyze, and interpret works of art from a variety of time periods and cultures, using their own thoughts and feelings. • Respond to artworks by peers and by artists across time/culture to develop communication and understanding.

● The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings. ● Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.	● Examine artwork by a variety of artists from diverse racial and cultural backgrounds. ● Understand the importance of self-reflection and how it helps us improve our observation, understanding, and communication with others in our community.
● How animators use the 12 Principles of Animation to create an effective animation. 12 Principles include: ○ Squash and Stretch ○ Anticipation ○ Staging ○ Straight ahead action and pose to pose ○ Follow through and overlapping action ○ Slow in and slow out ○ Arc ○ Secondary action ○ Timing ○ Exaggeration ○ Solid Drawing ○ Appeal ● How animators create a Stop Motion Animation by taking several separate pictures and then combining them together. ● Stop Motion Animation will require less frames per second compared to 2D animation, with the average being about 12 frames per second. ● The complete animation process is essential to creating a coherent and organized animation, from character development, creating story, storyboarding, to finally creating the final animation ● General tools within After Effects in order to add sound, transitions, and any other effects to their final Stop Motion Animations ● How to critique their peer's work in order to provide helpful feedback that will enhance the final animation ● How storyboarding will assist with planning the final animation ● How the layout, character, and setting choices will affect the overall mood and theme of the story being told. ● There are several different types of stop motion animations that can be created. ○ Claymation ○ Object Motion ○ Pixelation ○ Cut-Out Animation	● **Analyze and Examine** their peer's storyboards in order to provide constructive criticism and help enhance the story being told. *(analysis)* ● **Experiment** with different types of stop motion animation processes in order to pick the right theme and mood they want for their final animation. *(application)* ● **Develop** an effective short story by using the different components of a story: Introduction, Problem, Dealing with the Problem, Solution, and Ending. *(synthesis)* ● **Develop** their own Stop Motion animations by utilizing the Principles of Animation as well as the Stop Motion Animation process. *(synthesis)* ***Final Project*** ● Create and design a final stop motion animation while utilizing information taught throughout the year ● Examine and identify the different building tools that are available on the different animation programs presented to assist with creating the final piece ● Create an artist statement based on their finished artworks and themselves as an artist. ● Create an animation using a series of steps utilized by professionals in the field.
Suggested Resources/Technology Tools	

Art history/Artist/Artwork Connections (suggested):

Resources (websites, books, videos):

- https://www.youtube.com/watch?v=pDVfNf5GvPg - 12 Principles of Design
- https://www.youtube.com/watch?v=STMY7z5IKms - Story and Character Development - Pixar Animation Studios
- https://www.youtube.com/watch?v=NPrkxj2MyZI - Storyboarding 2 different ways
- https://www.youtube.com/watch?v=RQsvhq28sOI - Storyboarding explained**
- https://www.futurelearn.com/courses/filmmaking-animation-classroom/0/steps/23225 - Camera Movement Vocabulary
- https://www.youtube.com/watch?v=o25YY6bc9dY - Animating a Looped Background
- https://jerryjenkins.com/plot-of-a-story/ - Developing a Plot for a Story
- https://www.creativebloq.com/character-design/tips-5132643 - Creating a Character
- https://www.youtube.com/watch?v=wVjMFU11hVA - Stop Motion Animation Briefly explained
- https://www.youtube.com/watch?v=_ppedXZHhE0 - helpful hints for Stop Motion Animation
- https://justmakeanimation.com/10-types-of-stop-motion-animation/ - Different types of Stop Motion Animation
- The Animator's Survival Kit
- Will Eisner's Graphic Storytelling and Visual Narratives

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Adobe Creative Suite
- Digital SLR cameras
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements

- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
- ☑ CRP2: Apply appropriate academic and technical skills.
- ☐ CRP3: Attend to personal health and financial well-being.
- ☑ CRP4: Communicate clearly and effectively and with reason.
- ☐ CRP5: Consider the environmental, social and economic impacts of decisions.
- ☑ CRP6: Demonstrate creativity and innovation.
- ☐ CRP7: Employ valid and reliable research strategies
- ☑ CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.
- ☐ CRP9: Model integrity, ethical leadership and effective management.
- ☐ CRP10: Plan education and career paths aligned to personal goals.
- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.