

# Board of Education Meeting

Wednesday, February 5, 2025 7:00 PM

BOE Auditorium and via Zoom Meeting Platform, 129 Church Street, Bristol, CT 06010

1. **CALL TO ORDER and PLEDGE OF ALLEGIANCE**

2. **APPROVAL OF MINUTES**

3. **COMMITTEE REPORTS**

4. **STUDENT REPRESENTATIVE REPORTS**

5. **CHAIR REPORT**

6. **SUPERINTENDENT REPORT**

7. **CONSENT AGENDA**

7.1. PERSONNEL

7.1.a. New Administrative Hire

7.1.b. New Teacher Hire

7.1.c. A-2 Hires

7.1.d. A-3 Resignation

7.1.e. A-3 Hire

7.1.f. Teacher Leave of Absence Request

7.2. GRANTS

7.2.a. BAIMS - Every Child Art Experience Grant

8. **PUBLIC COMMENT**

9. **DELIBERATED ITEMS/DISTRICT LEADERSHIP TEAM REPORTS**

9.1. January Enrollment Count for the 2024-2025 School Year

9.2. Preliminary Calendars for the 2025-2026 and 2026-2027 School Years (First Presentation)

9.3. Fall Fine Arts Report

10. **CURRICULUM REVISION**

10.1. 6th, 7th and 8th Grade Art Curriculum

10.2. Digital Art and Design Curriculum

11. **NEW BUSINESS**

11.1. Discussion and possible action regarding  
Policy and Regulation 5145.123 - Search and  
Seizure - Use of Metal Detectors

12. **INFORMATION/LIAISON REPORTS**

13. **ADJOURNMENT**

The minutes presented within this document are a summary of the discussion that took place at the Board of Education meeting. To view the meeting in its entirety and hear full reports please click the following link: [January 8, 2025 - Regular Meeting Recording](#).

**BRISTOL BOARD OF EDUCATION**  
**Bristol, Connecticut**  
**Wednesday, January 8, 2025 – 7:00 p.m.**  
**Regular Meeting Minutes**

The Bristol Board of Education regular meeting was held on Wednesday, January 8, 2025, at 7:00 p.m. in the Bristol Board of Education Auditorium located at 129 Church Street and via the Zoom Meeting Platform.

**PRESENT:** Commissioners: Russell Anderson, Eric Carlson (Virtual), Jill Fitzsimons-Bula, Kristen Giantonio, Lorianne Osenkowski, Maria Simmons, Dante Tagariello, Jennifer Van Gorder and Chair Shelby Pons

**ALSO PRESENT:** Iris White, Acting Superintendent, Lynn Boisvert, Business Director, and Erick Rosengren, Council Liaison

Chair Pons called the meeting to order at 7:00 p.m. and asked the audience to stand for the Pledge of Allegiance. Chair Pons asked the audience to join her in a moment of silence for Nancy Kleinschmidt - Executive Assistant - BoE - 1960-1967 and 1978-2003; Marlene Carson - Secretary - BoE, Greene-Hills, Stafford and O'Connell - 4/28/86 - 1/29/06 and Timothy Ustanowski - School Resource Officer - Bristol Central High School - 9/08/04-9/07/11.

**STAFF AND STUDENT RECOGNITION**

The Board of Education recognized the following staff:

**Mini-Grant Awardees for 2024-2025**

The Business Education Foundation, through donations, grants, and partnerships is able to fund programs not normally included in the school or City budget. The Foundation also promotes partnerships that enable Bristol Public Schools to benefit from corporate grants and matching gifts. These partnerships educate the community on the needs of Bristol Public Schools and deepen community support. Earlier this evening the Mini Grant Reception was held and the following staff members received a mini-grant.

<b>Name</b>	<b>School</b>	<b>Grant Title</b>	<b>Amount Awarded</b>
1. Erin Wininger	BAIMS	Wellness Fair	\$500.00
2. Shannon Burton	BAIMS	Walls that Talk	\$820.42
3. Christel Russman	BCHS	The Ramily Report	\$904.96
4. Gina Gallo	BCHS	Let's Speak Italian	\$1,355.00
5. Gina Gallo	BCHS	Practice Makes Perfect	\$620.00
6. Steve Troche	BCHS	Unity in Diversity	\$500.00
7. Brittany Mercari	BEHS	DECA	\$1,000.00
8. Justin McDermott	BEHS	Friends of the Spanish Speaking World	\$600.00
9. Katherine Reddick	BEHS	Latin Alive	\$540.00
10. Kimberly DiFusco	BEHS	Color My World	\$1,000.00
11. Jessica Epps	BEHS	Destinations Academy	\$500.00
12. Steve Tierinni	CHMS	PBIS School Store	\$900.00
13. Gina Wiese	GHS & WBS	Sensory Library	\$2000.00
14. Terry Grant	GHS	Quail in the Courtyard	\$730.00
15. Marcy Deschaine	MTV	Our Knowledge is for Us	\$470.00

Several grant winners were present in the audience and stood to be recognized.

## **APPROVAL OF MINUTES**

### **December 4, 2024 - Regular Meeting Minutes**

That the Board of Education vote to approve the December 4, 2024 - Regular Meeting Minutes as written.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously.

### **December 18, 2024 - Special Meeting Minutes**

That the Board of Education vote to approve the December 18, 2024 - Regular Meeting Minutes as written.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously.

## **COMMITTEE REPORTS**

### **Finance and Operation Committee**

Commissioner Tagariello provided the Finance & Operations Committee report. The committee met this evening at 5:30 p.m. Commissioner Tagariello provided an overview of the current and historical state of the Board of Education budget. He shared that the issue that we talk about in our finance committee, usually month after month is both the rising cost of transportation and special education that is uncontrollable as well as private and public tuition for outplaced students. The other item discussed was our Capital Improvement Plan as a 5-Year Plan that we submit to the city on an annual basis. He pointed out some items that are in the plan. In the next fiscal year, we will be asking for 9.8 million dollars, and these include theater alterations at both high schools as well as the beginning phase of a project for roof mechanicals at Bristol Central High School. These are necessary, because the roof mechanicals are way out of date, and some of the mechanicals are double past their lifetime. 26-27 will be asking for 30.2 million dollars in capital improvement. To continue the roof project and start the same at Bristol Eastern. In 27-28 will ask for the total amount for Bristol Eastern roof mechanicals. And here's where it gets interesting. We'll be looking to renovate some Stafford School which has not been touched in several years for 50 million dollars in the next fiscal year following that we need to make HVAC upgrades at Chippens Hill and targeted HVAC upgrades at Hubbell School, the total would be 30.5 million dollars. Lastly, in future years we'll be looking to renovate Southside School as new for 43 million dollars. Those are based on costs today, not future costs. And I think those are important for the public to know. I think it's also important for the public to know that this is a continuous improvement process for our district. We have a lot of buildings that are out of date. We've done a lot of work using our ESSER ARP money to save the city dollars on targeted mechanical and other upgrades.

### **Student Achievement Committee**

Commissioner Fitzsimons-Bula reported that the committee met on December 18<sup>th</sup>. The committee had the opportunity to learn about the Connecticut Fitness Assessment data as well as our high school program of studies. We discussed and approved our upcoming Student Achievement Committee meeting dates for 2025, and there are four curriculum revisions later on the agenda that were also discussed. The next Student Achievement Committee meeting is January 15th.

## **STUDENT REPRESENTATIVE REPORTS**

### **Bristol Central**

Senior Abigail Wasta presented the BC monthly Student Representative report. Highlights from her report included: the Bristol Central Performing Arts, BC Jazz, band, concert, band, and percussion ensemble performed at their annual holiday concert this past month. We also had performances from our concert choir, Madrigals and BC Flats. The Bristol Central Drama Club has also begun preparations for the spring musical. They will perform Mamma Mia this March and have been busy with workshops, auditions, and practices. Our winter sports are now in full swing, and having great seasons across the board. We had one athlete from our volleyball team, achieve First Team Class L, All-State so congratulations to her we love seeing our athletes being recognized for their hard work. BCHS students had lots of fun in December, between Spirit Week which was set up by the Student Council and our annual Festivus celebration, where students from all grades competed

## **STUDENT REPRESENTATIVE REPORTS**

### **Bristol Central -cont'd**

in games, relays, and holiday trivia. BCHS is also proud to say that as a school we were able to raise a lot of money for the Connecticut Children's Medical Center by dressing in pajamas and donating. Now with the New Year comes midterms right around the corner. Students and teachers alike have begun preparations for the upcoming tests. And even though this can be a stressful time, we can't believe Semester 2 is right around the corner.

### **Bristol Eastern**

Senior Peyton Troth, presented the BE monthly Student Representative report. Highlights from her report included: The sports season is in full swing; the boys' basketball team defeated the Bristol Central Rams. After a thrilling competition the game went to overtime, and was a very exciting rivalry to watch as a Senior and the boys basketball team manager. The girls' team has also been doing well and has a record of 3 to 3. To keep up with sports this season, you can look on all Eastern social media pages. Bristol Eastern has had lots of activities over the last month, for both students and teachers to be a part of, the biggest event that we had this past month was our annual student-teacher, basketball game. This event was filled with not only excitement but festive spirit. The game was competitive, yet friendly with students, showing off their skills and teachers, giving their best effort as well. The crowd cheered enthusiastically, enjoying every moment in the game, but in the end the game ended with a tie, and it was truly a memorable event that brought everyone together to celebrate the holiday season with laughter and camaraderie. As school starts back up, college visits have begun, for seniors and all seniors have the chance to visit colleges of their choice. These visits are either in person or a representative from the school comes and talks to the students in guidance. Either way these college visits allow seniors to have options and explore colleges before deciding on their life post High School. Lancers have been doing a really good job on getting adjusted to the new schedule and rules. Every Wednesday for 30 minutes we have Blue Crew which allows for our homeroom to do activities. Last week we played a couple games and talked with our teachers. But with these different activities that happen weekly, we're able to really connect with one another and have fun with our teachers and peers.

## **CHAIR REPORT**

Chair Pons presented the monthly Chair Report. Chair Pons reported that the Bristol Federation of Teachers overwhelmingly ratified their contract with 460 yes, votes to only 9 votes. The BFT president commented that this reflected the openness and collaborative nature of the negotiations. This year we have also successfully ratified three additional union contracts, including 2267, 818, and 3351. The city contracted an independent auditing firm to conduct fiscal auditing that aims to evaluate our financial data and implement business intelligence by creating a dashboard. The dashboard will allow the BOE and the city to better track, analyze, and display our financial data. They have completed their draft report for the Board's review. One of the areas the report examined was BPS budget growth for the past three years relative to special education expenses and found that expenses grew 20% from 2021 to 2024. The review also found that the total tuition for special education alone has increased approximately 15% over the last 2 years, while expenses grew 20% from 2021 to 2024. Jody Gohler, from CAFE updated the model school safety policy he shared with the Board. His intention was with this latest version was to emphasize the district and school security and safety committees and the district and school security and safety plans, he will continue to draft a model administrative regulation that provides greater detail related to plan components, response strategies and assessment. The next school safety meeting is scheduled to meet on January 29th at 6 pm. The board has also contracted CAFE to conduct an audit of BPS, policies, and bylaws. The audit is on schedule, and the review will begin this month. CAFE anticipates the completion of the audit by mid-march. The Board will then receive a narrative report on the strengths and weaknesses of the Policy Manual and a chart of incomplete and out of date policies, including suggestions and recommendations for our policy work. Lastly, Chair Pons shared information regarding two Charter School applications for Bristol, and the events leading up to this evening's vote. The Connecticut State Department of Education has scheduled a second public hearing for Bristol to be held tomorrow, January 9<sup>th</sup> at 6 p.m. here at the Board of Education. Although the Board will have already voted, the vote is only part of the process

### **CHAIR REPORT – cont’d**

The second hearing will give the public and the Board Commission and Board Commissioners more time to review the application and share their feedback to the State Board of Education.

### **SUPERINTENDENT REPORT**

Ms. Iris White presented the monthly Superintendent Report. Ms. White shared that she was able to reconnect with Mike Zuba and Pete Gallagher from SLAM Collaborative who worked on support of the district on Phase I of the redistricting plan, and they submitted a proposal to us today to work with us on the next phase as MP Planning Group, which is the name of their new firm. The submitted proposal is to assist BPS with redistricting services and planning as we complete the NEMS building project and implement a grade reconfiguration and subsequent redistricting for the 2026-27 school year. The scope of services is intended to complement our technical proposals and provide coverage at public meetings as well as develop an interactive map of the recommended redistricting scenario. MPS broke the project into three inter-related phases, with each being summarized under a separate proposal:

Phase 2.1 - Baseline Conditions - update enrollment projections and capacities. This will inform our baseline to inform our redistricting options at both the Elementary School and Middle School level. MP anticipates that much of this work will be completed this winter/spring with projections being refreshed with next fall's enrollment.

Phase 2.2 - Redistricting and Swing Space Scenarios - This will build off Phase 2.1 and look at Elementary and Middle School redistricting options once the grade reconfiguration is implemented. MPS will also look at Swing Space opportunities to support the Edgewood renovation and identify space for special program expansion. They anticipate this work will occur this spring into the summer, with final tweaks made to the preferred scenario once they receive fall 2025 enrollment.

Phase 2.3 - Coordination, Meetings, and Online Map Viewer - This covers the time for internal meetings, BOE/Community Meetings, and the online map viewer similar to what was put together for Phase 1.

Superintendent White also added that as part of the process, they certainly want to start by meeting with the Board of Education, meeting with BPS administration to confirm data sources, discuss methodologies and assumptions, and agree on the final schedules and deliverables. The initial meeting will include their assessment of our project schedule communication procedures and project deliverables, and so, of course. The plan is to work very closely with the Board of Education on all of the phases. Also. Additionally, I did ask the presence of both the Bristol Federation of Teachers and the Bristol Administrators Union, to survey their members, to see what specific questions or concerns they have regarding the redistricting process, and any issues or things that we should be aware of before we begin the Phase 2 process, they completed the surveys. We have those survey results which I could certainly share with the Board of Education and will share with MP. So ahead of time, we're making sure that we are very thoughtful about the process and making sure that we are engaging the full community.

### **CONSENT AGENDA**

Chair Pons informed commissioners that Item 8, Administrative Hire would be pulled from the Consent Agenda due to an error that lists names of the schools instead of district-wide. The item will be pulled before the vote, and it will be voted on separately.

Chair Pons called for a motion to approve the Consent Agenda which includes Items 8.1.b through 8.1.f.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously.

### **8.1. PERSONNEL**

#### **8.1.b. Teacher Resignations**

DiGangi, Ashley - BCHS - Special Education Teacher - Effective December 24, 2024

Lanza, Claudia - BEHS - Spanish Teacher - Effective January 29, 2025

The Board of Education vote to accept the Teacher Resignations as presented.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously

**8.1.c. A-1 Teacher Hires**

Sirianni, Scott - WB - Grade 8 Team Leader - Effective November 3, 2024

Austin Mathley, Nathaniel - BAIMS - Grade 7 Team Leader - Effective December 7, 2024, through the end of the 2024-2025 school year.

The Board of Education vote to approve the A-1 Teacher Hire as presented.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously

**8.1.d. A-2 Teacher Hire – Effective November 14, 2024**

Dauphinee, Christine - BPA/Adult Education - Instructional Technology Coordinator

The Board of Education vote to approve the A-2 Teacher Hire as presented.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously

**8.1.e. A-3 Teacher Hire - Effective November 14, 2024**

Dauphinee, Christine - BPA/Adult Education – Webmaster 9-12

The Board of Education vote to approve the A-3 Teacher Hire as presented.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously

**8.1.f. Teacher Leave of Absence Request**

Wright, Marissa - ID - Kindergarten Teacher - Effective December 2, 2024 through TBD

The Board of Education vote to accept the Teacher Leave of Absence Request presented.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously

**8.1.a. Administrative Hire - Effective December 10, 2024**

Courtney Decker - Courtney Decker - BCHS/BEHS/NEMS - Supervisor of Pupil Personnel Services

Chair Pons called for a motion to approve item 8.1.a. Administrative Hire as a Districtwide Hire.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Carried Unanimously.

**8.2. GRANTS**

8.2.a. School-Based Health Alliance Grant

Chair Pons called for a motion to approve Item 8.2. Grants.

Motion made by Dante Tagariello, Seconded by Lorianne Osenkowski. Carried Unanimously.

**PUBLIC COMMENT**

Public Comment that was received prior to the meeting was provided at the Commissioner's seats. Chair Pons read the Public Comment rules.

1. Jennifer Benevento – 239 Grove Street – Addressed the Board regarding the Charter School.
2. Sue Tyler – 993 Hill Street – Addressed the Board to share a constituent letter regarding Kristen Giantonio

**PUBLIC COMMENT – cont’d**

3. Jen Tagariello – 64 Hollyberry Road – Addressed the Board regarding agenda item 14 - Discussion concerning the performance of a board member.
4. Blaise Tramazzo – 58 Lufkin Lane – Addressed the Board to read a letter from a constituent Linda Magnifico regarding Kristen Giantonio.
5. Maria Tramazzo – 58 Lufkin Lane – Addressed the Board to read a constituent letter regarding Kristen Giantonio.
6. Mike Eronsenko – 40 Palmorr Place – Addressed the Board regarding special education.

**DELIBERATED ITEMS/DISTRICT LEADERSHIP TEAM REPORTS**

**REACH Charter School Application**

Superintendent White presented the REACH Charter School Application. Chair Pons, in her update, did provide a summary of the process of our involvement with the Reach Charter School application. Ms. White has had several communications with the Board trying to keep all the commissioners updated on information I've received from the State Department of Education. Ms. White shared that she has not heard from the Reach Charter School. They have not reached out to me. There was one initial phone call, that was made. before the first public hearing wanted information about logistics and what AV equipment would be available. Ms. White thanked the members of the Board, the community, and also a central office staff who were able to attend the public hearing, which I was not able to attend. There were a number of folks who spoke, so I appreciate the attendance and speaking at the public hearing. Ms. White will be present at tomorrow's public hearing and will be able to represent the board and the district in my remarks. Also, after the public hearing, the district is supposed to submit written comments to the State Department Education Charter School Office, which I will do so on Friday, in advance of the State Board voting on whether to move the Charter School application forward at their regular scheduled meeting next week.

Discussion followed, with each commissioner having the opportunity to speak regarding the REACH application.

Chair Pons called for a motion to approve the REACH Charter School Application.

Motion made by Dante Tagariello, Seconded by Kristen Giantonio. Failed Unanimously.

**2025-2026 Program of Studies**

Peter Winger, Principal at Bristol Central presented the 2025-2026 Program of Studies. The Program of Studies was presented at the Student Achievement Committee on December 18<sup>th</sup>. Mr. Winger thanked the Office of Teaching and Learning for their work updating the program. They did an amazing job combing through the document providing changes where needed, and alignment to our curriculum documents. Special thanks to Carly Fortin, Ken Bagley, Sarah Hale, Laura Lanza and Leszek Ward for their review and updates. I also want to thank Mel Vetrano my program of studies counterpart at BE for her contributions as well. Just to highlight; Bristol Prep has a new program of studies that is separate from the high school program, because, as you know, BPrep operates on hexmesters. So, despite their smaller enrollment numbers their program studies, reflects a wide variety of classes in their respective content areas as well as elective offerings to meet the needs of their students and their enrollment admission. Thanks to Ashley, Albert, and Kris Abraham for their work on the BPrep program of studies. The Program of Studies is available electronically most information within the Program is information the BOE has already approved through curriculum approvals or policy with the exception of courses that are slated to be finished this year. Any changes from the 24-25 Program would not appear in the 25-26 Program until the BOE approval.. Students will have access after the January BOE Meeting for course selection. Mr. Winger shared that a number of courses some old and some new are articulated with the Southern Connecticut State University, UCONN, Tunxis, University of New Haven and RIT this gives our students the opportunity to earn college credits while in school. Two new Social Studies courses have been added Borders, States, and Nations that will be articulated with Central Connecticut, and Model United Nations, which has been a baby of John Stavens at Bristol Eastern for quite some time, so now offering that as a course is an exciting opportunity for him and his students, as well as the students at Bristol Central High School.

This will help in our school performance index for each of the high schools where our indicators about post-secondary preparation and readiness can be fulfilled by taking these courses.

Chair Pons called for a motion to approve the 2025-2026 Program of Studies Course Updates as presented.

Motion made by Dante Tagariello, Seconded by Lorianne Osenkowski. PASSED with eight (8) commissioners (Carlson, Fitzsimons-Bula, Giantonio, Osenkowski, Simmons, Tagariello, Van Gorder and Chair Pons) in favor of the motion and one (1) commissioner (Anderson) opposed.

### **Bristol Central High School Exchange Program - Spring 2026**

Leszek Ward and Gina Gallo presented the Bristol Central High School Exchange Program - Spring 2026. Gina Gallo and the Italian students of BCHS seek approval to continue their 16-year exchange program with the G. Nolfi Classical Language School in Fano, Italy. They are requesting permission to travel to Italy and host Italian exchange students during the 2025-2026 school year. This proposal requests that we host our sister school during the fall of 2025 and travel to Italy in the spring of 2026. This period has been chosen to meet the needs of scholar-athletes who have shown interest in the program and will have a break during the winter/spring seasons. The goal of this exchange is to create opportunities for our students to use language in a full-immersion setting while acting as cultured global citizens and ambassadors of Bristol. A program such as this aligns with our vision of the graduate a supports our global mindset reinforcing our initiative to "work collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts as well as understanding other nations and cultures including the use of non-English language".

Chair Pons called for a motion to approve the Bristol Central High School Exchange Program - Spring 2026

Motion made by Dante Tagariello, Seconded by Kristen Giantonio. Passed Unanimously.

### **Bristol Central Trip to Italy - Spring 2027**

Leszek Ward and Gina Gallo presented the Bristol Central Trip to Italy - Spring 2027. Bristol Central High School students and staff are excited to propose a study abroad trip to the Pintadera Language School in Sardegna, Italy. This week-long experience will provide participants with the unique opportunity to immerse themselves in the rich culture and language of Sardegna. During the program, both students and teachers will stay with local families fostering meaningful cultural exchanges while attending an accredited language school that offers courses in art, history, language, and communication. In addition to language immersion, this program emphasizes cross-disciplinary collaboration. Students will continue their studies in history, art, and music, integrating these subjects into their language learning experience with a major focus on healthy living through food and community. This holistic approach not only enhances language acquisition but also deepens students' understanding of the cultural context surrounding their studies. This trip parallels the students' study of the Blue Zone culture and the Slow Food Movement in Italy in both Italian class and human development, food and nutrition courses.

Chair Pons called for a motion to approve the Bristol Central study abroad trip to Sardinia, Italy in the Spring of 2027.

Motion made by Dante Tagariello, Seconded by Lorianne Osenkowski. Passed Unanimously.

### **Pupil Personnel Services Report**

Amy Martino presented the monthly Pupil Personnel Services Report. Mrs. Martino thanked Commissioner Tagariello for sharing some of the Budget discussions we've had at our finance meeting. Mrs. Martino reviewed both December 1st and January 1st data. In terms of overall special education enrollment, we did go from 1,784 on December 1st to 1,803 on January 1<sup>st</sup>. We continue to stay around that 22% mark of students requiring special education services. When you look at the private place students, you'll see that from December 1st to January we went from 113 to 118 it is important to know that in the month of January, we did have 3 students

### **Pupil Personnel Services Report**

that moved into district that required out-of-district programming at the time of enrollment, which is part of that increase. Magnet enrollment went from 83 to 84, and in terms of risk assessments there were 37 in December and there were 23 in January. As of January 1<sup>st</sup>, there were three (3) psychiatric evaluations. 911 calls for the month of November we had 2, and in the month of December we had 6, however, there were 2 that were errors.

In the December finance meeting, Mrs. Martio did want to highlight some pretty drastic trends that we are noticing that our numbers don't show each month. Bristol has quite a robust continuum of special education services. Mrs. Martino shared the numerous special education services and the various costs related to running our programs.

### **CURRICULUM REVISION**

#### **Pottery 3 (New Course)**

Ken Bagley presented the new course Pottery 3. Pottery 3 allows the kids to continue their study of one of the most ancient art forms that we, as humans know. We are working on Pottery 4 as well, so that will be coming before you within the next year or so.

Chair Pons called for a motion to approve the new course, Pottery 3 as presented.

Motion made by Jill Fitzsimmons-Bula, Seconded by Russell Anderson. Passed Unanimously.

#### **Improv Comedy (New Course)**

Ken Bagley presented the new course Improv Comedy. Improv Comedy allows our students to develop the skills for improvisational theater, both comedic and dramatic. I know it says improv comedy, but part of it is also going to be the dramatic improvisation as well.

Chair Pons called for a motion to approve the new course, Improv Comedy.

Motion made by Dante Tagariello, Seconded by Russell Anderson. Passed Unanimously.

Questions followed regarding hosting improv comedy shows at BAIMS.

#### **Found Object Art (New Course)**

Ken Bagley presented the new course Found Object Art. Found Object Art is exactly that, using found objects to produce art, and Bristol has an amazing example of that. At the pool across the street from Bristol Eastern the whole back wall was, was created using items found at the dump and it's a beautiful piece of artwork. This course will teach kids about that idea of collecting and producing artwork out of items that are found either around the house or searched for, or just happenstance.

Chair Pons called for a motion to approve the new course, Found Object Art.

Motion made by Russell Anderson, Seconded by Dante Tagariello. Passed Unanimously.

Questions followed regarding staffing for the course and how items would be found.

#### **6-8 Wellness Revision**

Sar Hale presented the new course 6-8 Wellness Revision. This curriculum is a revision to include the new national and state standards. The curriculum is shifting to skills-based health. This was presented to the Student Achievement Committee on 12/18/24 and passed to move to the full board for approval.

Chair Pons called for a motion to approve the 6-8 Wellness Revision.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Passed Unanimously.

## **NEW BUSINESS**

### **BoE Member Appointment to the Edgewood Pre-K Renovation Building Committee**

It was suggested that Eric Carlson serve as the BoE Member to the Edgewood Pre-K Renovation Building Committee.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Passed Unanimously.

Dante Tagariello asked that two items, CIP Approval and a BAIMS Art Donation be added to New Business.

Motion made by Dante Tagariello, Seconded by Eric Carlson. Passed Unanimously

### **CIP Approval**

Peter Fusco was present online to present the CIP. Commissioner Tagariello had shared the specifics of the plan in the Finance and Operation report earlier on the agenda. With no questions on the items that were presented which included roof mechanicals, the two new schools, and two HVAC programs that were staggered through 2029 then he motioned for acceptance of the CIP.

The Board of Education voted to approve the Capital Improvement Plan as presented.

Motion made by Dante Tagariello, Seconded by Eric Carlson. Passed Unanimously

### **BAIMS Art Donation**

Lea McCabe, Principal of BAIMS presented the BAIMS Art Donation. Mrs. McCabe was asking for board approval for a donation of artwork from Mr. Richard Santorso, Sr. and his estate. Mr. Santorso would like to graciously donate his life's work. This is comprised of roughly 80 paintings, 80 works of art that span his lifetime from age 8 to age 70, 1961 to 2024. This artwork varies in size and composition, taking inspiration from everyone, from Picasso to Monet to Warhol. Unfortunately, Mr. Santorso passed away at the end of 2024. He so generously wanted to leave his life's work, to the Bristol Arts and Innovation Magnet School's Art Department. It is estimated at auction at a value of up to \$4,000. We roughly estimated about \$50 per painting, so up to \$4,000 he also donated the entirety of his art supplies that he had left with him roughly around \$100, maybe \$200 worth of art supplies. I would like to thank Ms. Ryan Hill, the High School art teacher at BAIMS for her work with Mr. Santorso. As she gathered information through a series of emails and interviews with Mr. Santorso, as he was in Hospice, to capture his love of art and his hopes for his life work after his passing. With the approval of this donation, Ms. Hill Plans to host an art show at the BAIMS Art Gallery, dedicated to Mr. Santorso, entitled Richard Santorso, Sr. A lifetime of Me 1961 to 2024, my soul, my family life, and you. Ms. Hill and other BAIMS art teachers will also use Mr. Santorso's works for years to come to serve as demonstration pieces for BAIMS arts, classes, grades 6 through 12. If approved they will begin work on planning the art show.

Chair Pons called for a motion to approve the BAIMS Art Donation.

Motion made by Dante Tagariello, Seconded by Jennifer Van Gorder. Passed Unanimously.

Kristen Giantonio called for one other item potentially for new business, Item 14.2 - Discussion concerning the performance of a board member (proposed for Executive Session). Commissioner Giantonio stated that the Commissioner was provided the agenda item with the option to convene that item either in executive session or public session. The Commissioner chose public session, so it was not appropriately listed under Executive Session.

Discussion followed regarding the agenda placement of Item 14.2, the order of the agenda and motions required to move items and when and where to place them.

Chair Pons moved to the next item.

### **INFORMATION/LIAISON REPORTS**

Marie Simmons - Provided a liaison report for South Side School and Bristol Eastern High School.  
Council Liaison Erick Rosengren - Shared information regarding the School Readiness

Chair Pons called for a motion to move the discussion concerning the performance of a board member up one item on the agenda.

Motion made by Jennifer Van Gorder, Seconded by Lorriane Osenkowski. A lengthy discussion followed regarding leaving the order as is to be able to have the discussion of the Superintendent's Goals and to move the discussion concerning the performance of a board member to the public session following Executive Session.

By request, Chair Pons clarified the motion on the table.

The motion on the table was to move discussion concerning the performance of a board member out of order, so make that number one, and make the possible action concerning the superintendent's performance goals as the second agenda item.

Discussion continued regarding past practice, proper order, retracting a commissioner's wish for public discussion, and emotions impeding a proper discussion regarding Superintendent White's goals.

Chair Pons called for a Roll Call Vote.

Following the roll call vote the motion FAILED with four Commissioners (Anderson, Giantonio, Osenkowski, and Van Gorder) in favor of the motion and five Commissioners (Carlson, Fitzsimons-Bula, Simmons, Tagariello and Chair Pons) Opposed.

### **VOTE TO CONVENE INTO EXECUTIVE SESSION *for the purpose of:***

Chair Pons called for a motion to Convene into Executive Session for the purpose of:

1. Possible action concerning the Superintendent's performance goals (proposed for executive session).

Motion made by Dante Tagariello, Seconded by Lorianne Osenkowski. PASSED with eight (8) commissioners (Carlson, Fitzsimons-Bula, Giantonio, Osenkowski, Simmons, Tagariello, Van Gorder and Chair Pons) in favor of the motion and one (1) commissioner (Anderson) opposed.

Superintendent White would join the Executive Session. (8:55 p.m.)

### **EXECUTIVE SESSION**

**PRESENT:** Commissioners: Russell Anderson, Eric Carlson (via phone), Jill Fitzsimons-Bula, Kristen Giantonio, Lorianne Osenkowski, Maria Simmons, Dante Tagariello, Jennifer Van Gorder and Chair Shelby Pons

**ALSO PRESENT:** Iris White, Acting Superintendent

### **CALL TO ORDER**

Executive Session was called to order at 8:57 p.m.

Superintendent White presented her performance goals and district goals for 2024-2025. Board discussion took place.

## **RECONVENE INTO PUBLIC SESSION**

**PRESENT:** Commissioners: Russell Anderson, Eric Carlson (virtual), Jill Fitzsimons-Bula, Kristen Giantonio, Lorianne Osenkowski, Maria Simmons, Dante Tagariello, Jennifer Van Gorder and Chair Shelby Pons

**ALSO PRESENT:** Iris White, Acting Superintendent and Lynn Boisvert, Business Director

Chair Pons called for a motion to Reconvene into Public Session to take votes on any items discussed in the Executive Session. (9:41 p.m.)

Motion made by Dante Tagariello, and seconded by Russell Anderson. Carried Unanimously.

Chair Pons called for a Motion to approve Superintendent White's Goals.

Motion made by Dante Tagariello, and seconded by Jill Fitzsimons-Bula. PASSED with eight (8) commissioners (Anderson, Carlson, Fitzsimons-Bula, Giantonio, Osenkowski, Simmons, Tagariello, and Chair Pons) in favor of the motion and one (1) commissioner (Van Gorder) opposed.

### **Discussion Concerning the Performance of a Board Member**

Chair Pons stated that she had an agenda for the discussion. She read the agenda: I will start with an overview of the BoE responsibilities, communication protocols, and bylaws. The second item on the agenda is an explanation of why the Board is discussing the performance in a public session. The 3rd is performance violations for discussion. And she will outline the violations. The 4th is the review, of documentation of the specific violations. and I will hand them out to the full board. The 5th is the review, the documentation of the responses to the violations which I will also provide to the full board. Guidelines for discussion were also included, which is the discussion will be limited to the 4 identified performance violations for board discussion. Chair Pons would facilitate the discussion, ensuring that we maintain a respectful dialogue and stay on track with the specific performance topics. Chair Pons, encouraged all commissioners to focus on discussing the performance topics rather than the individual. Each Commissioner will have 5 minutes to comment on the three performance topics. Each Commissioner will have one chance to speak. Any commissioner who does not wish to speak can pass. At the conclusion of the discussion Chair Pons would provide a summary and outline with potential next steps. Chair Pons stated that this is not a hearing. There will be no vote tonight. This is simply a discussion. Item 7 performance discussion topics with the full board, we will go through those after.

Chair Pons handed out the bylaws and communication protocols.

Questions and discussion followed regarding why the agenda was not shared prior to this part of the meeting and the agenda not being an "official" meeting agenda.

Chair Pons provided her overview of BoE responsibilities, communication protocols, bylaws, an explanation of the discussion in public session, and commissioner violations. She provided additional documents to commissioners outlining specific violations and her responses to the violations. Commissioners read the documents at their seats.

Chair Pons went over the discussion guidelines again; and shared that the purpose of the discussion is for the Board to review and discuss the violations of our communication protocols and bylaws and ask that all commissioners who participate in the discussion to provide constructive feedback in a respectful and professional manner, focus on specific actions, behaviors, or outcomes related to the Board members performance, avoiding personal attacks or subjective opinions. The performance discussion topics include constructive feedback regarding the impact of breaching the Board's communication protocol and bylaws highlighting the obstacles, the violations present to operating as a cohesive board, and the extra costs incurred to our budget. The next one is suggestions on how to address any Commissioner who violates the Board's

**Discussion Concerning the Performance of a Board Member - cont'd**

protocols and bylaws that will encourage personal responsibility among members and the 3rd is suggestions for strategies to prevent future violations, including potential action items. Commissioner Giantonio, was reserved the right to speak last after hearing what everyone says.

Discussion was opened for Commissioners. Commissioners Fitzsimons-Bula, Osenkowski, Tagariello, Anderson, Simmons and Van Gorder spoke. During the discussion, Commissioner Fitzsimons-Bula called for a point of order. Discussion continued. Commissioners Carlson and Giantonio spoke. A back-and-forth discussion took place. Chair Pons closed the discussion. Discussion continued.

Commissioner Giantonio called for a motion to close the meeting. The motion was seconded by Russell Anderson. Discussion continued.

**16. ADJOURNMENT**

There being no other business to come before the Board, the meeting should be adjourned. (11:07 p.m.)

Respectfully Submitted

*Susan P. Everett*

Susan P. Everett

Executive Secretary to the Board of Education

**BRISTOL BOARD OF EDUCATION**  
**BUDGET WORKSHOP MEETING MINUTES**  
**Saturday, January 25, 2025**

A Budget Workshop of the Bristol Board of Education was held on Saturday, January 25, 2025 at 9:00 a.m. in the Bristol City Council Chambers, located at 111 North Main Street and via the Zoom meeting platform.

**PRESENT:** Carly Fortin, Superintendent Iris White, Lynn Boisvert, Amy Martino, Commissioner Carlson, Commissioner Van Gorder, Commissioner Simmons, Commissioner Pons, Commissioner Tagariello

Also Present: Mayor Caggiano, Marie O'Brien (BOF), Melanie Vetrano, Diane Waldron, Chris Cassin, Cheryl Thibault, Glenn Heiser (BOF), Bill Campion (BOF), Jon Mace (BOF) Michael Reynolds and six others

**EXCUSED:** Commissioners Jill Fitzsimmons-Bula, Kristen Giantonio and Lorianne Osenkowski

**Call to Order:**

Chair Pons called the workshop to order at 9:00 a.m.

Superintendent White introduced the Central Office team, Lynn Boisvert, Director of Finance and Operations, Carly Fortin, Chief Academic Officer, Amy Martino, Director of Pupil Personnel Services, and Dr. Kimberly Culkin, Chief of Talent Management, who was unable to join us today. Ms. White welcomed and thanked the administrators from the Bristol Public Schools who were online and also in the audience for participating today. Ms. White thanked Mayor Caggiano and the city for allowing the Board of Education to be in Council Chambers this morning.

Ms. White explained that the presentation will look different than past presentations, as the focus will be on the process of how the recommended budget was developed, as well as the major drivers responsible for her proposed increase.

Following the presentation, the floor would be open for questions. Members of the Central Office team will take note of those questions and we will be prepared to respond to all questions at our next workshop on Tuesday, February 4, 2025, from 6 to 8 p.m. in the Board of Education Auditorium.

**Discussion of Superintendent's 2025-2026 Recommended Budget**

Central Office Administration presented the 2025-26 budget. The Superintendent's Proposed Budget is \$146,949,581 an increase of \$16,414,878 which presents a 12.58% increase.

Questions and discussions were opened to the audience. Questions posed focused around academic performance metrics, Teacher PD: a report on the HQI institute; Deans of Discipline - both academic and administrative positions, reducing Non-certified staff; accurate benefits reporting; cutting software costs; reducing lease/rentals; costs and percentage of reimbursement; cost savings from moving the school start time; recuperation of fee from First Student; receiving assistance from the

insurance reserve; vacancies impacting staff counts, behavioral supports at South Side, transportation bid process, increase to equipment and uniforms, maintenance equipment; expected increase in revenue; an understanding of where grant funding goes; what is happening in the Alliance grant; excess cost over time; and staff reallocations vs additional staff over time.

Central Office Administration did address some of the questions posed, however, those requiring additional information will be addressed at the February 4, 2025 budget workshop.

**Adjournment**

With no other business before the committee, the meeting was adjourned. (10:04 a.m.)

Respectfully Submitted:



Susan Everett  
Recording Secretary  
Bristol Board of Education

DRAFT

*The minutes presented within this document are a summary of the discussion that took place at the Special Board of Education meeting. To view the meeting in its entirety please click the following link: [January 29, 2025 - Special Meeting Recording](#).*

**BRISTOL BOARD OF EDUCATION**  
**Bristol, Connecticut**  
**Wednesday, January 29, 2025 – 5:00 p.m.**  
**Special Meeting Minutes**

A Special Bristol Board of Education meeting was held on Wednesday, January 29, 2025, at 5:00 p.m. in the Board of Education Auditorium, located at 129 Church Street, Bristol, Connecticut, and via the Zoom meeting platform.

**PRESENT:** Commissioners: Eric Carlson (arrived 5:10 via phone and 5:15 in person) Jill Fitzsimons-Bula (virtual), Lorianne Osenkowski, Maria Simmons (virtual), and Jennifer Van Gorder

**ABSENT:** Russell Anderson, Kristen Giantonio, and Chair Shelby Pons

**ALSO PRESENT:** Dr. Kimberly Culkin, Amy Martino, Iris White, candidate Mikayla Pascucci-Wallace and Kristy Trelli (virtual)

**1. Call to Order and Pledge of Allegiance**

Vice Chair Maria Simmons call the Special Meeting to order at 5:05 p.m. The audience stood for the Pledge of Allegiance.

Vice Chair Simmons asked that Commissioners to identify themselves to indicated who is present. There were four commissioners. There was no quorum. The meeting did proceed, no action would be taken unless another commissioner joined the meeting in person or virtually.

**2. Introduction of Candidate for the Supervisor of Pupil Personnel Services Position**

Superintendent White introduced Mikayla Pascucci-Wallace as the recommended candidate for the Supervisor of Pupil Personnel Services position. Ms. White shared background information regarding Mrs. Pascucci-Wallace with board members. Commissioner were also provided Mrs. Pascucci-Wallace's resume.

Mrs. Pascucci-Wallace addressed the board briefly and Board members were invited to discuss and ask questions.

Commissioner Carlson joined the meeting via telephone. (5:05 p.m.)

Questions followed regarding what drew her to Bristol and sharing one accomplishment that she believes, had a positive impact on some of the marginalized students that she spoke about.

**3. Discussion and Possible Action Concerning the Appointment of the Supervisor of Pupil Personnel Services**

Vice Chair Simmons called for a motion to approve the appointment of Mikayla Pascucci-Wallace as the Supervisor of Pupil Personnel Services.

The motion was made by Jennifer Van Gorder, seconded by Lori Osenkowski.

Commissioner Carlson joined the meeting in person. (5:15 p.m.)

Vice Chair Simmons called for a roll call vote.

Following the roll call vote of five (5) commissioners (Simmons, Fitzsimons-Bula, Osenkowski, Van Gorder, and Carlson) in favor of the motion. The motion PASSED.

**4. Adjournment**

There being no other business, the meeting should be adjourned. (5:16 p.m.)

Respectfully Submitted,



Recording Secretary  
Bristol Board of Education

DRAFT

# ERIKA J. COLEMAN

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## **Objective**

To obtain the Principal position at Ivy Drive School, where I can leverage my experience in instructional leadership, school culture development, and district-wide collaboration to foster a positive, inclusive, and high-achieving educational environment for students and staff.

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## **Professional Experience**

### **Interim Principal**

*Ivy Drive School, Bristol, CT*

*October 2024 - Present*

- Lead instructional, curricular, and school-based systems to enhance student achievement and equity across the school.
- Foster a positive school climate and culture to support staff, students, and the broader community.
- Oversee the preparation and submission of budget requests, including both general and Title I funds.
- Collaborate with staff to enhance specialized programming and ensure that it meets the needs of all learners.
- Managed daily building operations with a focus on maintaining continuity, stability, and ensuring that school operations run smoothly during the interim period

### **Assistant Principal**

*Greene-Hills K-8 School, Bristol, CT*

*July 2024 - Present*

- Provide instructional leadership and evaluation for K-2 staff, ensuring alignment with district strategic goals focused on literacy, math, and student achievement.
- Lead the GHS School Leadership Team, aligning strategic goals and ensuring continuous monitoring through data analysis to drive school improvement.
- Direct and support SRBI, 504, and specialized instructional programming to meet the diverse needs of students.
- Cultivate community partnerships and serve as the administrative liaison for the Farm to School Program in collaboration with Vermont FEED, NOFA-VT, and Shelburne Farms, VT.

### **District Assessment Coordinator**

*Office of Teaching and Learning, Bristol Public Schools*

*July 2022 - July 2023*

- Coordinated training for school testing coordinators and administrators in preparation for state and national standardized testing.
- Managed district-wide distribution and collection of testing materials and devices.
- Assisted in the supervision and administration of state and national assessments, ensuring compliance with federal, state, and local regulations.
- Served as District Testing Coordinator for Bristol Public Schools, overseeing the performance office in partnership with CT State Department of Education

# ERIKA J. COLEMAN

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## **Assistant Principal**

*West Bristol K-8 School, Bristol Public Schools  
October 2018 - July 2022*

- Coordinated school improvement efforts and developed school-wide improvement goals in alignment with district initiatives in literacy, math, and school climate.
- Led and managed SRBI and 504 teams, supervising and evaluating staff at the elementary level.
- Managed the daily operations of the K-8 school, overseeing personnel, safety and security, transportation, budgets, staffing, and logistics.
- Administered substantial school budgets, including Title I and grant funding.

## **Supervisor, Elementary & PK-5 Literacy**

*Office of Teaching and Learning, Bristol Public Schools  
December 2014 - December 2018*

- Coordinated the development and implementation of literacy, social studies, and science curricula for PK-5 students.
- Led district-wide literacy assessments and supported individual school literacy data teams in alignment with continuous improvement cycles.
- Supervised district literacy coaches and provided professional learning opportunities for teachers in literacy, social studies, and science.
- Coordinated the development of Standards-Based Report Cards for PK-5 students.

## **K-8 District Literacy Coordinator**

*Office of Teaching and Learning, Bristol Public Schools  
December 2012 - December 2014*

- Provided professional learning and literacy coaching to district literacy coaches.
- Developed and implemented a K-8 district literacy framework, aligned with learning standards in reading, writing, speaking and listening.
- Managed grant funding to support district literacy initiatives and organized school-based and district-wide literacy events.

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## **Education**

### **Master of Science in Curriculum & Instruction January 1999**

*Concentration: Elementary Education, PK-8 & Early Childhood Literacy  
C.W. Post University, Long Island University, Brookville, NY*

### **Bachelor of Fine Arts in Art History & Graphic Communication (Double Major) May 1996**

#### **Minor in Art History & K-12 Art Education**

*Franklin Pierce University, Rindge, NH*

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# ERIKA J. COLEMAN

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## Certifications

- **CT Provisional 092 Certification**, Kindergarten through Grade 6
- **CT Professional 102 Certification**, Remedial Reading and Remedial Language Arts, Grades K-12
- **TESOL/Bilingual MLL Certification Endorsement, K-12** (Expired in CT)

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## Professional Commitments and Committee Work

- **Farm to School District Grant Initiative** (VT Feed Partnership with Shelburne Farms, VT)
- **Child Health and Development Center (CHDI)**, Greene-Hills School and Bristol Schools
- **READCONN Participant**, 2023-2024
- **District Continuous Improvement Team (DCIT)**, October 2013 - Present
- **District Climate and Culture Committee**, October 2018 - Present
- **PDEC: Professional Learning Planning Council**, August 2015 - June 2022
- **SRBI District Committee**, August 2015 - Present
- **Curriculum Planning Council Member**, August 2017 - June 2022
- **Bristol Public Schools TEAM Mentor**, 2007-2012

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## Awards and Recognitions

- **Greene-Hills School Staff Award Recipient**, 2023
- **Liberty Bank Grant Recipient for Early Literacy Summer Program**
- **Bristol Public Schools Staff Appreciation Award**, 2007-2008
- **Bristol Business Foundation Grant Recipient**

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## Community Service and Volunteer Work

- **BPS Bounce-Back Program Volunteer**, 2023, 2024
- **Region #10 LSM Athletic Booster Club Member**, Sports Team Parent Volunteer (2019 - Present)
- **Burlington BSA Scout Troop 23**, Committee Member and Registered Volunteer (2017-2024)

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## Skills

- Instructional Leadership
- Strategic Planning and Goal Setting
- Data-Driven Decision Making
- Budget Management and Resource Allocation
- Curriculum Development and Implementation
- Staff Supervision and Professional Development
- School and Community Partnership Development
- Equity and Inclusion Initiatives
- Technology Integration in Education

# Meagan McCane

## Education and Certification

### **Masters of Arts in Special Education**, May 2017

Graduate Teacher Certification Program

University of Saint Joseph, West Hartford, CT GPA 3.94

**Certification** Comprehensive Special Education, Grades K-12 (165)

### **Bachelor of Arts in History and Social Sciences**, May 2015

Eastern Connecticut State University, Magna Cum Laude, May 2015

## Professional Experience

### **Litchfield Public Schools** Litchfield, Connecticut August 2017-Present

Special Education Teacher

A Special Education teacher with seven years of professional experience, working with a wide range of diverse learners. Collaboration with reading specialists, special education teachers, school psychologists, speech and language pathologists, occupational therapists and physical therapists to make informed decisions about student learning. Teaching students with dyslexia how to read utilizing a systematic, explicit, multi-sensory approach. Analyzing data to inform instruction and student programming. Executing progress monitoring tools such as phonemic awareness screeners, phonics inventories, and benchmark assessments. Conducting evaluations to determine student eligibility. Evaluating and designing service plans for students in the NEXUS grades 2-12. Scheduling and leading PPT meetings. Attending weekly Special Education meetings to collaborate with colleagues on cases. Supervising instructional assistants by assigning roles and responsibilities. Adapting curriculum to students' abilities. Partnering with parents to support student success.

### **Ann Antolini School** New Hartford, Connecticut, January 2017-May 2017

Student Teacher

Designed and implemented lesson plans in the areas of 5th and 6th grade math, modified the current math curriculum for a pull out math class, successfully implemented SRBI interventions for struggling learners, collaborated with staff to co-teach in the areas of math and writing, attended weekly staff meetings for SRBI and special education planning and learning, attended and participated in PPT's to discuss student progress towards meeting their goals and objectives, with supervision of cooperating teacher administered standardized tests including the Woodcock Johnson IV Tests of Achievement. Participated in staff development.

### **Pearson Middle School** Winchester, Connecticut, October 2015- June 2016

Intern

Collected data for functional behavior assessments, implemented behavior plans, assisted students in the classroom, substituted for a teacher for five weeks in which I, designed engaging lesson plans in the area of social studies, successfully implemented Teacher's College lesson plans in the areas of reading and writing, instilled classroom management strategies which led to successful classroom learning, assumed all roles and responsibilities of the classroom teacher.

**Professional Development**

Wilson Reading System Introductory Course

Wilson Reading System Advanced Strategies for MSL Group instruction

Structured Literacy Closing the Gap

CPI Trained

**Honors**

Phi Alpha Theta (Historical Honors Society)

Magna Cum Laude

**Volunteer Activities/ Activities**

Phi Alpha Theta (Historical Honors Society)

Litchfield Middle School head swim Coach (2018-present)

Wamogo Swim Team assistant coach (2019-present)

Enrollment Data of: 1/1/2025							1-Jan-25	1-Jan-24
<b>Edgewood PreK Academy</b>	Section 1	Section 2	Section 3	Section 4	Section 5	Section 6		<b>Total Prev. Yr.</b>
a.m.	9	11	12	12	8	11	10	73
p.m.	6	13	13	12	6	13	13	76
	Section 7	Section 8	Section 9	Section 10	Section 11	Section 12	Section 13	
a.m.	11	12	13	12	11	9	5	73
p.m	14	12	12	14	14	15	1	82
<b>Community Based Speech</b>	17							
<b>Total Grade Level Enrollment</b>								
<b>TOTAL PREK STUDENTS</b>								<b>321</b>
<b>Edgewood K-5 (2022-23)</b>								<b>247</b>
<b>Elementary Schools</b>								
<b>Hubbell</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	17	20	19	23	21	24		124
	13	19	20	22	20	25		119
	18	21	22	20	20	25		126
<b>Total Section Enrollment</b>	<b>48</b>	<b>60</b>	<b>61</b>	<b>65</b>	<b>61</b>	<b>74</b>		<b>369</b>
<b>Greene-Hills</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	21	23	20	22	20	22		128
	21	22	19	23	20	22		127
	22	22	20	22	20	21		127
	21	21	19	21	21	22		125
	21	22	20	22	21	21		127
<b>Total Section Enrollment</b>	<b>106</b>	<b>110</b>	<b>98</b>	<b>110</b>	<b>102</b>	<b>108</b>		<b>634</b>
<b>Ivy Drive</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	22	22	23	25	20	25		137
	21	22	22	25	22	23		135
	20	21	24	26	23	24		138
<b>Total Section Enrollment</b>	<b>63</b>	<b>65</b>	<b>69</b>	<b>76</b>	<b>65</b>	<b>72</b>		<b>410</b>
<b>MTV</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	18	20	21	21	18	26		124
	17	17	23	24	16	25		122
	19	15	23	21	17	26		121
<b>Total Section Enrollment</b>	<b>54</b>	<b>52</b>	<b>67</b>	<b>66</b>	<b>51</b>	<b>77</b>		<b>367</b>
<b>South Side</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	21	20	20	23	21	23		128
	22	18	19	23	21	26		129
	19	21	17	24	20	25		126
	21	23	20	25	22	25		136
<b>Total Section Enrollment</b>	<b>83</b>	<b>82</b>	<b>76</b>	<b>95</b>	<b>84</b>	<b>99</b>		<b>519</b>
<b>Stafford</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>
	17	20	23	24	19	24		127
	17	18	22	25	18	26		126

	18	19	23	24	20	25		129	
<b>Total Section Enrollment</b>	<b>52</b>	<b>57</b>	<b>68</b>	<b>73</b>	<b>57</b>	<b>75</b>		<b>382</b>	<b>373</b>

<b>West Bristol</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>	
	16	20	19	23	24	21		123	
	17	20	20	22	24	22		125	
	17	19	20	22	24	22		124	
	16	19	20	22	25	21		123	
	17	19	21	22		21		100	
<b>Total Section Enrollment</b>	<b>83</b>	<b>97</b>	<b>100</b>	<b>111</b>	<b>97</b>	<b>107</b>		<b>595</b>	<b>594</b>

<b>TOTAL K-5 ENROLLMENT</b>	<b>3276</b>
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<b>Middle Schools</b>								<b>Total</b>	
	<b>6</b>	<b>7</b>	<b>8</b>						
<b>BAIMS</b>	89	88	87					<b>264</b>	
<b>Chippens Hill</b>	185	212	191					<b>588</b>	
<b>Greene-Hills</b>	105	81	110					<b>296</b>	
<b>Northeast</b>	92	115	130					<b>337</b>	
<b>West Bristol</b>	77	92	79					<b>248</b>	
<b>Total</b>	<b>548</b>	<b>588</b>	<b>597</b>						

<b>TOTAL 6-8 ENROLLMENT</b>	<b>1733</b>	<b>1746</b>
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<b>High School</b>								<b>Total</b>	
	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>					
<b>BCHS</b>	309	299	301	259				<b>1168</b>	
<b>BEHS</b>	300	245	237	265				<b>1047</b>	
<b>BPA</b>	1	15	17	16				<b>49</b>	
<b>Total</b>	<b>610</b>	<b>559</b>	<b>555</b>	<b>540</b>					

<b>TOTAL 9-12 ENROLLMENT</b>	<b>2264</b>	<b>2289</b>
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<b>Special Education Program: Citywide</b>								<b>Total</b>	
<b>Destinations K-5</b>								<b>15</b>	
<b>Destinations 6-8</b>								<b>4</b>	<b>34</b>
<b>Destinations 9-12</b>								<b>13</b>	
<b>ACCESS</b>								<b>12</b>	
<b>Community/Vocational Program</b>								<b>28</b>	<b>28</b>
<b>PROP (reported to state)</b>								<b>123</b>	<b>121</b>
<b>B-TECH</b>								<b>15*</b>	<b>28</b>
<b>Students attending magnet school programs or public school in districts other than BPS</b>								<b>278*</b>	<b>289</b>
<b>TOTAL DISTRICT ENROLLMENT</b>								<b>7,789</b>	<b>8,121</b>

Elementary Class Size Guidelines  
 Kdg = 22  
 Gr. 1 - 2 = 23  
 Gr. 3 - 5 = 28

\*Not included in District Enrollment Total  
 \*\*B-TECH -students are counted in homeschool enrollment, thus not included in District enrollment total

# 2025-2026 District Calendar



Teach and Learn with  
Passion and Purpose

AUGUST							2
S	M	T	W	T	F	S	
					1	2	
3	4	5	6	7	8	9	
10	11	12	13	14	15	16	
17	18	NTA	NTA	NTA	NTA	23	
24	TMD	PDD	PDD	28	29	30	
31							

SEPTEMBER							20
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JANUARY							19
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EXPLANATION OF DATES:		
Aug.	19-22	New Teacher Academy
Aug.	25	Teacher Meeting Day
Aug.	26 & 27	Teacher Professional Development Days
Aug.	28	First Day of School
Sept.	1	Labor Day - No School
Sept.	23	Rosh Hashanah - No School
Oct.	2	Yom Kippur- No School
Oct.	13	Indigenous People/Columbus Day - No School
Oct.	20	Diwali - No School
Nov.	4	Prof Development Day/Election Day - No School
Nov.	26	Thanksgiving Recess - Shortened Day
Nov.	27&28	Thanksgiving Recess - No School
Dec.	23	Holiday Recess - Shortened Day
Dec/Jan	24-1	Holiday Recess - No School
Jan.	1	New Years Day Observance - No School
Jan.	6	Three Kings Day - No School
Jan.	19	Martin Luther King Jr. Day - No School
Feb.	16	Presidents' Day - No School
Feb.	17	Vacation Day - No School
March	20	Eid al-Fitr - No School
April	3	Good Friday - No School
April	13-17	Spring Break - No School
May	25	Memorial Day - No School
June	15	Projected Last Day of School
June	19	Juneteenth

Parent Conference Days: Shortened Days		
Elem:	October 22,23,24	(Snow Date: Nov. 7)
	March 17,18,19	(Snow Date: April 1)
K-8:	October 22,23,24	(Snow Date: Nov. 7)
	March 17,18,19	(Snow Date: April 1)
MS:	October 21,22,23,24	(Snow Date: Nov. 7)
	March 18,19	(Snow Date: April 1)
HS:	October 15, 16, 17	(Snow Date: Nov. 7)
	March 5	(Snow Date: April 3)

Shortened Days Not Listed Above		
Elementary, K-8 and Middle School - Last 3 days of school		
High School - Midterms on the 88-91st school days;		
Final Exams - Last five days of school		

Emergency Days:		
Students must attend school 181 days. With no snow days the last day of school will be <b>June 15th</b> . Each snow day will advance the last day of school forward to no later than June 30.		

FEBRUARY							18
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JUNE							11
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Total Days of School: 181	
	No School
	Shortened Day

# 2026-2027 District Calendar



Teach and Learn with  
Passion and Purpose

AUGUST							3
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EXPLANATION OF DATES:		
Aug.	18-21	New Teacher Academy
Aug.	24	Teacher Meeting Day
Aug.	25 & 26	Teacher Professional Development Days
Aug.	27	First Day of School
Sept.	7	Labor Day - No School
Sept.	21	Yom Kippur- No School
Oct.	12	Indigenous People/Columbus Day - No School
Nov.	3	Prof Development Day/Election Day - No School
Nov.	25	Thanksgiving Recess - Shortened Day
Nov.	26 & 27	Thanksgiving Recess - No School
Dec.	23	Holiday Recess - Shortened Day
Dec/Jan	24-1	Holiday Recess - No School
Jan.	1	New Years Day Observance - No School
Jan.	6	Three Kings Day - No School
Jan.	18	Martin Luther King Jr. Day - No School
Feb.	15	Presidents' Day - No School
Feb.	16	Vacation Day - No School
March	9	Eid al-Fitr - No School
March	26	Good Friday - No School
April	12 - 16	Spring Break - No School
May	31	Memorial Day - No School
June	10	Projected Last Day of School
June	18	Juneteenth - No School / Offices Closed

Parent Conference Days: Shortened Days		
Elem:	October 22, 22, 23	(Snow Date: Nov. 6)
	March 17, 18, 19	(Snow Date: April 1)
K-8:	October 21, 22, 23	(Snow Date: Nov. 6)
	March 17, 18, 19	(Snow Date: April 1)
MS:	October 20, 21, 22, 23	(Snow Date: Nov. 6)
	March 18, 19	(Snow Date: April 1)
HS:	October 13, 14, 15	(Snow Date: Nov. 6)
	March 4	(Snow Date: April 1)

Shortened Days Not Listed Above
Elementary, K-8 and Middle School - Last 3 days of school
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Emergency Days:
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FEBRUARY							18
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Total Days of School: 181	
No School	
Shortened Day - All	

# 2026-2027 District Calendar



Teach and Learn with  
Passion and Purpose

AUGUST							3
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SEPTEMBER							20
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MS:	October 20, 21, 22, 23	(Snow Date: Nov. 6)
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Total Days of School: 181	
No School	
Shortened Day - All	

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Art - 6th Grade</b>	<b>Art</b>	<b>6</b>	
<b>Course Description:</b>			
<p>Students will explore many different materials to create original works of art. As a result of participating in Art Classes, students will solve problems creatively, reflect upon and revise their artwork, develop their self expression skills, build their self confidence, and make connections between Art and other areas of their life. As a part of this course, student artwork may be exhibited in a school. City, state, national and global level.</p> <p>Area of exploration in Grade 6 Art will include: Drawing the Face; Painting with Watercolors; Printmaking with Monoprints; Assemblage through mask making; Pinch Pottery; and Design using Typography and Lettering.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
		<p><b>GOAL ORIENTED:</b></p> <ul style="list-style-type: none"> <li>• Balance tactical (short-term) goals</li> <li>• Set goals with tangible and intangible success criteria</li> </ul> <p><b>GLOBAL AWARENESS:</b></p> <ul style="list-style-type: none"> <li>• Understand other nations and cultures including the use of non-English language</li> </ul> <p><b>SOCIAL AND CROSS-CULTURAL SKILLS</b></p> <ul style="list-style-type: none"> <li>• Know when it is appropriate to listen and when to speak</li> <li>• Conduct themselves in a respectable, professional manner</li> </ul> <p><b>COMMUNICATION</b></p> <ul style="list-style-type: none"> <li>• Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts</li> </ul> <p><b>EMPATHY</b></p> <ul style="list-style-type: none"> <li>• Demonstrating understanding of others perspectives and needs</li> <li>• Listen with an open mind to understand others' situations</li> <li>• Understand the concept of community as a means for supporting others in need</li> </ul> <p><b>MEDIA LITERACY</b></p> <ul style="list-style-type: none"> <li>• Understand both how and why media messages are constructed, and for what purpose</li> <li>• Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors</li> </ul>	

<b>Additional Course Information:</b> <i>Knowledge/Skill Dependent courses/prerequisites</i>	Link to Completed <a href="#">Equity Audit</a>
<b>This curriculum is a continuation of the skills and knowledge presented in the Bristol K-5 Art Curriculum .</b>	<a href="#">Equity Curriculum Review - Art 6th Grade</a>

**Standard Matrix**

District Learning Expectations and Standards	<a href="#">Drawing the Face</a>	<a href="#">Painting - Watercol or</a>	<a href="#">Monoprinting</a>	<a href="#">Assemblage - Mask Making</a>	<a href="#">Clay Pinch Pots</a>	<a href="#">Design - Typography /Lettering</a>
<b>Creating</b>						
VA:Cr1.1 Investigate, Plan, Make	P					x
VA:Cr2.1 Organize and develop artistic ideas and work		x	P	x		
VA:Cr3.1 Refine and complete artistic work.					x	
<b>Presenting</b>						
VA:Pr.4.1 Select, analyze and interpret artistic work for presentation.		P		x	x	
VA:Pr5.1 Develop and refine artistic techniques and work for presentation.			x			
VA:Pr6.1 Convey meaning through the presentation of artistic work.	x					
<b>Responding</b>						
VA:Re7.1 Perceive and analyze artistic work.			x	x	x	
VA:Re8.1 Interpret intent and meaning in artistic work.		x				P
VA:Re9.1 Apply criteria to evaluate artistic work.	x					
<b>Connecting</b>						
VA:Cn10.1 Synthesize and relate knowledge and	x	x	x			x

personal experiences to make art.						
VA:Cn11.1 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.					P	x

### Unit Links

<b>Drawing - The Face</b>	<b>3</b>
<b>Painting - Watercolor</b>	<b>7</b>
<b>Printmaking - Monoprinting</b>	<b>12</b>
<b>Assemblage / Mixed Media</b>	<b>15</b>
<b>Clay - Pinch Pots</b>	<b>18</b>
<b>Design - Typography/Lettering</b>	<b>22</b>

### Unit Title:

## Drawing - The Face

### Relevant Standards: Bold indicates priority

**VA:Cr1.2.6a** - Formulate an artistic investigation of personally relevant content for creating art.

**VA:Pr6.1.6a** - Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

**VA:Re9.1.6a** - Develop and apply relevant criteria to evaluate a work of art.

**VA:Cn10.1.6a** - Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.

### Essential Question(s):

**Cr1.2** - 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?

**Pr6.1** - What is an art museum? How does the

### Enduring Understanding(s):

**Cr1.2** - Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

**Pr6.1** - Objects, artifacts, and artworks collected,

<p>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?</p> <p><b>Re9.1</b> - How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p><b>Cn10.1</b> - 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 art-making?</p>	<p>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.</p> <p><b>Re9.1</b> - People evaluate art based on various criteria.</p> <p><b>Cn10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will accurately draw and place the features of the face.</p>	<p>6-7 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will learn the correct placement of the features of the face and how to draw the eyes, nose and mouth. Students will be able to draw the parts of the face and place them in the correct locations. Students will apply accurate proportions while creating an expressive portrait.</p>	<p><i>Smartboard</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Proportion, Features, Mapping</p>	<p>Drawing pencils, blending sticks, art erasers</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Science (human figure), Social Studies (maps, history of art and the progression of drawing anatomy accurately)</p>	<p>Drawing a face is easy Drawing a face is difficult "I can't draw"</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Basic Drawing skills - every drawing starts with shapes</p>	<p>Grade 7 still life - drawing objects in proportion and depth Grade 8 - Drawing the Human figure in proportion</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>

<p><b>Language and Symbols</b> 2.5 Illustrate through multiple media</p>	<ul style="list-style-type: none"> <li>● Present key concepts beyond representation via text (e.g., an expository text or a math equation) with another or multiple formats (e.g., an illustration, dance/movement, diagram, table, model, video, comic strip, storyboard, photograph, animation, or physical or virtual manipulative).</li> <li>● Clarify links between information provided in texts and any accompanying representation of that information in illustrations, equations, charts, or diagrams.</li> </ul>
<p><b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning</p>	<ul style="list-style-type: none"> <li>● Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>● Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>● Bridge concepts with relevant analogies and metaphors.</li> </ul>
<p><b>Expression and Communication</b> 5.3 Build fluencies with graduated support for practice and performance</p>	<ul style="list-style-type: none"> <li>● Use differentiated models to emulate (e.g., models that demonstrate the same outcomes but use differing approaches, strategies, skills, etc.).</li> <li>● Use differentiated mentors (e.g., teachers/tutors who use different approaches to motivate, guide, feedback, or inform).</li> </ul>
<p><b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy</p>	<ul style="list-style-type: none"> <li>● Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<p><b>Sustaining Effort and Persistence</b> 8.5 Offer action-Oriented feedback</p>	<ul style="list-style-type: none"> <li>● Offer feedback that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge.</li> <li>● Offer feedback that emphasizes effort, improvement, and achieving a goal rather than on relative performance.</li> </ul>

	<ul style="list-style-type: none"> <li>• Offer feedback that is frequent, timely, and specific.</li> <li>• Offer feedback that is substantive and informative rather than comparative or competitive.</li> <li>• Offer feedback that models how to incorporate reflection, including identifying patterns of challenges or strengths, into positive strategies for future success.</li> <li>• Offer feedback that encourages risk taking and offers another (or differing) perspective(s).</li> </ul>
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### Supporting Multilingual/English Learners

Related <b>CELP standards:</b>		<b>CELP Teacher Actions:</b>	
An EL can ...			
6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>• actively listen to others</li> <li>• participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>• present basic information</li> <li>• respond verbally and nonverbally to simple questions and some why questions</li> </ul>	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		<ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>	
6-8.9 - create clear and coherent grade-appropriate speech and text.		<ul style="list-style-type: none"> <li>• communicate basic information about an event or topic</li> <li>• use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		<ul style="list-style-type: none"> <li>• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs</li> <li>• understand and respond to simple questions</li> </ul>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can accurately draw the features of the face (Eyes, Nose, Mouth, face/head shape)	Students practice drawing eyes, nose, ears, mouth	Various guides and handouts showing tips on how to draw the features
2	I can create a facial map to draw a human face with proper proportions	Students learn how to create a map of the face - where features are placed and the accurate size relationships	Demonstration on how to create a map Resources displayed and dispersed for students to reference

3-4	I can draw a human face using accurately drawn facial features and a facial map.	Students will apply knowledge of drawing features and mapping the face to create a generic human face  Rubric: <a href="#">Final Project Assessment</a>	Various guides and handouts showing tips on how to draw the features Demonstration on how to create a map Resources displayed and dispersed for students to reference
5-7	I can create an original and expressive self portrait using the correct facial proportions and facial map.	Students will create an original and expressive artwork applying their skills of drawing the human face in proportion	Various guides and handouts showing tips on how to draw the features Demonstration on how to create a map Resources displayed and dispersed for students to reference Optional- resources on a specific artist or art movement

**Unit Title:**

## Painting - Watercolor

**Relevant Standards: Bold indicates priority**

**VA:Cr2.2.6.a** - Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

**VA:Pr4.1.6a** - Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

**VA:Re8.1.6.a** - Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**VA:Cn10.1.6a** - Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.

**Essential Question(s):**

**Cr2.2** - 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?

**Enduring Understanding(s):**

**Cr2.2** - Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

<p><b>Pr4.1</b> - 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?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn10.1</b> - 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 art-making?</p>	<p><b>Pr4.1</b> - Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will apply a variety of watercolor techniques to create a final artwork	6-7 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will learn how to apply various watercolor techniques. Students will use various brushes to make different brush strokes. Terminology covered will be the variety of techniques used with watercolor such as, layering, wash, blend, bleed, wet on wet and wet on dry. Students will create an original artwork applying watercolor techniques.	smartboard
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Watercolor, wash, blending, bleeding, wet on wet, layering, wet on dry, dry brushing, drop in, salting, color theory	Watercolor paints, Watercolor brushes, Watercolor paper
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Science - experimenting, mixing Math - proportions, percentages Wellness - mental health / meditation practice	Watercolor paints are for young children "I already know how to use watercolor paints" "I can't control the paint"
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Past painting and color lessons	Grade 7 - Tempera Paint lesson - using different brushes and color theory Grade 8 - Acrylic Paint lesson - using different brushes and color theory
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>

<p><b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning</p>	<ul style="list-style-type: none"> <li>● Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>● Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>● Bridge concepts with relevant analogies and metaphors.</li> </ul>
<p><b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.</p>	<ul style="list-style-type: none"> <li>● Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<p><b>Strategy Development</b> 6.1 Set meaningful goals.</p>	<ul style="list-style-type: none"> <li>● Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>● Use models or examples of the process and product of goal-setting.</li> <li>● Post goals, objectives, and schedules in an obvious place.</li> </ul>
<p><b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy</p>	<ul style="list-style-type: none"> <li>● Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<p><b>Sustaining Effort and Persistence</b> 8.2 Optimize challenge and support</p>	<ul style="list-style-type: none"> <li>● Presume competence and nurture a belief in the capabilities of every learner.</li> <li>● Offer options with varying modes of complexity or difficulty.</li> <li>● Offer options for tools and scaffolds that align with the learning goal and promote agency.</li> <li>● Emphasize process, effort, and progress in meeting standards as alternatives to external evaluation and competition.</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>CELP Teacher Actions:</b></p>
<p>An EL can ...  6-8.1 - construct meaning from oral presentations and</p>	<p>* identify a few key words and phrases in oral</p>

literary and informational text through grade appropriate listening, reading, and viewing.		communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>actively listen to others</li> <li>participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>present basic information</li> <li>respond verbally and nonverbally to simple questions and some why questions</li> </ul>	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		<ul style="list-style-type: none"> <li>recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>	
6-8.9 - create clear and coherent grade-appropriate speech and text.		<ul style="list-style-type: none"> <li>communicate basic information about an event or topic</li> <li>use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		<ul style="list-style-type: none"> <li>recognize and use a small number of frequently occurring nouns, noun phrases, and verbs</li> <li>understand and respond to simple questions</li> </ul>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1-2	I can demonstrate how to apply various watercolor techniques.	Students will practice applying different watercolor techniques on a practice grid	Demonstration of techniques How to guides
3-7	I can demonstrate various watercolor technique to create an original artwork using	Students will apply learned techniques to create an original artwork.  Rubric: <a href="#">Final Project Assessment</a>	Resources displayed and dispersed for students to reference Optional- resources on a specific artist or art movement

**Unit Title:**

## Printmaking - Monoprinting

**Relevant Standards: Bold indicates priority**

**VA:Cr2.1.6.a - Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.**

**VA:Pr5.1.6a** - Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

**VA:Re.7.2.6.a** - Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

**VA:Cn10.1.6.a** - Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

**Essential Question(s):**

**Cr2.1** - 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?

**Pr5.1** - 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?

**Re7.2** - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Cn10.1** - 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 art-making?

**Enduring Understanding(s):**

**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Pr5.1** - 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.

**Re7.2** - Visual imagery influences understanding of and responses to the world.

**Cn10.1** - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

**Demonstration of Learning:**

Students will create one of a kind artworks using paints, inks, paper and found objects to make textures, designs and abstract art.

**Pacing for Unit**

5-6 classes

**Family Overview (link below)**

Students will explore the process of printmaking with various materials and see the effects of different textures within the process. Students will learn the processes of monoprinting: creating an artwork by transferring an image from one surface to another. Students will create one of a kind artworks using paints, inks, paper and found objects to make textures, designs and abstract art.

**Integration of Technology:**

*Smartboard*

**Unit-specific Vocabulary:**

Mono, monoprint, printmaking, print, brayer, ink, texture, pattern, abstract, found object

**Aligned Unit Materials, Resources, and Technology (beyond core resources):**

Printmaking ink, acrylic paint, a monoprint surface (example: gelli plate), brushes, texture tools, printmaking paper

**Opportunities for Interdisciplinary Connections:**

**Anticipated misconceptions:**

Science: experimentation, hypothesis Language Arts: creating stories / poems from or for artworks	Ink and paint are the same “Isn’t this the same as painting?”
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Prior lessons that focus on experimentation, trial and error, craftsmanship, mixed media	Mixed Media lessons Grade 7: Linocut Lesson Grade 8: Collagraph Lesson
<b>Differentiation through Universal Design for Learning</b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>● Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>● Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>● Use models or examples of the process and product of goal-setting.</li> <li>● Post goals, objectives, and schedules in an obvious place.</li> </ul>
<b>Welcome Interests &amp; Identities</b> 7.2 Optimize relevance, value, and authenticity	<ul style="list-style-type: none"> <li>● Vary activities and sources of information so they can be: <ul style="list-style-type: none"> <li>○ Personalized and contextualized to learners’ lives</li> <li>○ Culturally relevant and sustaining</li> <li>○ Socially relevant</li> <li>○ Age and ability appropriate</li> <li>○ Appropriate for different racial, cultural, ethnic, and gender groups</li> </ul> </li> <li>● Design activities so learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants.</li> <li>● Provide tasks that allow for active participation, exploration, and experimentation.</li> <li>● Invite personal response, evaluation, and self-reflection to content and activities.</li> </ul>
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community	<ul style="list-style-type: none"> <li>● Create opportunities for learners to share their ideas for different ways to foster belonging and</li> </ul>

community.

### Supporting Multilingual/English Learners

#### Related CELP standards:

#### CELP Teacher Actions:

An EL can . . .

6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.

\* identify a few key words and phrases in oral communications and simple written texts

6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions

6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.

• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions

6-8.9 - create clear and coherent grade-appropriate speech and text.

• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,

6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.

• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions

#### Lesson Sequence

#### Learning Target

#### Success Criteria/ Assessment

#### Resources

1-3

I can use colors, lines and various marks to create an expressive monoprint

Students will create a number of monoprints with different colors and tools

Examples of monoprints  
Demonstration of techniques

4-6

I can use my monoprints to construct a final artwork (possible example: collage)

Students will transform their monoprints into a final artwork

Rubric:  
[Final Project Assessment](#)

Demonstrations  
Visuals  
Optional- resources on a specific artist or art movement

**Unit Title:**

# Assemblage - Mask Making

**Relevant Standards: Bold indicates priority**

**VA:Cr2.1.6a** - Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

**VA:Pr4.1.6a** - Analyze similarities and differences associated with preserving and presenting two dimensional, three dimensional, and digital artwork.

**VA:Re.7.1.6a** - Identify and interpret works of art or design that reveal how people live around the world and what they value.

**Essential Question(s):**

**Cr2.1 - 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?**

**Pr4.1** - 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?

**Re7.1** - 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?

**Enduring Understanding(s):**

**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Pr4.1** - Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

**Re7.1** - 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

**Demonstration of Learning:**

Students will use a variety of materials to create one unified artwork combining a multitude of materials.

**Pacing for Unit**

5-7

**Family Overview (link below)**

Students will create one artwork combining a multitude of materials. Students will have the opportunity to construct one artwork using many different art materials. One artwork could include, paint, collage, sculpture and found objects. The possibilities and choices for this assignment are wide and cater to the students interests. The final piece may be 2D or 3D and students will learn how to create unity within an artwork

**Integration of Technology:**

*smartboard*

using more than one medium.	
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Mixed media, assemblage, media, medium, collage, craftsmanship, unity	A variety of materials both found and purchased, examples: buttons, wires, boxes, papers, feathers, pipe cleaners, dowels, foil, spools etc... Paint, brushes, paper mache, newspaper
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Technology Education - using shared materials Language Arts - incorporate writing and words	"This isn't really art" "I can just do anything and it'll be art"
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Use of variety of materials, focus on craftsmanship and unity in an artwork	Use of variety of materials, focus on craftsmanship and unity in an artwork Grades 7 & 8 - Students will apply and advance their sculpture and unity skills to the clay and mixed media assignments.
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.3 Cultivate multiple ways of knowing and making meaning	<ul style="list-style-type: none"> <li>• Use explicit prompts for each step in a sequential process to help learners develop a logical flow specific for their understanding and create a structure of complex tasks.</li> <li>• Use interactive models that guide exploration and new understandings.</li> <li>• Provide multiple entry points to a lesson and optional pathways through content (e.g., exploring big ideas through dramatic works, arts and literature, film, and media).</li> <li>• "Chunk" information into smaller elements, helping to prevent cognitive overload.</li> <li>• Progressively release information (e.g., sequential highlighting).</li> <li>•</li> </ul>
<b>Strategy Development</b> 6.4 Enhance capacity for monitoring progress	<ul style="list-style-type: none"> <li>• Use prompts to guide self-monitoring and reflection.</li> <li>• Explore the different types of feedback that are most useful according to specific preferences, goals, and contexts.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>• Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul>
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community	<ul style="list-style-type: none"> <li>● Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>

**Supporting Multilingual/English Learners**

<b>Related CELP standards:</b>	<b>CELP Teacher Actions:</b>
An EL can . . .	
6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions
6-8.9 - create clear and coherent grade-appropriate speech and text.	• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.	• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions

<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Mask History, Cultural Importance	I can understand why different cultures may have created masks. I can identify the aesthetic difference in masks from different cultures/ time periods.	I can show my understanding by participating in a teacher led discussion.	Images of masks, variety of time and culture.
Design and plan for construction	I can create a drawing of a mask to be built	The students will complete a drawing that encompasses all the teachers' criteria.	Drawing paper, pencils, rulers

Create form to construct or build the mask onto	I can demonstrate my knowledge of creating visual interest in a 3-d format, by constructing a form to support the mask.	The students will build a form that will support their artistic design	Cardboard scraps, tin foil, tape, firm paper,
How do you use paper mache correctly?	I can create even, smooth , strong layers of paper mache . I can correctly troubleshoot any mistakes in the paper mache application.	The students will layer the paper mache over their mask form with few wrinkles, no thin spots, and alternating directional pieces.	Paper mache mix, mask forms, paper scraps.
Adding color to the mask	I can use tempera paint to add designs and visual texture to the mask. I can assess my work and make any necessary corrections.	The students will make artistic decisions that support their designs by correctly applying tempera paint to their masks.	Paint, brushes, mixing areas

Unit Title:	
Clay - Pinch Pots	
Relevant Standards: <b>Bold indicates priority</b>	
<p><b>VA:Cr3.1.6.a</b> - Reflect on whether personal artwork conveys the intended meaning and revise accordingly.</p> <p><b>VA:Pr4.1.6.a</b> - Analyze similarities and differences associated with preserving and presenting two-dimensional, three- dimensional, and digital artwork.</p> <p><b>VA:Re.7.1.6.a</b> - Identify and interpret works of art or design that reveal how people live around the world and what they value.</p> <p><b>VA:Cn11.1.6.a</b> - <b>Analyze how art reflects changing times, traditions, resources, and cultural uses.</b></p>	
Essential Question(s):	Enduring Understanding(s):
<p><b>Cr3.1</b> - 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?</p> <p><b>Pr4.1</b> - 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?</p> <p><b>Re.7.1</b> - 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?</p>	<p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time</p> <p><b>Pr4.1</b> - Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.</p> <p><b>Re.7.1</b> - 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.</p>

<p><b>Cn11.1</b> - 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?</p>	<p><b>Cn11.1</b> - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will build their own clay sculpture and then apply paint or glaze to the fired piece.</p>	<p>6-7 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will use their hands to create a pinch pot and turn it into a sculpture. This unit covers various clay terms (pinch, coil, fire, kiln, hand building, slab and score and slip) as well as sculpture concepts like form vs. function, stability and 2D vs 3D. Students will build their own clay sculpture and then apply paint or glaze to the fired piece.</p>	<p><i>Smartboard</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Pinch, slip, score, coil, slab, kiln, hand building, form vs function, glaze</p>	<p>Clay, Glaze, Glaze brushes, Clay stands for kiln, clay tools, rolling pins, clay sponges, kiln</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Social Studies: clay creations from various cultures Technology Education: creating functional products, building skills</p>	<p>“I can’t make a sculpture” A pinch pot is easy to make</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Past Clay Projects Prior Art Units with connection to craftsmanship</p>	<p>Grade 7 - Slab Pottery Unit Grade 8 - Coil Pottery Unit</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Building Knowledge</b> 1.1 Support opportunities to customize the display of information</p>	<p>Offer information in accessible formats so the following perceptual features can be customized:</p> <ul style="list-style-type: none"> <li>● Font, size of text, character and line spacing, character width, background color, and text colors</li> <li>● Size of images, graphs, tables, and other visual content</li> <li>● Contrast between background and images</li> <li>● Color used for information or emphasis</li> <li>● Volume or rate of speech or sound</li> <li>● Speed or timing of video, animation, sound, simulations, etc.</li> <li>● Layout of visual or other elements</li> </ul>

<p><b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning</p>	<ul style="list-style-type: none"> <li>• Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>• Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>• Bridge concepts with relevant analogies and metaphors.</li> </ul>
<p><b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.</p>	<ul style="list-style-type: none"> <li>• Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<p><b>Strategy Development</b> 6.1 Set meaningful goals.</p>	<ul style="list-style-type: none"> <li>• Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>• Use models or examples of the process and product of goal-setting.</li> <li>• Post goals, objectives, and schedules in an obvious place.</li> </ul>
<p><b>Emotional Capacity</b> 9.1 Recognize expectation, beliefs, and Motivations</p>	<ul style="list-style-type: none"> <li>• Use prompts, reminders, guides, rubrics, and checklists that focus on: <ul style="list-style-type: none"> <li>◦ Setting regulatory goals like managing anxiety in response to challenge</li> <li>◦ Increasing the length of on-task orientation in the face of distractions</li> <li>◦ Elevating the frequency of self-reflection</li> </ul> </li> </ul>
<p><b>Emotional Capacity</b> 9.2 Develop awareness of self and others</p>	<p>Use differentiated models, scaffolds, and feedback for:</p> <ul style="list-style-type: none"> <li>• Managing frustration</li> <li>• Developing internal controls and coping skills</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related CELP standards:</b></p>	<p><b>CELP Teacher Actions:</b></p>
<p>An EL can . . .</p> <p>6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>	<p>* identify a few key words and phrases in oral communications and simple written texts</p>
<p>6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions</p>

6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions	
6-8.9 - create clear and coherent grade-appropriate speech and text.		• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can use proper handbuilding techniques to construct a pinch pot.	Students can transform a ball of clay into a pinch pot	Demonstrations Visuals
3-4	I can demonstrate proper attachment methods to construct a pinch sculpture.	Students creatively use a pinch pot base to construct a unique sculpture	Demonstrations Visuals Optional- resources on a specific artist or art movement
5-7	I can apply glaze with creativity and craftsmanship	Students will apply various glazes to add color to their pottery  Rubric: <a href="#">Final Project Assessment</a>	Glaze chart Directions on how to apply glaze

**Unit Title:**

## Design - Typography/Lettering

**Relevant Standards: Bold indicates priority**

**VA:Cr1.2.6.a** - Formulate an artistic investigation of personally relevant content for creating art.

**VA:Re8.1.6.a** - Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**VA:Cn10.1.6.a** - Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.

**VA:Cn11.1.6.a** - Analyze how art reflects changing times, traditions, resources, and cultural uses.

Essential Question(s):	Enduring Understanding(s):
<p><b>Cr1.2</b> - 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?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn10.1</b> - 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 art-making?</p> <p><b>Cn11.1</b> - 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?</p>	<p><b>Cr1.2</b> - Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p><b>Cn11.1</b> - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
Demonstration of Learning:	Pacing for Unit
<p>Students will create a composition using a visually interesting compositional design and font</p>	<p>6-7 classes</p>
Family Overview (link below)	Integration of Technology:
<p>Students will learn about the art of lettering and how to use letters as an art form. Students will create a composition using a visually interesting compositional design and font. Students will look at the ways in which lettering and fonts are a part of our world, including but not limited to packaging, signs, clothing, logos and media. Student artwork will focus on drawing letters and adorning them with design.</p>	<p><i>smart board, fonts</i></p>
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
<p>Font, serif, baseline, script, cap line [Possible additional Vocab: Block letters, Bubble Letters, Graffiti,</p>	<p>Typography books/resources, sharpies/ink pens, oaktag/bristol board, drawing pens</p>
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<p>Language Arts: Book Design, vocabulary Spanish: using vocabulary</p>	<p>Lettering is just lettering, it is not important I know how to make letters</p>
Connections to Prior Units:	Connections to Future Units:
<p>Use of variety of materials, focus on craftsmanship and unity in an artwork</p>	<p>Grade 7: Packaging Design Grade 8: Product Design</p>

## Differentiation through [Universal Design for Learning](#)

UDL Indicator	Teacher Actions:
<b>Language and Symbols</b> 2.1 Clarify vocabulary , symbols, and language structures	<ul style="list-style-type: none"><li>● Pre-teach vocabulary and symbols, especially in ways that promote connection to the learners' experience and prior knowledge.</li></ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"><li>● Use prompts and scaffolds to estimate effort, resources, and challenge.</li><li>● Use models or examples of the process and product of goal-setting.</li><li>● Post goals, objectives, and schedules in an obvious place.</li></ul>
<b>Strategy Development</b> 6.2 Anticipate and plan for challenges	<ul style="list-style-type: none"><li>● Use checklists and project planning templates for understanding the goal and setting up prioritization, sequences, and schedules of steps.</li></ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"><li>● Embed choices that align with the learning goal, such as:<ul style="list-style-type: none"><li>○ The content to explore</li><li>○ The tools used for exploration or production</li><li>○ The type of rewards or recognition available</li><li>○ The opportunities for practicing and assessing learning</li><li>○ The design or graphics of layouts, etc.</li><li>○ The sequence or timing for completion of tasks</li></ul></li></ul>
<b>Sustaining Effort and Persistence</b> 8.5 Offer action-Oriented feedback	<ul style="list-style-type: none"><li>● Offer feedback that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge.</li><li>● Offer feedback that emphasizes effort, improvement, and achieving a goal rather than on relative performance.</li><li>● Offer feedback that is frequent, timely, and specific.</li><li>● Offer feedback that is substantive and informative rather than comparative or competitive.</li><li>● Offer feedback that models how to incorporate reflection, including identifying patterns of challenges or strengths, into positive strategies for future success.</li><li>● Offer feedback that encourages risk taking and offers another (or differing) perspective(s).</li></ul>

Supporting Multilingual/English Learners			
Related CELP standards:		CELP Teacher Actions:	
An EL can . . .  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions	
6-8.9 - create clear and coherent grade-appropriate speech and text.		• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can identify the different parts of typography and the use of lettering to communicate tone or emotion..	Students will learn, identify and apply the different components of letters	Smartboard, Visuals of various type, handouts with information on lettering and type
2-3	I can use various Elements of Art to design letters.	Students practice creating letters in a variety of designs.	Smartboard, Visuals of various type, handouts with information on lettering and type  Misc. examples of typography in real life -Logos, Advertisements etc..
4-7	I can demonstrate unity in an organized and cohesive typographical design..	Students will create a culminating artwork that focuses on typography design.  Rubric: <a href="#">Final Project Assessment</a>	Smartboard, Visuals of various type, handouts with information on lettering and type



Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Art - 7th Grade</b>	<b>Art</b>	<b>7</b>	
<b>Course Description:</b>			
<p>Students will explore many different materials to create original works of art. As a result of participating in Art Classes, students will solve problems creatively, reflect upon and revise their artwork, develop their self expression skills, build their self confidence, and make connections between Art and other areas of their life. As a part of this course, student artwork may be exhibited in a school. City, state, national and global level.</p> <p>Area of exploration in Grade 7 Art will include: Drawing Still Lifes; Painting with Tempera Paints; Printmaking with Linoleum; Assemblagewith found objects; Slab Building Pottery; and Package design.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
		<p><b>Goal Oriented :</b></p> <ul style="list-style-type: none"> <li>• Balance tactical (short-term) goals</li> <li>• Set goals with tangible and intangible success criteria</li> </ul> <p><b>Global Awareness:</b></p> <ul style="list-style-type: none"> <li>• Understand other nations and cultures including the use of non-English language.</li> </ul> <p><b>Social and Cross-Cultural Skills:</b></p> <ul style="list-style-type: none"> <li>• Know when it is appropriate to listen and when to speak</li> <li>• Conduct themselves in a respectable, professional manner.</li> </ul> <p><b>Empathy:</b></p> <ul style="list-style-type: none"> <li>• Demonstrating understanding of others perspectives and needs</li> <li>• Listen with an open mind to understand others' situations</li> <li>• Understand the concept of community as a means for supporting others in need.</li> </ul> <p><b>Communication:</b></p> <ul style="list-style-type: none"> <li>• Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts</li> <li>• Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use Communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).</li> </ul> <p><b>Media Literacy:</b></p> <ul style="list-style-type: none"> <li>• Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.</li> </ul>	

**Critical Thinking and Problem Solving:**

- Collect, assess and analyze relevant information
- Reason effectively.
- Use systems thinking
- Make sound judgments and decisions.
- Identify, define and solve authentic problems and essential questions.
- Reflect critically on learning experience, processes and solutions
- Transfer knowledge to other situations

**GOAL DIRECTED:**

- Set goals with tangible and intangible success criteria

**Additional Course Information:**  
*Knowledge/Skill Dependent courses/prerequisites*

Link to Completed [Equity Audit](#)

**This curriculum is a continuation of the skills and knowledge presented in the Bristol K-6 Art Curriculum .**

 [Equity Curriculum Review - Art 7th Grade](#)

**Standard Matrix**

District Learning Expectations and Standards	<a href="#">Drawing- still life</a>	<a href="#">Painting- Tempera</a>	<a href="#">Printma king-Lin oleum</a>	<a href="#">Assemb lage - Found Object Art</a>	<a href="#">Clay - slab building</a>	<a href="#">Design-p ackage design</a>
<b>Creating</b>						
VA:Cr1.1 Investigate, Plan, Make	x			x	P	P
VA:Cr2.1 Organize and develop artistic ideas and work		P	P	P		x
VA:Cr3.1 Refine and complete artistic work.	x					
<b>Presenting</b>						
VA:Pr.4.1 Select, analyze and interpret artistic work for presentation.	x					
VA:Pr5.1 Develop and refine artistic techniques and work for presentation.				x		

VA:Pr6.1 Convey meaning through the presentation of artistic work.	x		x			x
<b>Responding</b>						
VA:Re7.1 Perceive and analyze artistic work.						
VA:Re8.1 Interpret intent and meaning in artistic work.						
VA:Re9.1 Apply criteria to evaluate artistic work.	x	x	x		x	x
<b>Connecting</b>						
VA:Cn10.1 Synthesize and relate knowledge and personal experiences to make art.	x	x				
VA:Cn11.1 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.						x

Unit Links	
<b>Drawing- still life</b>	<b>3</b>
<b>Painting- Tempera</b>	<b>8</b>
<b>Printmaking-Linoleum</b>	<b>11</b>
<b>Assemblage - Found Object Art</b>	<b>14</b>
<b>Clay - Slab Building</b>	<b>17</b>
<b>Design-package design</b>	<b>21</b>

Unit Title:
Drawing- still life
Relevant Standards: <b>Bold indicates priority</b>
<b>VA:Cr1.1.7a</b> - Apply methods to overcome creative blocks.
<b>VA:Cr3.1.7a</b> - Reflect on and explain important information about personal artwork in an artist statement or another format.

**VA:Pr4.1.7a** - Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

**VA:Pr6.1.7a** - Compare and contrast viewing and experiencing collections and exhibitions in different venues.

**VA:Re9.1.7a** - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

**VA:Cn10.1.7a** - Synthesize and relate knowledge and personal experiences to make art.

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr1.1</b> - 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?</p> <p><b>Cr3.1</b> - 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?</p> <p><b>Pr6.1</b> - 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?</p> <p><b>Re9.1</b> - How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p><b>Cn10.1</b> - 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 art-making?</p>	<p><b>Cr1.1</b> - Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time</p> <p><b>Pr6.1</b> - 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.</p> <p><b>Re9.1</b> - People evaluate art based on various criteria.</p> <p><b>Cn10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will explore different techniques and approaches to still life drawing/painting using a variety of different mediums included but not limited to Charcoal, In, oil pastels and watercolor.	6-7 Classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will develop observation skills and understanding of composition through the creation of still life painting/drawing. They will be introduced to the	<i>Smartboard</i>

<p>concept of still life painting and will be shown examples from Art history. The students will discuss the elements of a good still life composition. Students will set up different still life arrangements in the classroom using various objects like fruits, vases, and fabrics. They will explore different techniques and approaches to still life drawing/painting using a variety of different mediums included but not limited to Charcoal, Ink, oil pastels and watercolor.</p>	
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Direct light Balance, Focal Point arrangement. Shading Value Space Overlapping Depth Perspective Form</p>	<p>Visual aids Student and Teacher exemplars A variety of mediums (pencil, charcoal, watercolor, ink, oil pastel, etc.)</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Objects to draw can be pulled from any place, and many topics, personal, political, historical.</p>	<p>Poor shape representation in the drawing of the basic forms. A still life is just objects with no meaning</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Builds upon drawing skills</p>	<p>Supports future drawing / spatial relations</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Language and Symbols</b> 2.5 Illustrate through multiple media</p>	<ul style="list-style-type: none"> <li>• Present key concepts beyond representation via text (e.g., an expository text or a math equation) with another or multiple formats (e.g., an illustration, dance/movement, diagram, table, model, video, comic strip, storyboard, photograph, animation, or physical or virtual manipulative).</li> <li>• Clarify links between information provided in texts and any accompanying representation of that information in illustrations, equations, charts, or diagrams.</li> </ul>
<p><b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning</p>	<ul style="list-style-type: none"> <li>• Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> </ul>

	<ul style="list-style-type: none"> <li>• Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>• Bridge concepts with relevant analogies and metaphors.</li> </ul>
<p><b>Expression and Communication</b> 5.3 Build fluencies with graduated support for practice and performance</p>	<ul style="list-style-type: none"> <li>• Use differentiated models to emulate (e.g., models that demonstrate the same outcomes but use differing approaches, strategies, skills, etc.).</li> <li>• Use differentiated mentors (e.g., teachers/tutors who use different approaches to motivate, guide, feedback, or inform).</li> </ul>
<p><b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy</p>	<ul style="list-style-type: none"> <li>• Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<p><b>Sustaining Effort and Persistence</b> 8.5 Offer action-Oriented feedback</p>	<ul style="list-style-type: none"> <li>• Offer feedback that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge.</li> <li>• Offer feedback that emphasizes effort, improvement, and achieving a goal rather than on relative performance.</li> <li>• Offer feedback that is frequent, timely, and specific.</li> <li>• Offer feedback that is substantive and informative rather than comparative or competitive.</li> <li>• Offer feedback that models how to incorporate reflection, including identifying patterns of challenges or strengths, into positive strategies for future success.</li> <li>• Offer feedback that encourages risk taking and offers another (or differing) perspective(s).</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>CELP Teacher Actions:</b></p>
<p>An EL can . . .</p>	

6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts		
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions		
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions		
6-8.9 - create clear and coherent grade-appropriate speech and text.	• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,		
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.	• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions		
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
1	I can identify and describe characteristics of a still life.	Students will be able to recognize still life artwork.	Still life art examples, professional , teacher created, past student art examples.
2	I can use proper shading and drawing techniques to draw realistic forms.	Students can add shading to the simple forms in the appropriate areas.	Real objects, normal environmental light, direct light ( flash light ) Examples of correctly shaded drawn objects
3-7	I can use space, line and value to create a realistic looking still life drawing.	Students will complete a drawing from direct observation. That meets the teachers requirements.  Rubric: <a href="#">Final Project Assessment</a>	Examples of art that demonstrate the teachers daily requirement.

**Unit Title:**

# Painting- Tempera

## Relevant Standards: Bold indicates priority

**VA:Cr2.3.7.a** - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

**VA:Re9.1.7a** - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

**VA:Cn10.1.7a** - Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

## Essential Question(s):

**Cr2.3** - 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?

**Re9.1** - 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?

**Cn10.1** - 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 art-making?

## Enduring Understanding(s):

**Cr2.3** - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Re9.1** - People evaluate art based on various criteria

**Cn10.1** - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

## Demonstration of Learning:

Students will demonstrate a variety of basic tempera painting techniques such as layering, blending and dry brush. Project ideas: Still life, landscape, and portraiture.

## Pacing for Unit

5-7 classes

## Family Overview (link below)

Students will be introduced to the medium of tempera painting and its techniques. Students will develop understanding of color theory, composition, and artistic expression through tempera painting. Students will be introduced to tempera painting as a medium; its history and characteristics. Students will learn about color theory and how to mix tempera paints to create a range of colors. Students will demonstrate a variety of basic tempera painting techniques such as layering, blending and dry brush. Project ideas: Still life, landscape, and portraiture.

## Integration of Technology:

*Smartboard*

## Unit-specific Vocabulary:

## Aligned Unit Materials, Resources, and Technology

	<b>(beyond core resources):</b>
Tempera Brush strokes Tints / Shades Primary / Secondary	Visual aids Student and Teacher exemplars Brushes Paper Palette.
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
History Science	Poor mixing techniques. Poor use of paint coverage..
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Use of artistic methods, planning , building upon simple color theory.	These painting techniques can be used as a base knowledge for future painting.
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning	<ul style="list-style-type: none"> <li>Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>Bridge concepts with relevant analogies and metaphors.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>Use models or examples of the process and product of goal-setting.</li> <li>Post goals, objectives, and schedules in an obvious place.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>The content to explore</li> <li>The tools used for exploration or production</li> <li>The type of rewards or recognition available</li> <li>The opportunities for practicing and assessing learning</li> <li>The design or graphics of layouts, etc.</li> <li>The sequence or timing for completion</li> </ul> </li> </ul>

	of tasks
<b>Sustaining Effort and Persistence</b> 8.2 Optimize challenge and support	<ul style="list-style-type: none"> <li>• Presume competence and nurture a belief in the capabilities of every learner.</li> <li>• Offer options with varying modes of complexity or difficulty.</li> <li>• Offer options for tools and scaffolds that align with the learning goal and promote agency.</li> <li>• Emphasize process, effort, and progress in meeting standards as alternatives to external evaluation and competition.</li> </ul>

### Supporting Multilingual/English Learners

Related CELP standards:	CELP Teacher Actions:
An EL can . . .  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions
6-8.9 - create clear and coherent grade-appropriate speech and text.	• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.	• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can demonstrate common tempera techniques.	Correct controlled strokes. Intentional color mixing. Proper use of texture application.	Visual aids of covered examples.
2	I can demonstrate compositional	The plan must allow for	Past student work.

	strategies to create a plan for my Artwork.	taught concepts to be showcased.	Teachers examples
3-5	I demonstrate a variety of tempera paint techniques to create a painting according to my pre planned idea.	The paint should be used clearly to reinforce the artistic plan of the artist.	Past student work. Teachers examples
6-7	I can properly finish the artwork with details and quality paint application.	That art has a complete quality to it, all aspects of the work are considered.  Rubric: <a href="#">Final Project Assessment</a>	Complete lessons art. A variety of art results.

<b>Unit Title:</b>	
<h1>Printmaking-Linoleum</h1>	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>VA:Cr2.1.7.a</b> - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.</p> <p><b>VA:Pr6.1.7.a</b> - Compare and contrast viewing and experiencing collections and exhibitions in different venues.</p> <p><b>VA:Re9.1.7a</b> - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr2.1</b> - 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?</p> <p><b>Pr6.1</b> - 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?</p> <p><b>Re9.1</b> - How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p>	<p><b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p><b>Pr6.1</b> - 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.</p> <p><b>Re9.1</b> - People evaluate art based on various criteria</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>

Students will design, carve, and print through linoleum block printmaking.	6-7 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will be introduced to linoleum block printmaking and its techniques. Students will develop understanding of design, carving, and printing through linoleum block printmaking. Students will discuss linoleum block printmaking as a relief printing technique including its history and various applications such as fashion, fine art, marketing, etc. Students will be guided through the process of printing their carved blocks onto paper. Students will review safety procedures for working with carving tools and proper care of materials.	<i>Smartboard</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Print, relief, series, brayer, printing plate	Linoleum, carving tools, printing paper, brayers, ink
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Science: experimentation, hypothesis Language Arts: creating stories / poems from or for artworks	Ink and paint are the same “Isn’t this the same as painting?”
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Grade 6: Mixed media	Grade 8: Collagraph Lesson
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>● Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>● Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>● Use models or examples of the process and product of goal-setting.</li> <li>● Post goals, objectives, and schedules in an obvious place.</li> </ul>

<b>Welcome Interests &amp; Identities</b> 7.2 Optimize relevance, value, and authenticity		<ul style="list-style-type: none"> <li>● Vary activities and sources of information so they can be:             <ul style="list-style-type: none"> <li>○ Personalized and contextualized to learners' lives</li> <li>○ Culturally relevant and sustaining</li> <li>○ Socially relevant</li> <li>○ Age and ability appropriate</li> <li>○ Appropriate for different racial, cultural, ethnic, and gender groups</li> </ul> </li> <li>● Design activities so learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants.</li> <li>● Provide tasks that allow for active participation, exploration, and experimentation.</li> <li>● Invite personal response, evaluation, and self-reflection to content and activities.</li> </ul>	
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community		<ul style="list-style-type: none"> <li>● Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related <a href="#">CELP standards:</a></b>		<b>CELP Teacher Actions:</b>	
An EL can ...  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions	
6-8.9 - create clear and coherent grade-appropriate speech and text.		• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
<b>Lesson</b>	<b>Learning Target</b>	<b>Success Criteria/</b>	<b>Resources</b>

Sequence		Assessment	
1-2	I can use various design elements to create a design to be translated into a print.	Students will create a design that can be carved into the linoleum and become a print.	Examples of linoleum prints Demonstration of techniques
3-4	I can create a printing plate by carving my design into the linoleum.	Students will carve their design into the linoleum plate to later create a series of prints.	Demonstrations Visuals Optional- resources on a specific artist or art movement
5-7	I can create a series of linoleum prints.	Students will create a series of prints by applying ink to their plates and creating multiple prints.  Rubric: <a href="#">Final Project Assessment</a>	Demonstrations Visuals Optional- resources on a specific artist or art movement

**Unit Title:**

## Assemblage - Found Object Art

**Relevant Standards: Bold indicates priority**

**VA:Cr1.2.7a** - Develop criteria to guide making a work of art or design to meet an identified goal.

**VA:Cr2.1.7a** - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

**VA:Cr2.3.7a** - **Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.**

**VA:Pr5.1.7a** - Based on criteria, analyze and evaluate methods for preparing and presenting art.

**Essential Question(s):**

**Cr1.2.** - 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?

**Cr2.1** - 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?

**Enduring Understanding(s):**

**Cr1.2.** - Creativity and innovative thinking are essential life skills that can be developed.

**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

<p><b>Pr5.1</b> - 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?</p>	<p><b>Pr5.1</b> - 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.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will produce a piece of art using the concepts of found object art, including selection of materials, assembling, design, and craftsmanship.</p>	<p>4 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will be introduced to the concept of assemblage as a form of sculpture that incorporates found objects into a unified composition. and its techniques. Students will develop understanding of composition, spatial relationships and creative expression through assemblage. Students will be shown examples of assemblage artworks by famous artists and discuss their techniques and themes. Students will explore various materials and found objects that can be used in assemblage art.</p>	<p><i>Smartboard</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Mixed media, assemblage, media, medium, collage, craftsmanship, unity, Visual Weight, negative space, tactile qualities, adhesives, fasteners, bonding, juxtaposition, layering, collaging, deconstruction.</p>	<p>Visual references</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Technology Education - using shared materials Language Arts - incorporate writing and words</p>	<p>“This isn’t really art” “I can just do anything and it’ll be art”</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Grade 6 Assemblage: Mask Making</p>	<p>Grade 8 Assemblage: Architecture</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Building Knowledge</b> 3.3 Cultivate multiple ways of knowing and making meaning</p>	<ul style="list-style-type: none"> <li>• Use explicit prompts for each step in a sequential process to help learners develop a logical flow specific for their understanding and create a structure of complex tasks.</li> <li>• Use interactive models that guide exploration and new understandings.</li> </ul>

	<ul style="list-style-type: none"> <li>• Provide multiple entry points to a lesson and optional pathways through content (e.g., exploring big ideas through dramatic works, arts and literature, film, and media).</li> <li>• “Chunk” information into smaller elements, helping to prevent cognitive overload.</li> <li>• Progressively release information (e.g., sequential highlighting).</li> <li>•</li> </ul>
<b>Strategy Development</b> 6.4 Enhance capacity for monitoring progress	<ul style="list-style-type: none"> <li>• Use prompts to guide self-monitoring and reflection.</li> <li>• Explore the different types of feedback that are most useful according to specific preferences, goals, and contexts.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>• Embed choices that align with the learning goal, such as:             <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community	<ul style="list-style-type: none"> <li>• Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>CELP Teacher Actions:</b>
An EL can ...  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions

6-8.9 - create clear and coherent grade-appropriate speech and text.		• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Found object Sculpture	I can demonstrate understanding of the concepts of Found object Art	I can define Found Object Art and concepts that go into creating it.	
Combining Diverse Materials and Objects	I can show aesthetic choices in choosing diverse materials and objects for an Art Project	I can choose materials that represent my artistic ideas in creating an assemblage artwork.	
Adhesives, Fasteners, and joining Techniques	I can demonstrate appropriate joining techniques in assembling different materials	I can define and demonstrate the proper adhesives and techniques used in found object artwork.	
Conceptual Approaches to assemblage	I can demonstrate creative and aesthetic choices in materials and composition in creating an assemblage artwork.	I can produce a piece of art using the concepts of found object art.  Rubric: <a href="#">Final Project Assessment</a>	

<b>Unit Title:</b>	
Clay - Slab Building	
<b>Relevant Standards: Bold indicates priority</b>	
<b>VA:Cr1.2.7.a - Develop criteria to guide making a work of art or design to meet an identified goal.</b>	
<b>VA:Re9.1.7a</b> - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<b>Cr1.2</b> - 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	<b>Cr1.2</b> - Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

investigations?  <b>Re9.1</b> - 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?	<b>Re9.1</b> - People evaluate art based on various criteria.
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will demonstrate basic clay slab techniques such as rolling slabs, joining pieces (Scoring & slipping) in the creation of a piece of clay artwork	5-8 lessons
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will be introduced to the techniques & possibilities of clay slab construction. Students will develop understanding of form, texture & structure through hands-on clay work. Students will be introduced to clay slab construction as a technique for creating 3d forms. Students will be taught about different types of clay, properties & stages of clay. Students will demonstrate basic clay slab techniques such as rolling slabs, joining pieces (Scoring & slipping) Students will learn procedures for working with & storing clay and proper care of tools & equipment.	<i>Smartboard</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Clay, slab, scoring, slip, kiln, bone dry, pinch	Clay, Glaze, Glaze brushes, Clay stands for kiln, clay tools, rolling pins, clay sponges
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Social Studies: clay creations from various cultures Technology Education: creating functional products, building skills	Rough handling of the material.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Proper design and planning grows in importance when constructing a clay object.  Grade 6- Pinch pot unit	Slab construction uses basic clay handbuilding techniques that can be used in all units where attaching and subtractive methods are used. Grade 8 - Coil Pottery Unit
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 1.1 Support opportunities to customize the display of information	Offer information in accessible formats so the following perceptual features can be customized: <ul style="list-style-type: none"> <li>• Font, size of text, character and line spacing, character width, background color, and text colors</li> <li>• Size of images, graphs, tables, and other visual content</li> <li>• Contrast between background and images</li> </ul>

	<ul style="list-style-type: none"> <li>• Color used for information or emphasis</li> <li>• Volume or rate of speech or sound</li> <li>• Speed or timing of video, animation, sound, simulations, etc.</li> <li>• Layout of visual or other elements</li> </ul>
<b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning	<ul style="list-style-type: none"> <li>• Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>• Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>• Bridge concepts with relevant analogies and metaphors.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>• Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>• Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>• Use models or examples of the process and product of goal-setting.</li> <li>• Post goals, objectives, and schedules in an obvious place.</li> </ul>
<b>Emotional Capacity</b> 9.1 Recognize expectation, beliefs, and Motivations	<ul style="list-style-type: none"> <li>• Use prompts, reminders, guides, rubrics, and checklists that focus on: <ul style="list-style-type: none"> <li>◦ Setting regulatory goals like managing anxiety in response to challenge</li> <li>◦ Increasing the length of on-task orientation in the face of distractions</li> <li>◦ Elevating the frequency of self-reflection</li> </ul> </li> </ul>
<b>Emotional Capacity</b> 9.2 Develop awareness of self and others	Use differentiated models, scaffolds, and feedback for: <ul style="list-style-type: none"> <li>• Managing frustration</li> <li>• Developing internal controls and coping skills</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>CELP Teacher Actions:</b>
An EL can . . .  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written	• actively listen to others • participate in short

exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions	
6-8.9 - create clear and coherent grade-appropriate speech and text.		• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can identify and describe the basic properties of clay.	Students can identify the basic properties of clay.	Clay information
2	I can demonstrate design elements to plan out my slab construction.	The plan must be possible to translate into the clay medium. The plan must account for clays weight, and structural subtleties.	Proper sketches to use as idea resources. Sketches should display the learning objectives.
3	I can create slabs of appropriate thicknesses.	The slabs must be a consistent weight.	Variety of Slab examples.
4	I can demonstrate proper clay attachment methods.	The attachment holds the slabs together without gaps or weak points.	Examples that demonstrate this hold.
5	I can use carving and subtractive methods to add design and texture to the art. (carving, trimming, ect..)	The method used does not poorly affect the structure of the built work.	Poor example/ quality example.
6	I can identify and describe similarities and differences between glaze and paint. (Ex. They both add color to an art work vs Paint needs to dry whereas glaze need to fired in the kiln)	Student will be able to demonstrate their understanding by ( teacher may decide the best way to assess this based on how they presented the information)	Provide an assortment of glaze / paint examples
7-8	I can properly apply glaze to the created artwork.	The glazed has been applied with even layers and the design looks intentional.  Rubric: <a href="#">Final Project Assessment</a>	Past student work that has been finished in multiple ways.

**Unit Title:**

# Design-package design

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.7a - Apply methods to overcome creative blocks.**

**VA:Cr2.3.7.a** - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

**VA:Pr6.1.7.a** - Compare and contrast viewing and experiencing collections and exhibitions in different venues.

**VA:Re9.1.7a** - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

**VA:Cn11.1.7a** - Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

**Essential Question(s):**

**Cr1.1** - What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Cr2.3** - 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?

**Pr6.1** - 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?

**Re9.1** - 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?

**Cn11.1** - 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?

**Enduring Understanding(s):**

**Cr1.1** - Creativity and innovative thinking are essential life skills that can be developed.

**Cr2.3** - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Pr6.1** - 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.

**Re9.1** - People evaluate art based on various criteria.

**Cn11.1** - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art

<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students demonstrate their understanding of branding, visual communication, and presentation through a package design project considering target audience and product features	4-6 Classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will be introduced to the principles of graphic design (typography, color, imagery, and layout) and package design. Students will develop an understanding of branding, visual communication, and presentation through a package design project considering target audience and product features.	<i>smartboard</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Composition, layout, Font, typography, imagery, branding	Visual references
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
History Technology Language Arts	Poor design use- creating visually unengaging images. I don't know what to do.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Grade 6: typography	Use of variety of materials, focus on craftsmanship and unity in an artwork
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.3 Cultivate multiple ways of knowing and making meaning	<ul style="list-style-type: none"> <li>• Use explicit prompts for each step in a sequential process to help learners develop a logical flow specific for their understanding and create a structure of complex tasks.</li> <li>• Use interactive models that guide exploration and new understandings.</li> <li>• Provide multiple entry points to a lesson and optional pathways through content (e.g., exploring big ideas through dramatic works, arts and literature, film, and media).</li> <li>• “Chunk” information into smaller elements, helping to prevent cognitive overload.</li> <li>• Progressively release information (e.g., sequential highlighting).</li> <li>•</li> </ul>
<b>Strategy Development</b> 6.4 Enhance capacity for monitoring progress	<ul style="list-style-type: none"> <li>• Use prompts to guide self-monitoring and reflection.</li> <li>• Explore the different types of feedback that are most useful according to specific preferences,</li> </ul>

		goals, and contexts.	
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy		<ul style="list-style-type: none"> <li>● Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>	
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community		<ul style="list-style-type: none"> <li>● Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>CELP Teacher Actions:</b>	
An EL can . . .			
6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>• actively listen to others</li> <li>• participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>• present basic information</li> <li>• respond verbally and nonverbally to simple questions and some why questions</li> </ul>	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		<ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>	
6-8.9 - create clear and coherent grade-appropriate speech and text.		<ul style="list-style-type: none"> <li>• communicate basic information about an event or topic</li> <li>• use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		<ul style="list-style-type: none"> <li>• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs</li> <li>• understand and respond to simple questions</li> </ul>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>

1	I can identify elements of a composition.	Students will look at examples of package designs and be able to identify the elements creating each composition.	Visual examples of package design compositions
2-3	I can demonstrate various compositional strategies to illustrate several ideas for my package design package.	Students will sketch out several examples of possible package designs to choose from for their final project.	Visual examples of package design compositions Optional- resources on a specific artist or art movement
4-6	I can create a composition that includes all the required elements.	Students will create a design of a package that includes several elements in the composition.  Rubric: <a href="#">Final Project Assessment</a>	Optional- resources on a specific artist or art movement

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Art - 8th Grade</b>	<b>Art</b>	<b>8</b>	
<b>Course Description:</b>			
<p>Students will explore many different materials to create original works of art. As a result of participating in Art Classes, students will solve problems creatively, reflect upon and revise their artwork, develop their self expression skills, build their self confidence, and make connections between Art and other areas of their life. As a part of this course, student artwork may be exhibited in a school. City, state, national and global level.</p> <p>Area of exploration in Grade 8 Art will include: Drawing the Human Figure; Painting with Acrylics; Printmaking with Collagraphs; Assemblage with cardboard; Coil Pottery; and Product design.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
		<p><b>GLOBAL AWARENESS</b></p> <ul style="list-style-type: none"> <li>Learn from and work collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts</li> <li>Understand other nations and cultures including the use of non-English language</li> </ul> <p><b>COLLABORATION</b></p> <ul style="list-style-type: none"> <li>Demonstrates ability to work effectively and respectfully with diverse teams</li> </ul> <p><b>SOCIAL AND CROSS-CULTURAL SKILLS</b></p> <ul style="list-style-type: none"> <li>Know when it is appropriate to listen and when to speak</li> <li>Conduct themselves in a respectable, professional manner</li> <li>Respect cultural differences and work effectively with people from a range of social and cultural backgrounds</li> <li>Leverage social and cultural differences to create new ideas and increase both innovation and quality of work</li> </ul> <p><b>COMMUNICATION</b></p> <ul style="list-style-type: none"> <li>Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts</li> <li>Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)</li> <li>Utilize multiple media and technologies, and know how to judge their effectiveness as well as assess their impact</li> </ul>	

- Communicate effectively in diverse environments (including becoming multi-lingual)
- GOAL DIRECTED**
- Set goals with tangible and intangible success criteria
    - Use time and financial resources wisely to meet goals, complete tasks, and manage projects
      - Balance tactical (short-term) goals
      - Persist to accomplish difficult tasks and to overcome academic and personal barriers to meet goals

**Additional Course Information:**  
**Knowledge/Skill Dependent courses/prerequisites**

Link to Completed [Equity Audit](#)

**This curriculum is a continuation of the skills and knowledge presented in the Bristol K-7 Art Curriculum**

[Equity Curriculum Review - Art 8th Grade](#)

**Standard Matrix**

District Learning Expectations and Standards	<a href="#">Drawing - The Human Figure</a>	<a href="#">Painting - Acrylic</a>	<a href="#">Printmaking - Collagraph</a>	<a href="#">Assemblage - Cardboard Sculpture</a>	<a href="#">Clay - Coil Pottery</a>	<a href="#">Design - Product Design</a>
<b>Creating</b>						
VA:Cr1.1 Investigate, Plan, Make	x		P	x		
VA:Cr2.1 Organize and develop artistic ideas and work		x			x	x
VA:Cr3.1 Refine and complete artistic work.					x	
<b>Presenting</b>						
VA:Pr.4.1 Select, analyze and interpret artistic work for presentation.				x		x
VA:Pr5.1 Develop and refine artistic techniques and work for presentation.		x			x	
VA:Pr6.1 Convey meaning through the presentation of artistic work.	x		x			
<b>Responding</b>						

VA:Re7.1 Perceive and analyze artistic work.	x	P	x	x	x	P
VA:Re8.1 Interpret intent and meaning in artistic work.	P	x	x	x	x	x
VA:Re9.1 Apply criteria to evaluate artistic work.						
<b>Connecting</b>						
VA:Cn10.1 Synthesize and relate knowledge and personal experiences to make art.				P		x
VA:Cn11.1 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	x	x	x		P	

### Unit Links

<b>Drawing - The Human Figure</b>	<b>3</b>
<b>Painting - Acrylic</b>	<b>8</b>
<b>Printmaking - Collagraph</b>	<b>11</b>
<b>Assemblage - Cardboard Sculpture</b>	<b>15</b>
<b>Clay - Coil Pottery</b>	<b>18</b>
<b>Design - Product Design</b>	<b>22</b>

### Unit Title:

## Drawing - The Human Figure

### Relevant Standards: **Bold indicates priority**

**VA:Cr1.1.8.a** - Document early stages of the creative process visually and/or verbally in traditional or new media.

**VA:Pr6.1.8.a** - Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

**VA:Re.7.2.8.a** - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**VA:Re8.1.8.a** - Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

<b>VA:Cn11.1.8a</b> - Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr1.1</b> - 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?</p> <p><b>Pr6.1</b> - 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?</p> <p><b>Re.7.1</b> - 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?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn11.1</b> - 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?</p>	<p><b>Cr1.1</b> - Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Pr6.1</b> - 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.</p> <p><b>Re.7.1</b> - 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.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn11.1</b> - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will apply their skills to draw a person and insert their creativity to make it unique.	6-7 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will learn the correct proportions of the human figure and how to accurately draw a person. Students will be taught various tools and techniques on how to draw a person so that the body is of realistic proportions. They will apply these skills to draw a person and insert their creativity to make it unique.	<i>Smartboard</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Proportion, figure, gesture, contour	Drawing mannequins, clear overlay paper, fine dry erase marks Proportion and body mapping handouts, pencils, erasers, grid paper, sport pose images (magazines, news paper, or google images.)
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>

<p><b>Anatomy:</b> Integrates biology by discussing basic human anatomy, teaching students about skeletal structure and proportions (which are essential for accurate figure drawing).</p> <p><b>History &amp; Culture:</b> the significance of figure drawing in various cultures.</p> <p><b>Math:</b> Uses math concepts like proportions, symmetry, and geometry to help students understand measurements and relationships within the body.</p> <p><b>ELA:</b> Possibly have students create written narratives or poems with or inspired by their figure drawings.</p> <p><b>PE:</b> Encourage students to study movement and posture; connecting figure drawing to physical activities like sports or other outdoor activities.</p>	<p>Drawing the figure is too hard “I can only draw stick figures”</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Drawing using proportions and relationships (6th Grade Self portraits &amp; 7th Grade: Still life)</p>	<p>Drawing the figure from live models</p>
<p><b>Differentiation through Universal Design for Learning</b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Language and Symbols</b> 2.5 Illustrate through multiple media</p>	<ul style="list-style-type: none"> <li>• Present key concepts beyond representation via text (e.g., an expository text or a math equation) with another or multiple formats (e.g., an illustration, dance/movement, diagram, table, model, video, comic strip, storyboard, photograph, animation, or physical or virtual manipulative).</li> <li>• Clarify links between information provided in texts and any accompanying representation of that information in illustrations, equations, charts, or diagrams.</li> </ul>
<p><b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning</p>	<ul style="list-style-type: none"> <li>• Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>• Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>• Bridge concepts with relevant analogies and metaphors.</li> </ul>
<p><b>Expression and Communication</b></p>	<ul style="list-style-type: none"> <li>• Use differentiated models to emulate (e.g., models that demonstrate the same outcomes</li> </ul>

<p>5.3 Build fluencies with graduated support for practice and performance</p>	<p>but use differing approaches, strategies, skills, etc.).</p> <ul style="list-style-type: none"> <li>• Use differentiated mentors (e.g., teachers/tutors who use different approaches to motivate, guide, feedback, or inform).</li> </ul>
<p><b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy</p>	<ul style="list-style-type: none"> <li>• Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<p><b>Sustaining Effort and Persistence</b> 8.5 Offer action-Oriented feedback</p>	<ul style="list-style-type: none"> <li>• Offer feedback that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge.</li> <li>• Offer feedback that emphasizes effort, improvement, and achieving a goal rather than on relative performance.</li> <li>• Offer feedback that is frequent, timely, and specific.</li> <li>• Offer feedback that is substantive and informative rather than comparative or competitive.</li> <li>• Offer feedback that models how to incorporate reflection, including identifying patterns of challenges or strengths, into positive strategies for future success.</li> <li>• Offer feedback that encourages risk taking and offers another (or differing) perspective(s).</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>CELP Teacher Actions:</b></p>
<p>An EL can . . .</p> <p>6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>	<p>* identify a few key words and phrases in oral communications and simple written texts</p>
<p>6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses,</p>	<p>• actively listen to others • participate in short conversational and written exchanges on familiar topics</p>

	responding to peer, audience, or reader comments and questions.	using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions	
	6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions	
	6-8.9 - create clear and coherent grade-appropriate speech and text.	• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,	
	6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.	• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
1	I can identify and describe realist human body proportions.  I can demonstrate how to apply accurate proportions of the human figure	Students will map out basic shapes and lines as well as proportions on grid paper while using the drawing mannequins as reference tools.	Visuals Handouts Grid Paper Drawing Mannequins
2-3	I can create gesture and contour drawings of the human figure	Students will practice identifying proportions by mapping our basic shapes and gesture lines using manipulatives (Clear overlay paper, dry erase markers, action pose images.)	Visuals Handouts Drawing Mannequins
4-7	I can demonstrate form and value in addition to proportion to create a drawing of the human body.	Students will apply the skills learning in practice lessons to create a final piece that incorporates creativity, craftsmanship and the correct human proportions.  Rubric: <a href="#">Final Project Assessment</a>	Visuals Handouts Skeleton Drawing Mannequins

**Unit Title:**

# Painting - Acrylic

**Relevant Standards: Bold indicates priority**

**VA:Cr2.1.8.a** - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

**VA:Pr5.1.8.a** - Collaboratively prepare and present selected theme based artwork for display, and formulate exhibition narratives for the viewer.

**VA:Re7.1.8.a** - Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

**VA:Re7.2.8.a** - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**VA:Re8.1.8.a** - Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

**VA:Cn11.1.8.a** - Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

**Essential Question(s):**

**Cr2.1** - 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?

**Pr5.1** - 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?

**Re7.1** - 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?

**Re7.2** - What is an image? Where and how do we

**Enduring Understanding(s):**

**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Pr5.1** - 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.

**Re7.1** - 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

**Re7.2** - Visual imagery influences understanding of and

<p>encounter images in our world? How do images influence our views of the world?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn11.1</b> - 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?</p>	<p>responses to the world.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn11.1</b> - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will apply acrylic paint to create an authentic artwork of their ideas and visions.</p>	<p>6-7 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will advance their painting skills and knowledge with the use of acrylic paint. Students will learn the difference between acrylic and tempera paint. Students will be taught the various brushes to use, the different textures that can be applied using acrylic paint and how to mix and change colors. Students will apply acrylic paint to create an authentic artwork of their ideas and visions.</p>	<p><i>Smart board</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Texture, Opaque, Brush Strokes, Blending, Hue, Tint, shades, Color Theory</p>	<p>Canvas and/or Paint surface, Brushes, Acrylic Paint, Gloss Medium, Gesso</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p><b>Science:</b> Exploring the properties of acrylic paint: color mixing (color theory), drying process, and the principles of light (Tints and shades)</p> <ul style="list-style-type: none"> <li>- Experimenting and trial and error</li> </ul> <p><b>Mathematics:</b> Geometry when planning compositions, and calculating paint mixtures, determining perspectives.</p> <p><b>History &amp; Culture:</b> Study the historical developments of acrylic paint as a medium, examining influential artists, movements. Analyze how different cultures use acrylic techniques and themes in their artwork.</p> <p><b>ELA:</b> Engage students in critical analysis and interpretation of famous acrylic paintings, encouraging them to articulate their thoughts and emotions about the artwork through writing and discussion.</p>	<p>“Painting with Acrylic is the same dry time as tempera.”</p> <p>“You need a lot of paint”</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Watercolor from grade 6 and Tempera from grade 7</p>	<p>Planning and Designing for projects</p>

Differentiation through <a href="#">Universal Design for Learning</a>	
UDL Indicator	Teacher Actions:
<b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning	<ul style="list-style-type: none"> <li>Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>Bridge concepts with relevant analogies and metaphors.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>Use models or examples of the process and product of goal-setting.</li> <li>Post goals, objectives, and schedules in an obvious place.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>Embed choices that align with the learning goal, such as:               <ul style="list-style-type: none"> <li>The content to explore</li> <li>The tools used for exploration or production</li> <li>The type of rewards or recognition available</li> <li>The opportunities for practicing and assessing learning</li> <li>The design or graphics of layouts, etc.</li> <li>The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<b>Sustaining Effort and Persistence</b> 8.2 Optimize challenge and support	<ul style="list-style-type: none"> <li>Presume competence and nurture a belief in the capabilities of every learner.</li> <li>Offer options with varying modes of complexity or difficulty.</li> <li>Offer options for tools and scaffolds that align with the learning goal and promote agency.</li> <li>Emphasize process, effort, and progress in meeting standards as alternatives to external evaluation and competition.</li> </ul>
Supporting Multilingual/English Learners	
Related <a href="#">CELP standards</a> :	CELP Teacher Actions:

An EL can . . .			
6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>• actively listen to others</li> <li>• participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>• present basic information</li> <li>• respond verbally and nonverbally to simple questions and some why questions</li> </ul>	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		<ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>	
6-8.9 - create clear and coherent grade-appropriate speech and text.		<ul style="list-style-type: none"> <li>• communicate basic information about an event or topic</li> <li>• use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		<ul style="list-style-type: none"> <li>• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs</li> <li>• understand and respond to simple questions</li> </ul>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1-2	I can demonstrate a variety of acrylic techniques	Students will practice applying different acrylic techniques on a practice grid.	Visuals Handouts Brushes (various sizes and shapes) Acrylic paints Palette paper Palette knives (optional)
3-7	I can demonstrate various acrylic techniques to create an original artwork.	Students will create an original artwork with acrylic  Rubric: <a href="#">Final Project Assessment</a>	Visuals Handouts Brushes (various sizes and shapes) Acrylic paints Palette paper Palette knives (optional)

**Unit Title:**

Printmaking - Collagraph

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.8.a** - Document early stages of the creative process visually and/or verbally in traditional or new media.

**VA:Pr6.1.8.a** - Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

**VA:Re.7.1.8.a** - Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

**VA:Re.7.2.8.a** - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**VA:Re8.1.8.a** - Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

**VA:Cn11.1.8.a** - Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

**Essential Question(s):**

**Cr1.1** - What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Pr6.1** - 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?

**Re.7.1** - 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?

**Re7.2** - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Re8.1** - 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 vocabularies help us understand and interpret works of art?

**Cn11.1** - 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?

**Enduring Understanding(s):**

**Cr1.1** - Creativity and innovative thinking are essential life skills that can be developed.

**Pr6.1** - 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.

**Re.7.1** - 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.

**Re7.2** - Visual imagery influences understanding of and responses to the world

**Re8.1** - People gain insights into meanings of artworks by engaging in the process of art criticism.

**Cn11.1** - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will create a collagraph plate and print it numerous times to create multiples of the same image.	5-7 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will be taught about the process of printmaking, the art of transferring an image or design from one surface to another. The specific printmaking technique covered in 8th grade is collagraph, where the students will build their raised printing surface using materials like cardboard, foam, string, fabric and paper. Students will print their design numerous times as that is one benefit of printmaking. This lesson will focus on repeating an artwork using a variety of colors.	<i>smartboard</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Printmaking, collagraph, ink, brayer, plate, print, printing press, edition	Printing press, cardboard, foam, oaktag/bristol board, variety of papers, printing ink, brayers
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
History - propaganda; art in the past; history of the printing press / book printing Science / Technology - creation and history of the printing press	Printing isn't art Printing is only done with technology
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Previous Printmaking lessons - linocut and monoprinting Painting lessons with color theory and mixing	Planning and Designing for projects
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>● Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>● Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>● Use models or examples of the process and</li> </ul>

	<p>product of goal-setting.</p> <ul style="list-style-type: none"> <li>• Post goals, objectives, and schedules in an obvious place.</li> </ul>
<p><b>Welcome Interests &amp; Identities</b> 7.2 Optimize relevance, value, and authenticity</p>	<ul style="list-style-type: none"> <li>• Vary activities and sources of information so they can be: <ul style="list-style-type: none"> <li>○ Personalized and contextualized to learners' lives</li> <li>○ Culturally relevant and sustaining</li> <li>○ Socially relevant</li> <li>○ Age and ability appropriate</li> <li>○ Appropriate for different racial, cultural, ethnic, and gender groups</li> </ul> </li> <li>• Design activities so learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants.</li> <li>• Provide tasks that allow for active participation, exploration, and experimentation.</li> <li>• Invite personal response, evaluation, and self-reflection to content and activities.</li> </ul>
<p><b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community</p>	<ul style="list-style-type: none"> <li>• Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related CELP standards:</b></p>	<p><b>CELP Teacher Actions:</b></p>
<p>An EL can ...</p> <p>6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>	<p>* identify a few key words and phrases in oral communications and simple written texts</p>
<p>6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions</p>
<p>6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.</p>	<p>• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</p>
<p>6-8.9 - create clear and coherent grade-appropriate speech and text.</p>	<p>• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</p>

6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1-3	I demonstrate various design elements I sketch out multiple ideas for my artwork I can construct a printing plate using a variety of materials	Students will brainstorm ideas and compositions for their final work.  Students use their design to create a “printing plate” constructed of various materials	Visuals Handouts
4-7	I can make multiple prints using my constructed plate I can use a printing press to make multiple prints of my artwork	Students will use ink, brayer and the printing press to make an edition of prints on different kinds of papers.	Visuals Handouts

Unit Title:	
Assemblage - Cardboard Sculpture	
Relevant Standards: <b>Bold indicates priority</b>	
<p><b>VA:Cr1.1.8a</b> - Document early stages of the creative process visually and/or verbally in traditional or new media.</p> <p><b>VA:Cr2.1.8a</b> - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.</p> <p><b>VA:Cr3.1.8a</b> - Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.</p> <p><b>VA:Re7.2.8.a</b> - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</p>	
Essential Question(s):	Enduring Understanding(s):
<p><b>Cr1.1</b> - 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?</p> <p><b>Cr2.1</b> - 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?</p>	<p><b>Cr1.1</b> - Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p>

<p><b>Cr3.1</b> - 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?</p> <p><b>Re.7.2</b> - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p>	<p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time</p> <p><b>Re.7.2</b> - Visual imagery influences understanding of and responses to the world.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students use various cardboard attachment techniques to plan, design and create a cardboard sculpture.</p>	<p>6-8 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will learn how to use various cardboard attachment techniques. They will then plan, test, and experiment with the material as they decide how they want to create a piece of artwork with cardboard.</p>	<p><i>Smartboard</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Mixed media, assemblage, media, medium, collage, craftsmanship, unity, flange, brace, slot, tab, binding, adhesive.</p>	<p>Visual references</p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Technology Education - using shared materials Language Arts - incorporate writing and words</p>	<p>“This isn’t really art” “I can just do anything and it’ll be art”</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Grade 7 Assemblage - Found object Art</p>	<p>Sculpture 1 &amp; 2 at the high school level.</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Building Knowledge</b> 3.3 Cultivate multiple ways of knowing and making meaning</p>	<ul style="list-style-type: none"> <li>• Use explicit prompts for each step in a sequential process to help learners develop a logical flow specific for their understanding and create a structure of complex tasks.</li> <li>• Use interactive models that guide exploration and new understandings.</li> <li>• Provide multiple entry points to a lesson and optional pathways through content (e.g., exploring big ideas through dramatic works, arts and literature, film, and media).</li> <li>• “Chunk” information into smaller elements, helping to prevent cognitive overload.</li> <li>• Progressively release information (e.g.,</li> </ul>

	<ul style="list-style-type: none"> <li>sequential highlighting).</li> </ul>
<b>Strategy Development</b> 6.4 Enhance capacity for monitoring progress	<ul style="list-style-type: none"> <li>Use prompts to guide self-monitoring and reflection.</li> <li>Explore the different types of feedback that are most useful according to specific preferences, goals, and contexts.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>Embed choices that align with the learning goal, such as:             <ul style="list-style-type: none"> <li>The content to explore</li> <li>The tools used for exploration or production</li> <li>The type of rewards or recognition available</li> <li>The opportunities for practicing and assessing learning</li> <li>The design or graphics of layouts, etc.</li> <li>The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<b>Sustaining Effort and Persistence</b> 8.3 Foster belonging and community	<ul style="list-style-type: none"> <li>Create opportunities for learners to share their ideas for different ways to foster belonging and community.</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>CELP Teacher Actions:</b>
An EL can . . .  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	<ul style="list-style-type: none"> <li>actively listen to others</li> <li>participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>present basic information</li> <li>respond verbally and nonverbally to simple questions and some why questions</li> </ul>
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	<ul style="list-style-type: none"> <li>recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>
6-8.9 - create clear and coherent grade-appropriate speech and text.	<ul style="list-style-type: none"> <li>communicate basic information about an event or topic</li> <li>use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>

6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Intro to Cardboard Sculpture Art	I can understand the fundamentals of cardboard sculpture	I can identify the basic fundamental aspects of cardboard sculpture	
Cardboard attachment and construction techniques	I can understand and demonstrate the different techniques of connecting cardboard in a piece of art.	I can create examples of flange, brace, slot, tab, fasteners, binding, and adhesive techniques.	
Cardboard Project design and construction	I can demonstrate creative and aesthetic choices in construction technique and composition in creating a cardboard sculpture	I can produce a piece of Cardboard sculpture using appropriate techniques and design principles	

<b>Unit Title:</b>	
Clay - Coil Pottery	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>VA:Cr2.1.8.a</b> - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.</p> <p><b>VA:Cr3.1.8a</b> - Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.</p> <p><b>VA:Pr5.1.8.a</b> - Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.</p> <p><b>VA:Re.7.1.8.a</b> - Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p><b>VA:Re8.1.8.a</b> - Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.</p> <p><b>VA:Cn11.1.8.a</b> - <b>Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.</b></p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<b>Cr2.1</b> - How do artists work? How do artists and designers determine whether a particular direction in	<b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making

<p>their work is effective? How do artists and designers learn from trial and error?</p> <p><b>Cr3.1</b> - 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?</p> <p><b>Pr5.1</b> - 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?</p> <p><b>Re.7.1</b> - 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?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn11.1</b> - 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?</p>	<p>approaches</p> <p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time</p> <p><b>Pr5.1</b> - 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.</p> <p><b>Re.7.1</b> - 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.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn11.1</b> - People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will construct a ceramic piece using the coil method and then apply paint or glaze to the fired piece.</p>	<p>5-7 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will use their hands to create clay coils. They will learn how to securely attach the coils to create a decorative and/or functional sculpture. This unit covers various clay terms (pinch, coil, fire, kiln, hand building, slab and score and slip) as well as sculpture concepts like form vs. function, stability and 2D vs 3D. Students will build their own clay sculpture and then apply paint or glaze to the fired piece.</p>	<p><i>Smart board</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Pinch, slip, score, coil, slab, kiln, hand building, form vs function, glaze</p>	<p>Clay, Glaze, Glaze brushes, Clay stands for kiln, clay tools, rolling pins, clay sponges</p>

<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Social Studies: clay creations from various cultures Technology Education: creating functional products, building skills	Rough handling of the material. Clay will just stick together on it's own.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Grade 6 - clay pinch pot Grade 7 - clay slab project	Understanding of all basic clay and sculpting vocabulary and building techniques.
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 1.1 Support opportunities to customize the display of information	Offer information in accessible formats so the following perceptual features can be customized: <ul style="list-style-type: none"> <li>• Font, size of text, character and line spacing, character width, background color, and text colors</li> <li>• Size of images, graphs, tables, and other visual content</li> <li>• Contrast between background and images</li> <li>• Color used for information or emphasis</li> <li>• Volume or rate of speech or sound</li> <li>• Speed or timing of video, animation, sound, simulations, etc.</li> <li>• Layout of visual or other elements</li> </ul>
<b>Building Knowledge</b> 3.1 Connect prior knowledge to new learning	<ul style="list-style-type: none"> <li>• Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines).</li> <li>• Pre-teach critical prerequisite concepts through demonstration or models.</li> <li>• Bridge concepts with relevant analogies and metaphors.</li> </ul>
<b>Interaction</b> 4.1 Vary and honor the methods for response, navigation, and movement.	<ul style="list-style-type: none"> <li>• Embed flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies.</li> </ul>
<b>Strategy Development</b> 6.1 Set meaningful goals.	<ul style="list-style-type: none"> <li>• Use prompts and scaffolds to estimate effort, resources, and challenge.</li> <li>• Use models or examples of the process and product of goal-setting.</li> <li>• Post goals, objectives, and schedules in an obvious place.</li> </ul>
<b>Emotional Capacity</b> 9.1 Recognize expectation, beliefs, and Motivations	<ul style="list-style-type: none"> <li>• Use prompts, reminders, guides, rubrics, and checklists that focus on: <ul style="list-style-type: none"> <li>○ Setting regulatory goals like managing anxiety in response to challenge</li> </ul> </li> </ul>

		<ul style="list-style-type: none"> <li>○ Increasing the length of on-task orientation in the face of distractions</li> <li>○ Elevating the frequency of self-reflection</li> </ul>	
<b>Emotional Capacity</b> 9.2 Develop awareness of self and others		Use differentiated models, scaffolds, and feedback for: <ul style="list-style-type: none"> <li>● Managing frustration</li> <li>● Developing internal controls and coping skills</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>CELP Teacher Actions:</b>	
An EL can ...  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		* identify a few key words and phrases in oral communications and simple written texts	
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>• actively listen to others</li> <li>• participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary</li> <li>• present basic information</li> <li>• respond verbally and nonverbally to simple questions and some why questions</li> </ul>	
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.		<ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions</li> </ul>	
6-8.9 - create clear and coherent grade-appropriate speech and text.		<ul style="list-style-type: none"> <li>• communicate basic information about an event or topic</li> <li>• use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,</li> </ul>	
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.		<ul style="list-style-type: none"> <li>• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs</li> <li>• understand and respond to simple questions</li> </ul>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
1	I create a sketch of my coil project according the to requirements in the success criteria.	Students will sketch out ideas to design their sculpture using coils.	Visuals Handouts Examples
2-4	I can demonstrate how to effectively create a coil from a lump of clay.  I can demonstrate how to properly attach a coil to my base slay of clay.	Students will roll coils out and use proper techniques to attach them together to make a sculpture	Visuals Handouts Examples

	I can demonstrate how to build up my walls by attaching and blending as my pot grows.		
5-7	I can apply glaze with creativity and craftsmanship	Students will apply various glazes to add color to their pottery  Rubric: <a href="#">Final Project Assessment</a>	Glaze Chart

<b>Unit Title:</b>	
Design - Product Design	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>VA:Cr2.1.8.a</b> - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.</p> <p><b>VA:Cr2.2.8.a</b> - Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.</p> <p>VA:Pr4.1.8.a - Develop and apply criteria for evaluating a collection of artwork for presentation.</p> <p>VA:Re.7.1.8.a - Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p><b>VA:Re.7.2.8.a - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</b></p> <p>VA:Re8.1.8.a - Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.</p> <p>VA:Cn10.1 Synthesize and relate knowledge and personal experiences to make art.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr2.1</b> - : 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?</p> <p><b>Cr2.2</b> - 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</p>	<p><b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p><b>Cr2.1</b> - Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks</p>

<p>freedom to create?</p> <p><b>Pr4.1</b> - 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?</p> <p><b>Re.7.1</b> - 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?</p> <p><b>Re.7.2</b> - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cn10.1</b> - : 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 art-making?</p>	<p><b>Pr4.1</b> - Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.</p> <p><b>Re.7.1</b> - 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.</p> <p><b>Re.7.2</b> - Visual imagery influences understanding of and responses to the world.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will develop a product idea and design an effective and unified package design for a target audience.</p>	<p>5-7 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will be introduced to the art and profession of product packaging design. Concepts covered will be marketing, lettering/fonts, layout, clarity/legibility, focal point and emphasis as well as target audience. Students will investigate an assortment of product packaging and analyze their aim and influence. Art students will develop a product idea and design an effective and unified package design for a target audience.</p>	<p><i>Smart board</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Package Unity Emphasis Focal point Layout Marketing</p>	<p>Variety of examples that reinforce lesson specifics.</p>

Target Audience	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Health class, Nutrition. Using packages to promote nutrition. Science how eyes move through an image.	Poor design use- creating visually unengaging images.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Color theory Units with visual interest as a by-product or focus. Drawing	Color theory Units with visual interest as a by-product or focus. Drawing
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.3 Cultivate multiple ways of knowing and making meaning	<ul style="list-style-type: none"> <li>• Use explicit prompts for each step in a sequential process to help learners develop a logical flow specific for their understanding and create a structure of complex tasks.</li> <li>• Use interactive models that guide exploration and new understandings.</li> <li>• Provide multiple entry points to a lesson and optional pathways through content (e.g., exploring big ideas through dramatic works, arts and literature, film, and media).</li> <li>• “Chunk” information into smaller elements, helping to prevent cognitive overload.</li> <li>• Progressively release information (e.g., sequential highlighting).</li> <li>•</li> </ul>
<b>Strategy Development</b> 6.4 Enhance capacity for monitoring progress	<ul style="list-style-type: none"> <li>• Use prompts to guide self-monitoring and reflection.</li> <li>• Explore the different types of feedback that are most useful according to specific preferences, goals, and contexts.</li> </ul>
<b>Welcoming Interests and Identities</b> 7.1 - Optimize choice and Autonomy	<ul style="list-style-type: none"> <li>• Embed choices that align with the learning goal, such as: <ul style="list-style-type: none"> <li>○ The content to explore</li> <li>○ The tools used for exploration or production</li> <li>○ The type of rewards or recognition available</li> <li>○ The opportunities for practicing and assessing learning</li> <li>○ The design or graphics of layouts, etc.</li> <li>○ The sequence or timing for completion of tasks</li> </ul> </li> </ul>
<b>Sustaining Effort and Persistence</b>	<ul style="list-style-type: none"> <li>• Create opportunities for learners to share their</li> </ul>


8.3 Foster belonging and community	ideas for different ways to foster belonging and community.
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### Supporting Multilingual/English Learners

Related CELP standards:	CELP Teacher Actions:
An EL can . . .  6-8.1 - construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	* identify a few key words and phrases in oral communications and simple written texts
6-8.2 - participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• actively listen to others • participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary • present basic information • respond verbally and nonverbally to simple questions and some why questions
6-8.8 - determine the meaning of words and phrases in oral presentations and literary and informational text.	• recognize the meaning of a few frequently occurring words and phrases, and formulaic expressions
6-8.9 - create clear and coherent grade-appropriate speech and text.	• communicate basic information about an event or topic • use a narrow range of vocabulary and syntactically simple sentences acquired from conversations, reading, and being read to with prompting and supports,
6-8.10 - make accurate use of standard English to communicate in grade appropriate speech and writing.	• recognize and use a small number of frequently occurring nouns, noun phrases, and verbs • understand and respond to simple questions

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can identify the components of package design and define the vocabulary specific to the profession of graphic design for product packaging.	Assessments of terms and concepts.	Physical examples Handouts
2-3	I can create a unique/new and improved product. I can create a series of thumbnail sketches.	The thumbnail sketches showcase a variety of ideas or the refinement of one idea.	Visuals Handouts
4-6	I can create a package design based on the thumbnail sketches. I can use art and design to create a package that addresses a target audience.	The design will hit the criteria set by the teacher as a part of the lesson.	Visuals Handouts
7	I can assess the effectiveness of the		

	design based on the requirements.	Rubric: <a href="#">Final Project Assessment</a>	
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Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Digital Art and Design</b>	<b>Art</b>	<b>9-12 BAIMS</b>	<b>0.5</b>
<b>Course Description:</b>			
Digital Art & Design is a digital art class where you will learn the powerful software tools used to create digital art for print such as Adobe Photoshop and Illustrator. You will learn to edit and adjust photographs, create original photo manipulations, original illustrations, and commercial art.			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
N/A		<p><b>Effectively Communicate in a Global Society:</b>  <b>MEDIA LITERACY</b>            -Understand both how and why media messages are constructed, and for what purpose            -Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors</p> <p><b>Demonstrate Academic Knowledge and Skills:</b>  <b>CRITICAL THINKING AND PROBLEM SOLVING</b>            -Collect, assess and analyze relevant information            -Reason effectively, use systems thinking            -Make sound judgements and decisions, identify, define and solve authentic problems and essential questions,            -Reflect critically on learning experience, processes and solutions            -Transfer knowledge to other situations.</p> <p><b>Meaningfully contribute to a global society:</b>  <b>COLLABORATION</b>            -Demonstrates ability to work effectively and respectfully with diverse teams            -Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal            -Assume shared responsibility for collaborative work and value the individual contributions made by each team member</p>	
<b>Additional Course Information:</b> <i>Knowledge/Skill Dependent courses/prerequisites</i>		Link to Completed <a href="#">Equity Audit</a>	
N/A		 <b>Digital Art and Design - Equity Curriculum Review</b>	
<b>Standard Matrix</b>			

District Learning Expectations and Standards	<a href="#">Principles of Design</a>	<a href="#">Design Process</a>	<a href="#">Typography</a>	<a href="#">Color</a>	<a href="#">Client Project</a>
<b>Creating</b>					
VA:Cr1.1 Investigate, Plan, Make	X	X	X	X	X
VA:Cr2.1 Organize and develop artistic ideas and work	X	X	X	X	X
VA:Cr3.1 Refine and complete artistic work.		X	X	X	X
<b>Presenting</b>					
VA:Pr.4.1 Select, analyze, and interpret artistic work for presentation.					
VA:Pr5.1 Develop and refine artistic techniques and work for presentation.					
VA:Pr6.1 Convey meaning through the presentation of artistic work.					
<b>Responding</b>					
VA:Re7.1 Perceive and analyze artistic work.		X	X		X
VA:Re8.1 Interpret intent and meaning in artistic work.		X	X		X
VA:Re9.1 Apply criteria to evaluate artistic work.				X	
<b>Connecting</b>					
VA:Cn10.1 Synthesize and relate knowledge and personal experiences to make art.	X	X	X		X
VA:Cn11.1 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.					

### Unit Links

<b>Design Process</b>	<b>5</b>
<b>Typography</b>	<b>9</b>
<b>Color</b>	<b>13</b>
<b>Client Project</b>	<b>15</b>

**Unit Title:**

# Principles of Design

**Relevant Standards: Bold indicates priority**

**VA:Cr.1.1.Ia** - Use multiple approaches to begin creative endeavors.

**VA:Cr.2.1.Ia** - Engage in making a work of design without having a preconceived plan.

**VA:Cr.10.1.Ia** - Document the process of developing ideas from early stages to fully elaborated ideas.

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
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**Cr.1.1** - What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Cr.2.1** - 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?

**Cr.10.1** - 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 art-making?

**Cr.1.1** - Creativity and innovative thinking are essential life skills that can be developed

**Cr.2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Cr.10.1** - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
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Tests/quizzes  
Students will also create a Collage to demonstrate their knowledge of the Principles of Design

7 Classes

<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
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In this unit students will review the principles of design including Balance, Unity, Variety, Emphasis, Movement, Pattern, Proportion, and Space.

*Adobe Photoshop*  
*Adobe Suite*

<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
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Abstract Ambiguity Comprehensive design Elements of Design Principles of Design Representational Rough sketch Shape Texture Thumbnail sketch Ubiquitous			
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>		
The Principles of design are used throughout all visual communication.	Digital Art involves less skill than traditional art.		
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>		
Review of concepts learned in previous art classes.	The learning in this unit will be used to in their culminating Client Project		
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>			
<b>UDL Indicator</b>	<b>Teacher Actions:</b>		
<p><b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships</p> <p><b>Expression &amp; Communication</b> 5.2 Use multiple tools for construction, composition, and Creativity</p>	<ul style="list-style-type: none"> <li>• Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>• Use multiple examples and non-examples to emphasize critical features.</li> <li>• Highlight previously learned skills that can be used to solve unfamiliar problems.</li> <li>• Use web applications (e.g., collaborative applications, animation, presentation).</li> <li>•</li> </ul>		
<b>Supporting Multilingual/English Learners</b>			
<b>Related <a href="#">CELP standards:</a></b>	<b>Learning Targets:</b>		
9-12.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.	<p>An EL can, relying on context, visual aids, and knowledge of morphology in their native language:</p> <ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words, phrases, and formulaic expressions</li> </ul>		
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
What is Digital Art	I can learn and understand the expectations and basics of the Digital Art course	I can listen and respond to group discussion on Digital Art	
Principles of Design	I can learn about and identify the Principles of Design: Balance, Unity, Variety, Emphasis, Contrast, Repetition, Proportion, Movement, Space	I create a collage demonstrating my understanding of one of the principles of design	

Intro to Digital Art and Design Programs	I can apply knowledge of Adobe Photoshop tools to create a graphic image. I can Identify tools used to produce a digital image. I can demonstrate how to create a digital illustration. I can discuss how graphics are used in today's media. I can produce an original image using Adobe Photoshop tools	I can demonstrate understanding of design elements to create a basic image using layer, mask, crop, cut, and paste tools.	Adobe Photoshop
Elements of Design	I can learn about and identify the Elements of Design: Shape, Line, Color, Form, Value, Texture	I create a collage demonstrating my understanding of one of the elements of design	
Intro to Digital Art and Design Programs	I can apply knowledge of Adobe Photoshop tools to create a graphic image. I can Identify tools used to produce a digital image. I can demonstrate how to create a digital illustration. I can discuss how graphics are used in today's media. I can produce an original image using Adobe Photoshop tools	I can demonstrate understanding of design elements to create a basic image using layer, mask, crop, cut, and paste tools.	

**Unit Title:**

# Design Process

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.IIa** - Individually or collaboratively formulate new creative problems based on student's existing artwork.

**VA:Cr2.1.IIa** - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**VA:Cr2.3.IIa** - Redesign an object, system, place, or design in response to contemporary issues.

**VA:Cr3.1.IIA** - Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**VA:Re.7.2.IIa** - Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

**VA:Re8.1.IIa** - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**VA:Cn10.1.IIa** - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

**Essential Question(s):**

**Enduring Understanding(s):**

<p><b>Cr1.1</b> - 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?</p> <p><b>Cr2.1</b> - 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?</p> <p><b>Cr2.3</b> - 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?</p> <p><b>Cr3.1</b> - 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?</p> <p><b>Re7.2</b> - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cr10.1</b> - 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 art-making?</p>	<p><b>Cr1.1</b> - Creativity and innovative thinking are essential life skills that can be developed</p> <p><b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p><b>Cr2.3</b> - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> <p><b>Re7.2</b> - Visual imagery influences understanding of and responses to the world.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cr10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Tests/quizzes Students will also create Mood Boards, design sketches, Logos, and Branding.</p>	<p>20 classes</p>
<p><b>Family Overview (<a href="#">link below</a>)</b></p>	<p><b>Integration of Technology:</b></p>
<p>In this unit students will learn the process of designing a project from defining the project, researching the topic, generating ideas, design development and implementation.</p>	<p><i>Adobe Suite</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Aesthetic Band-aid solution Bias</p>	

Brainstorm Brand Cliché Clientele Collage Creative spark Culminate Define the problem Design Design for good Design process Final composition Ideation Iteration Logo Market research Mind map Montage Mood board Orient Rough sketches Springboard Stereotype Synonym Target audience Thumbnail sketch Tight rough sketches Ubiquitous Visual communication Visual hierarchy	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
	Artists just put ideas together and they work. Digital Art requires less practice.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
This unit will connect all elements and principles learned into a concise process for designing a piece of art.	The learning in this unit will be used to in their culminating Client Project
<b>Differentiation through Universal Design for Learning</b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships  <b>Expression &amp; Communication</b> 5.2 Use multiple tools for construction, composition, and Creativity	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use multiple examples and non-examples to emphasize critical features.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> <li>● Use web applications (e.g., collaborative applications, animation, presentation).</li> <li>●</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>Learning Targets:</b>

9-12.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.		An EL can, relying on context, visual aids, and knowledge of morphology in their native language: <ul style="list-style-type: none"> <li>recognize the meaning of a few frequently occurring words, phrases, and formulaic expressions</li> </ul>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Introduction	I can analyze and understand the strong connections between art and design. I can realize the design process is just a process - not scary! I can start to understand the differences between effective and ineffective designs.	Students will be able to work in small groups to identify and present at least 5 possible problems to a given scenario and come up with 5 possible solutions to fix the problem.	
Define the Problem	I can recognize that information given to me is not always correct and useful. I can pinpoint the actual roots of a problem. I can explore, analyze, and formulate new creative solutions to the presented problems	Students will be able to create two digital mood boards, each supported by research, which represent two potential clientele for a created hypothetical company.	
Learn	I can utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through the design process. I can identify and evaluate types of contextual information useful in solving a particular design problem. I can create a mood board exemplifying a hypothetical company's potential clientele.	Students will be able to create two digital mood boards, each supported by research, which represent two potential clientele for a created hypothetical company.	
Generate Ideas	I can strategize idea generating methods in an effort to come up with more unique ideas. I can identify and evaluate types of contextual information useful in generating lots of ideas. I can create questions, lists, and a mind map in an effort to generate more specific ideas.	Students will be able to come up with many (upwards of 40-50) unique thumbnail sketches of logos based on a business of their choice (or invention).	
Design Development	I can evaluate the effectiveness of their design to influence ideas, feelings, and behavior. I can identify and evaluate types of contextual information useful through the design process. I can engage in constructive critique in order to meet appropriate project goals and vision. I can create three useful logos for a hypothetical company.	Students will be able to create a finished logo utilizing every step of the design process and understand why each step is important	
Implementation	I can demonstrate the design process through experimentation, practice, and persistence. I can focus my design in	Students will create a brand for a company, including logo, tagline,	

	<p>response to contemporary issues. I can utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through the design process. I can create and implement a created brand to their hypothetical company</p>	<p>brand colors, imagery representation, and application onto business card, billboard, clothing, and one other item of students choice.</p>	
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**Unit Title:**

# Typography

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.

**VA:Cr1.1.IIa** - Individually or collaboratively formulate new creative problems based on student’s existing artwork.

**VA:Cr1.2.IIa:** Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.

**VA:Cr2.1.IIa** - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**VA:Cr2.3.IIa** - Redesign an object, system, place, or design in response to contemporary issues.

**VA:Cr3.1.IIa** - 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.

**VA:Re.7.2.IIa** - Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

**VA:Re8.1.IIa** - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**VA:Cr8.1.IIIa:** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

**VA:Cn10.1.IIa** - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
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<p><b>Cr1.1</b> - 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?</p> <p><b>Cr1.2</b> - How does knowing the contexts, histories, and traditions of art forms help us create works of art and</p>	<p><b>Cr1.1</b> - Creativity and innovative thinking are essential life skills that can be developed</p> <p><b>Cr1.2</b> - Artists and designers shape artistic investigations, following or breaking with traditions in</p>
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<p>design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p> <p><b>Cr2.1</b> - 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?</p> <p><b>Cr2.3</b> - 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?</p> <p><b>Cr3.1</b> - 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?</p> <p><b>Re7.2</b> - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p> <p><b>Re8.1</b> - 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 vocabularies help us understand and interpret works of art?</p> <p><b>Cr10.1</b> - 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 art-making?</p>	<p>pursuit of creative art making goals</p> <p><b>Cr2.1</b> - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p><b>Cr2.3</b> - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p><b>Cr3.1</b> - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> <p><b>Re7.2</b> - Visual imagery influences understanding of and responses to the world.</p> <p><b>Re8.1</b> - People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cr10.1</b> - Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p>Tests/quizzes Students will also create various typeset projects</p>	<p>9 Classes</p>
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<p>In this unit students will learn the details of fonts and the symbology that can go into choosing the proper type for the occasion.</p>	<p><i>Class Slideshow, Adobe Suite</i></p>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Alignment Alphabet Ascender Baseline Cap height Centered alignment</p>	

<p>Character  Descender  Font  Font pairing  Hand lettering  Hierarchy  Hieroglyphics  Ideograph  Justified alignment  Kerning  Leading  Left aligned  Line length  Pica  Pictograph  Point  Right aligned  Sans Serif  Symbol  Tracking  Type  Typeface  Typography</p>	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
Possible connections to word processing and presentation in other classes.	Sans Serifs are better than Serifs. Professionals don;t use free fonts All fonts are already created
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Typography is an important element of design to distinguish mood and meaning.	The learning in this unit will be used to in their culminating Client Project
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<p><b>Building Knowledge</b>  3.2 Highlight and explore patterns, critical features, big ideas, and relationships</p> <p><b>Expression &amp; Communication</b>  5.2 Use multiple tools for construction, composition, and Creativity</p>	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use multiple examples and non-examples to emphasize critical features.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> <li>● Use web applications (e.g., collaborative applications, animation, presentation).</li> <li>●</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>Learning Targets:</b>
9-12.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.	An EI can, relying on context, visual aids, and knowledge of morphology in their native language: <ul style="list-style-type: none"> <li>● recognize the meaning of a few frequently</li> </ul>

		occurring words, phrases, and formulaic expressions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Introduction to Typography	I can analyze the role of typography in everyday life. I can explain the effects of functional typography. I can identify experiences or products that need typographic redesign.	Students will be able to analyze typography and explain the effects of functional typography	
Typography in Action	I can analyze the role of typography in everyday life. I can explain the effects of functional typography. I can identify experiences or products that need redesign. I can apply elements and principles of design to real life problems. I can critically evaluate completed design.	Students will illustrate an emotion and encourage self expression within a typographic execution.	
The Language of Type	I can differentiate between serif, sans serif, slab serif, and script typefaces. I can explain the effects of functional typography. I can identify experiences or products that need redesign. I can apply the elements and principles of design to real life problems. I can critically evaluate completed design.	Students will be able to distinguish serif from sans serif typefaces, and practice the use of script typefaces. Students will learn the most important typeface anatomy terms so they can compare and contrast the qualities of serif and sans serif typefaces in selecting a font for a design.	
Font Pairing and Hierarchy	I can pair serif and sans serif typefaces. I can use typography to enhance the meaning of poetry. I can gain insights into meanings of artworks by engaging in the process of critique. I can critically evaluate completed design.	Students will be able to typeset poems, designing a visual hierarchy and pairing different fonts until they come up with a scheme that they are happy with. The entire class will contribute to the creation of a book of favorite poems.	12

**Unit Title:**

# Color

## Relevant Standards: Bold indicates priority

**VA:Cr1.1.IIa** - Individually or collaboratively formulate new creative problems based on student's existing artwork.

**VA:Cr1.2.IIa**: Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.

**VA:Cr2.1.IIa** - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**VA:Cr2.3.IIa** - Redesign an object, system, place, or design in response to contemporary issues.

**VA:Cr3.1.IIA** - 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.

**VA:Re9.1.Ia** - 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.

## Essential Question(s):

**Cr1.1** - What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Cr1.2** - 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?

**Cr2.1** - 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?

**Cr2.3** - 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?

**Cr3.1** - 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?

## Enduring Understanding(s):

**Cr1.1** - Creativity and innovative thinking are essential life skills that can be developed

**Cr1.2** - Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals

**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Cr2.3** - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Cr3.1** - Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

<p><b>Re9.1</b> - How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p>	<p><b>Re9.1</b> - People evaluate art based on various criteria.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Tests/quizzes Students will develop color boards</p>	<p>2 Classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>In this unit students will review color theory that looks at color models, Color Relationships, and the concepts of Hue, Saturation, Shade, and Tint.</p>	<p><i>Adobe Suite</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p><u>Vocabulary: Color Models</u> Additive color (RGB, Key Primary colors Subtractive color (CMY)</p> <p><u>Vocabulary: Color Terms</u> Hue Saturation Shade Tint</p> <p><u>Vocabulary: Color Relationships</u> Analogous colors Complementary colors Cool colors Split-complementary colors Triadic colors Warm colors</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Stage lighting Application of Color theory to Presentations</p>	<p>Colors are always the same for most people in most circumstances. Warm colors feel smaller and cool colors seem larger.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>Review of Color Theory learning from previous Art Classes</p>	<p>The learning in this unit will be used to in their culminating Client Project</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships</p>	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use multiple examples and non-examples to emphasize critical features.</li> </ul>

<b>Expression &amp; Communication</b> 5.2 Use multiple tools for construction, composition, and Creativity		<ul style="list-style-type: none"> <li>• Highlight previously learned skills that can be used to solve unfamiliar problems.</li> <li>• Use web applications (e.g., collaborative applications, animation, presentation).</li> <li>•</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>Learning Targets:</b>	
9-12.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.		An EL can, relying on context, visual aids, and knowledge of morphology in their native language: <ul style="list-style-type: none"> <li>• recognize the meaning of a few frequently occurring words, phrases, and formulaic expressions</li> </ul>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Color	I can demonstrate an understanding of the different color models and relationships between colors. I can develop an awareness of color's expressive role in visual culture. I can critically analyze the use of color in media to create thematic and narrative expressions. I can make color compositions exploring the expressive and communicative qualities of the different color relationships. I can constructively critique my peers on their use of color to communicate visually.	To develop the ability to analyze media and build a color palette based on the media's use of color to establish a theme or tell a story. To explore the impact of different color palettes on a common design and to create different, specific expressions in a design through color alone.	

<b>Unit Title:</b>
<h1>Client Project</h1>
<b>Relevant Standards: Bold indicates priority</b>
<p><b>VA:Cr1.1.IIa</b> - Individually or collaboratively formulate new creative problems based on student's existing artwork.</p> <p><b>VA:Cr1.2.IIa:</b> Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.</p> <p><b>VA:Cr2.1.IIa</b> - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p><b>VA:Cr2.3.IIa</b> - Redesign an object, system, place, or design in response to contemporary issues.</p>

**VA:Cr2.3.IIIa** - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

**VA:Cr3.1.IIA** - Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**VA:Cr3.1.IIIa** - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

**VA:Re.7.2.IIa** - Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

**VA:Re8.1.IIa** - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**VA:Cn10.1.IIa** - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

### Essential Question(s):

**Cr1.1** - What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Cr1.2** - 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?

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**Cr3.1** - 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?

**Re7.2** - What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Re8.1** - What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as

### Enduring Understanding(s):

**Cr1.1** - Creativity and innovative thinking are essential life skills that can be developed

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**Cr2.1** - Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Cr2.3** - People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Cr3.1** - Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

**Re7.2** - Visual imagery influences understanding of and responses to the world.

**Re8.1** - People gain insights into meanings of artworks by engaging in the process of art criticism.

<p>text? How does knowing and using visual art vocabularies help us understand and interpret works of art?</p> <p><b>Cr10.1</b> - 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 art-making?</p>	<p><b>Cr10.1</b> -Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Tests/ Quizzes Students will work with a client to develop a Digital Art project. This could include advertising, promotion, presentations, or web content for business or school. This will be a comprehensive project that will culminate the learning of the class.</p>	<p>7 Classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>In this unit students will work with a client to develop a Digital Art project. This could include advertising, promotion, presentations, or web content for business or school.</p>	<p><i>Adobe Suite</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Application of previous units vocabulary</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p>Students will work with different departments and offices to develop digital art materials for their use.</p>	<p>Digital Art designers work on their own without the need to collaborate with the client.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p>An Application of all prior learning</p>	<p>-</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Building Knowledge</b> 3.2 Highlight and explore patterns, critical features, big ideas, and relationships</p> <p><b>Expression &amp; Communication</b> 5.2 Use multiple tools for construction, composition, and Creativity</p> <p><b>Sustaining Effort and Persistence</b> 8.1 Clarify the meaning and purpose of goals. 8.3 Foster collaboration, interdependence, and collective learning</p>	<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, or formulas.</li> <li>● Use multiple examples and non-examples to emphasize critical features.</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems.</li> <li>● Use web applications (e.g., collaborative applications, animation, presentation).</li> <li>● Encourage organization of long-term goals into short-term objectives.</li> <li>● Use prompts or scaffolds for imagining desired outcomes.</li> <li>● Create community agreements that emphasize learners' ideas for fostering collaboration,</li> </ul>

interdependence, and collective learning.

### Supporting Multilingual/English Learners

#### Related CELP standards:

9-12.5 An EL can . . . conduct research and evaluate and communicate findings to answer questions or solve problems.

#### Learning Targets:

- gather information from a few provided print and digital sources

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Concept Development	I can use the design process to plan and create a project to be used by a client.	I can work with a client to identify a need and develop a project.	
Final Project	I can Define the problem, research, generate ideas, design, and implement a project for a client	I can produce a functional piece of digital art for a client's use.	

*A separate policy on this issue.*

## **Students**

### **Search and Seizure**

#### **Use of Metal Detectors**

##### **Version #1**

When the administration has reasonable cause to believe that weapons are in the possession of unidentified students, when there has been a pattern of weapons found at school or when violence involving weapons has occurred at the school or at school sponsored events, the administration shall be authorized to use stationary or mobile metal detectors in accordance with procedures approved by the Board. Any search of a student's person as a result of the activation of the detector shall be conducted in private in accordance with the policy on personal searches.

##### **Version #2**

~~In view of the escalating presence of weapons in our schools, the Board authorizes the use of hand-held or walk-through metal detectors to check a student's person or personal effects as follows:~~

~~School officials or law enforcement officers may conduct metal detector checks of groups of individuals if the checks are done in a minimally-intrusive, nondiscriminatory manner (e.g., on all students in a randomly selected class; on every third individual entering an athletic event). Metal detector checks of groups of individuals may not be used to single out a particular individual or category of individuals.~~

~~If a school official or a law enforcement officer has reasonable suspicion to believe that a particular student is in possession of an illegal or unauthorized metal-containing object or weapon, he or she may conduct a metal detector check of the student's person and personal effects.~~

~~A student's failure to permit a metal detector check as provided in this policy will be considered grounds for disciplinary action.~~

The Superintendent shall develop regulations for implementing this policy.

##### ***Language to include in either version:***

Upon enrollment and at the beginning of each school year, students and parents/guardians shall receive notice that the district uses metal detector checks as part of its program to promote safety and deter the presence of weapons. Signs shall be posted at all schools to explain that anyone may be scanned by metal detector for guns, knives or other illegal weapons when on campus or attending athletic or extracurricular events.

## **Students**

### **Search and Seizure**

#### **Use of Metal Detectors** (continued)

(cf. 5145.12 - Search and Seizure)

Legal Reference: Connecticut General Statutes

10-221 Boards of education to prescribe rules.

*New Jersey v T.L.O.*, 53 U.S.L.W. 4083 (1985)

PA 94-115 An Act Concerning School Searches.

Policy adopted:

cps 7/00

*A suggested regulation on this topic. Due to the lack of court decision on this issue, it is recommended that the regulation be approved by the Board.*

## Students

### Search and Seizure

#### Use of Metal Detectors

The use of metal detectors in District schools are subject to the following procedures:

1. A notice will be posted in a central location at each (middle and high) school stating that weapons are not permitted at school and that students may be required to submit to a metal detector check. In addition, the metal detector policy will be included in future publications of the Student Code of Conduct and in Student/Parent Handbooks.
2. Before conducting the metal detector checks, the Building Principal or his/her designee or law enforcement officer ("officer") will enter the classroom and explain the scanning process to students in the class, emphasizing that the checks are intended to maintain safe schools.
3. Before walk-through, students shall be asked to empty their pockets of metal objects.
4. After an initial activation occurs, students shall be asked to walk through a second time.
5. If a second activation occurs, a hand-held metal detector will be used.
6. If the activation is not eliminated or explained, staff shall escort the student to a private area.
7. In the private area, an expanded search shall be conducted by a staff member of the same gender as the student, in the presence of an adult witness.

**Note:** Upon activation of the detector, any subsequent search should be limited to the detection of the metal that caused the activation in the first place. For example, a school official should not use the fact of the activation to search a container which could obviously not hold a weapon.

8. The search shall be limited to the detection of weapons.

## **Students**

### **Search and Seizure**

#### **Use of Metal Detectors (continued)**

##### **Metal Detector Checks of Individual Students**

Before conducting a metal detector check of an individual student, the administrator or officer must have individualized reasonable suspicion that the student is in possession of an illegal or unauthorized metal-containing object or weapon. The provisions of the Board Policy regarding personal searches shall be followed under these circumstances.

If a properly conducted search yields a weapon or any other illegal material, it shall be turned over to the proper legal authorities for ultimate disposition.

Regulation approved:

cps 7/00