

Pascack Valley Regional High School District

**Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey**

Course Name: AP Studio Art – 2D Design

Born On: September, 2016
Previous Revision: August, 2018
Current Revision: August, 2023
Board Approval: 8/28/23

COURSE DESCRIPTION: AP Studio Art 2D Design

Description of course:

The A.P. Studio Art Course and portfolios are designed for students who are seriously interested in the practical experience of art. A.P. Studio Art is not a course based on a written examination; instead students submit portfolios for evaluation at the end of the school year to the College Board and the Advanced Placement Program. (Deadline for submitting Studio Art portfolios to the AP Coordinator early May.)

A.P. Studio Art: 2D Design students focus on work in a variety of media (drawing, painting, printmaking, photography, and digital imaging, (all 2 dimensional art activities) that is designed to guide their growth and personal development in the visual arts through an exploration of the elements and principles of art and design. Using a range of approaches to art making the student will be able to incorporate skills and techniques, which reflect a study of 2 dimensional art that spans personal, cultural, philosophical and historical viewpoints through practice, experimentation, and revision. A studio environment in which the students work independently while sharing ideas, work methods and opinions is established and fostered.

The A.P. Studio Art: 2D Design Course permits students to prepare a portfolio consisting of 2 individual sections: Selected Works and the Sustained Investigation. These sections are discussed in detail and shown examples provided by the College Board and examples of past student work that corresponds to each section of the portfolio. Students are also provided AP Studio Art Rubrics which provide scoring details for each section of the final portfolio.

[State Mandates/QSAC](#)

Course Objectives:

- A. Practice, experiment with, and revise individual creative ideas in a wide selection of media and techniques, 2-D design.
- B. Create a portfolio of work that has been done over a single year or longer in 2-D Design
- C. Follow the detailed specifications outlined by the AP Program Course and Exam Description for submitting Art Portfolios (Each portfolio contains two required sections: **Selected Works, and Sustained Investigation**)
- D. Work in a studio environment.
- E. Learn about the process of editing and revising works of art based on experimentation.
- F. Participate in many forms of art criticism.
- G. Develop and revise artwork based on an inquiry question of personal interest.
- H. Gain an understanding of aesthetics and a synthesis of materials.

Course Requirements:

- A. Completion of all assigned and required studio and portfolio work.
- B. Keeping a sketchbook/journal. This will be reviewed and discussed periodically. Composite sketchbook images can be submitted within the portfolio to demonstrate experimentation and revision.
- C. Research and writing to aid art making.
- D. Development and creation of the Sustained Investigation based on an inquiry.
- E. Completion of all required sections of the AP Studio Art Portfolio; Selected Works, and Sustained Investigation.
- F. Submission of AP Studio Art: 2D Design Portfolio to the College Board's Advanced Placement Program. This recommended but not required by the Board of Education.

Evaluation: In this course, student thinking, development of visual acuity, problem solving, and demonstration of skills in studio work

are at the center of class activity, grading and assessment is viewed in this context.

- Attendance
- Studio participation and cooperation
- Writing papers, comparisons, research on a wide range of subjects relating to their Sustained Investigations.
- Critiques
- Completion of the AP Studio Art: 2D Design Portfolio. Each of the two sections are reviewed independently based on criteria for that section, using rubrics provided by the College Board.

Activities:

- Readings, lectures, discussions
- Slide, Digital media, books and magazine articles are reviewed and discussed.
- Museum and gallery visits.
- Visiting artists, educators, and “resource people” to lecture and interact with students in forming concepts, appreciation and direction in their understanding of the relationship between art and humanity and the production of their art.
- Art production: 2 dimensional design activities, including: sketching and drawing, painting, printmaking, digital imaging, and other activities that will enable the creation of a portfolio.
- Internet activities including: research, virtual museum visits, images, AP Central site for students.

Summer Assignment:

Students are required to complete four assignments over the summer for the AP 2-D Design class. In addition, you will be expected to be working in a personal sketchbook or visual journal. These pieces will be due at the beginning of school in September. During the summer, it is a good time to think about ideas for the inquiry to be used as your Sustained Investigation section of the portfolio.

All pieces should be 18' X 24" or smaller. You can work on any 2-dimensional surface, e.g., paper, cardboard, canvas board, etc.

- Create a self-portrait in the style of another artist in which formal aspects of design (line, shape, color, texture, value) are emphasized.
- Create an abstract, non-objective composition using at least three different media, e.g., paint, pastel or charcoal and collage.
- Create a drawing of an imaginary interior employing one, two or three-point perspectives.
- Create a composition by dividing a shape, a rectangle or square, into alternating black and white spaces. Try to make it difficult to tell which space is positive and which is negative.

Pacing:

The course focuses on one section of the portfolio (Sustained Investigation) throughout the year, with the best art work selected for use in the Selected Works section of the AP Studio Art portfolio. Assignments vary from year to year and attempt to encourage individual responses and encourage creativity and originality. Students are assigned specific in-class and out-of class assignments. Students must realize that regular work must be done outside class time in order to satisfactorily complete the course.

The following are some of the assignments regularly used to develop work based on the elements and principles of art and design for the 2D Design AP Portfolio:

- **Space Division.** Invent a shape which when exactly repeated will fill an infinitely large, 2-D Plane
- **Color.** Collect color swatches from magazines; create a spectrum of color, select swatches that will create a non-objective collage expressing a strongly felt emotion or word. Create a painting from the collage
- **Value.** Create a design or composition that can serve as a gray scale. (Black, 8 grays, white) The design should have

distinct even grays, even gradients and good craftsmanship.

- **Rhythm/pattern.** Using a single motif, create a design which indicates movement toward and objective. (Crowd together, bend press close, arrange at unequal, loose intervals, Hop, jump, skip, spiral. Have a destination
- **Line.** Create a design using line sets. The final Drawing should consist of an integrated group of visual effects. *Use chart, which gives examples and proscriptions.*
- **Size and Scale.** Make one element or figure of a design or composition appear huge in comparison to others.
- **Perception, 3-D to 2-D.** Convert a 3-D object into a “picture puzzle” of flattened, 2-D interlocking shapes.
- **Symmetry.** Create a Radial design to be used as a hubcap, wheel cover, umbrella, watch face, dish or any other circular product.
- **Space Division.** Circle Constructions; using only a compass and a straight edge, inscribe a design within the circle. (The circle involves that of a center and circumference
- **Shape-Working Within.** Provided a template for the tail section of a passenger jet, create an appropriate design to be painted, reflecting the plane’s intended route
- **Positive/negative (figure/ground) relationships.** Discover and create a design found in natural or man made environments
- **Symbol.** Banner. Create a banner or flag composed of shapes, lines, color, textures, and symbols, to represent a person, place or object.

Students are encouraged from the beginning of the class to determine inquiry questions for their Sustained Investigation. Our regular elective art classes usually include a “mini- investigation” as a concluding assignment. Students are introduced to the work of artist/designers from many time periods, cultures, and genres. They are made familiar with identifying commonalities, modes of expression, their visual language through discussion, technology, e.g., “Web quests”, virtual tours, websites, etc, museum and gallery visits, and artist/designer visits to the school.

The Sustained Investigation is guided by an investigation of an inquiry question. Possibilities (general) for the inquiry guiding the Sustained Investigation section of the 2D Design Portfolio of the AP Portfolio:

- Exploration of identity
- Challenging societal norms
- Architectural space
- Exploration and definition of Space and Place
- Relationships between fantasy and reality
- Digital Imagery

- Book design
- Photographic illustration
- Mixed media
- Interior Design
- Graphic illustration
- Semiotics
- Light and Color
- Contrast and Emphasis

The second marking period of the year is used to complete the digital assembly of the AP Portfolio including all supporting writing, labels, and imagery. All design work is photographed and edited in April. Students begin to decide upon the pieces to be submitted for the Selected Works section of the AP portfolio. This work may be taken from either the Sustained Investigation section of the AP portfolio or be personal work unrelated to the student's chosen inquiry.

Critiques

Critiques are part of all art classes. Critiques are a regularly scheduled part of the AP Studio: 2D Design Course. Students are expected to participate by showing their work and discussing their ideas. The critique is a positive and instructive part of the class and is not intended to embarrass or discourage a student. Ideas are exchanged and references are often made to other student work, work by other artists or any other relevant information that might provide positive and helpful feedback on their work. Sometimes, critiques start with an opportunity to write and direct their thinking to prompts that assist in the critique process. Critiques will benefit the students' creation of their portfolios as evidence of experimentation and revision are emphasized in the scoring rubrics of the AP Portfolio. Notes in the sketchbook documenting critiques, processes and revisions should be included in the Sustained Investigation.

Grading

Most grading of work is accompanied with a written commentary from me. My rubric is based on the AP Scoring Guidelines for AP 2D Art & Design.

Assessment is an ongoing part of the class and takes place individually, in small groups and through self evaluation..

Use of Photography and other Published or Copyrighted Work.

Copyright issues are discussed at the beginning of the course. Students should know that any photograph or published image must be significantly altered and can be only a small part of their individual design.

Resources

- We have a well-equipped, well-supplied art room/studio.
- We have a comprehensive and coordinated art elective program
- Every student has a laptop computer with wireless Internet access, software for art and graphic use, Photoshop, iPhoto, Pages and much more.
- A Library with a collection of over 2,000 Art and Design books and periodicals

Standards Aligned:

Creating

- 1.5.12adv.Cr1b
- 1.5.12adv.Cr2
- 1.5.12adv.Cr3

Presenting

- 1.5.12adv.Pr4
- 1.5.12adv.Pr6

Responding

- 1.5.12adv.Re7
- 1.5.12adv.Re9

Connecting

- 1.5.12adv.Cn10
- 1.5.12adv.Cn11

Thank you to the College Board for providing materials and examples of outstanding Syllabi for the AP Studio Art courses.

Interdisciplinary Connections

NJ: 2020 SLS: Social Studies

NJ: End of Grade 12

6.1 U.S. History: America in the World: Era 4. Civil War and Reconstruction (1850–1877)

The Civil War was caused by ideological, economic, and political differences about the future course of the nation. Efforts to reunite the country through Reconstruction were contested, resisted, and had long-term consequences. Democratic principles concerning universal human rights, concepts of equality, and the commitment to human freedom are commonly expressed in fundamental documents, values, laws, and practices.

6.1.12.CivicsDP.4.b: Analyze how ideas found in key documents contributed to demanding equality for all (i.e., the Declaration of Independence, the Seneca Falls Declaration of Sentiments and Resolutions, the Emancipation Proclamation, and the Gettysburg Address).

6.1 U.S. History: America in the World: Era 6. The Emergence of Modern America: Progressive Reforms (1890–1930)

Progressive reform movements promoted government efforts to address problems created by rapid industrialization, immigration, and unfair treatment of women, children, and minority groups. An expanding market for international trade promoted policies that resulted in America emerging as a world power.

Social and political systems throughout time have promoted and denied civic virtues and democratic principles.

6.1.12.CivicsDP.6.b: Relate the creation of African American advocacy organizations (i.e., the National Association for the Advancement of Colored People) to United States Supreme Court decisions (i.e., Plessy v. Ferguson) and state and local governmental policies.

6.1 U.S. History: America in the World: Era 8. The Emergence of Modern America: Roaring Twenties (1890–1930)

Human settlement activities impact the environmental and cultural characteristics of specific places and regions.

6.1.12.GeoHE.8.a: Determine the impact of the expansion of agricultural production into marginal farmlands and other ineffective agricultural practices on people and the environment.

NJ: 2020 SLS: Visual and Performing Arts - Visual Arts

NJ: End of Grade 12: Proficient

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Career ReadinessLife Literacies, & Key Skills

NJ: 2020 SLS: Career Readiness, Life Literacies, and Key Skills

NJ: End of Grade 12

9.4 Life Literacies and Key Skills: Digital Citizenship

Cultivating online reputations for employers and academia requires separating private and professional digital identities.

9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.

Network connectivity and computing capability extended to objects, sensors and everyday items not normally considered computers allows these devices to generate, exchange, and consume data with minimal human intervention. Technologies such as Artificial Intelligence (AI) and blockchain can help minimize the effect of climate change.

9.4.12.DC.8: Explain how increased network connectivity and computing capabilities of everyday objects allow for innovative technological approaches to climate protection.

9.4 Life Literacies and Key Skills: Global and Cultural Awareness

Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.

9.4.12.GCA.1: Collaborate with individuals to analyze a variety of potential solutions to climate change effects and determine why some solutions (e.g., political, economic, cultural) may work better than others (e.g., SL.11-12.1., HS-ETS1-1, HS-ETS1-2, HS-ETS1-4, 6.3.12.GeoGI.1, 7.1.IH.IPERS.6, 7.1.IL.IPERS.7, 8.2.12.ETW.3).

Career Readiness, Life Literacies, and Key Skills Practices

Career Readiness, Life Literacies, and Key Skills Practices describe the habits of the mind that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. These practices should be taught and reinforced in all content areas with increasingly higher levels of complexity and expectation as a student advances through a program of study.

Act as a responsible and contributing community members and employee.

Attend to financial well-being.

Consider the environmental, social and economic impacts of decisions.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them.

Model integrity, ethical leadership and effective management.

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Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Essential Questions: What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Practice: Explore

Performance Expectations:

1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors.

Presenting

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: 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.

Essential Questions: 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?

Practice: Share

Performance Expectations:

1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings

Connecting

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

Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Essential Questions: 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?

Practice: Relate

Performance Expectations:

21st Century Themes and Skills

Theme 1: Global Awareness

- A) Using 21st century skills to understand and address global issues
- B) Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts
- C) Understanding other nations and cultures, including the use of non-English languages

Theme 3: Civic literacy

- A) Participating effectively in civic life through knowing how to stay informed and understanding governmental processes
- B) Exercising the rights and obligations of citizenship at local, state, national and global levels
- C) Understanding the local and global implications of civic decisions

Skills 1: Learning and Innovation Skills

- A) Creativity and Innovation Skills
- B) Critical Thinking and Problem Solving Skills
- C) Communication and Collaboration Skills

Skills 2: Information, Media and Technology Skills

- A) Information Literacy
- C) ICT (Information, Communications & Technology) Literacy

Skills 3: Life and Career Skills

- A) Flexibility & Adaptability
- B) Initiative & Self-Direction
- C) Social & Cross-Cultural Skills
- D) Productivity & Accountability
- E) Leadership & Responsibility

1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.	
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Differentiation * Accommodations * Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Language Arts is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for Language Arts differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest- What a student enjoys learning about, thinking about, and doing
- Learning Style- A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

The NJ ELA Framework <http://www.state.nj.us/education/archive/frameworks/lal/chapt7.pdf> contains an in-depth overview for meeting the needs of diverse learners in ELA. Many of these content specific suggestions are classroom ready. Note: The Standard notations in this framework document are not according to the 2014 ELA Standards.

Gifted and Talented	English Language Learners	Students with Disabilities	Students at Risk of School Failure
<p>N.J.A.C. 6A:8-3.1 Curriculum and instruction</p> <p>District boards of education shall develop appropriate curricular and instructional modifications used for gifted and talented students indicating content, process, products, and learning environment.</p> <p><i>Sample Differentiation Strategies and Techniques that apply to ELA</i></p> <ul style="list-style-type: none"> ● Learning Agendas/Contracts 	<p>The purpose of adapting content lessons for LEP students is to lower the language barrier and make the English used in such lessons as comprehensible as possible. In ELA, LEP students' capacity to learn can be greatly inhibited by the academic vocabulary and, sometimes, lack of cultural experience living in the United States for short periods of time. Every student deserves an education that is culturally relevant and meaningful to his/her present and future lives. ELA is the prime location for culturally-relevant pedagogy.</p>	<p>Instructional adaptations for students with disabilities include, but are not limited to, the below approaches. These general suggestions are particularly resonant with students in ELA classroom settings, grades K-12. The primary aim of ELA education is cultivating student comprehension, verbal and written communication.</p> <p>. For students with disabilities, self-determination and independence applies directly to their educational needs and interests.</p>	<p>Districts are required to administer grade level benchmark and/or interim assessments in ELA. After each administration, districts should analyze the data to identify which students are at-risk in this content area. Any of the strategies outlined in the other differentiation/modification categories may be used to address the needs of these students who are at-risk.</p> <p>Modifications for Classroom Pair visual prompts with verbal presentations</p>

<p>A learning contract is an agreement established between a student and the teacher; it sometimes involves the student’s parents. The contract specifies concrete learning and/or behavioral objectives for the student that all parties agree need to be achieved. The contract also specifies:</p> <ul style="list-style-type: none"> ● the goals of the contract ● the obligations of each party to the contract ● the time frame within which the terms of the learning contract are to be fulfilled ● the basis on which it will be determined that the conditions of the contract were met <p>Sample Resource</p> <p>http://www.educ.ualberta.ca/staff/olenka.bilash/best%20of%20bilash/learning%20contracts.html</p> <ul style="list-style-type: none"> ● Anchor Activities-Self-directed specified ongoing activities in 	<p>Educators provide various grouping strategies such as flexible grouping and/or paired learning being sensitive to the language proficiency level of the LEP students. A student’s capacity to become fluent in English will be greatly enhanced by activities in oral and written language that connect one’s own life in meaningful and engaging ways.</p> <p>Instructional Supports: Hands-on materials -bilingual dictionaries -visual aids -teacher made adaptations, outlines, study guides -varied leveled texts of the same content</p> <p>Please refer to the following link-http://www.state.nj.us/education/modelcurriculum/ela/ELSupport.pdf as mentioned on the NJDOE website.</p> <p>Preparing students for the lesson:</p>	<p>Student Motivation – Expanding student motivation to learn content in ELA can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.</p> <p>Instructional Presentations - The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences, advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.</p>	<p>Ask students to restate information, directions, and assignments.</p> <p>Repetition and practice</p> <p>Model skills / techniques to be mastered.</p> <p>Extended time to complete class work</p> <p>Provide copy of class notes</p>
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			<p>Preferential seating to be mutually determined by the student and teacher</p> <p>Student may request to use a computer to complete assignments.</p> <p>Establish expectations for correct spelling on assignments.</p>
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which students work

independently.

Sample Resource

http://www.rec4.com/filestore/R_EC4_AnchorActivityPacket_080513.pdf

- **Curriculum**

Compacting- Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of instructional options that enable a more

1. *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.
2. *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.
3. *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in ELA, particularly when reading fiction and nonfiction texts in all content areas.
4. *Concept Development*-Students will be learning about different topics and many new concepts. Enduring understanding requires thorough and contextualized study of these subjects across grades and courses in ELA.
5. *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP

Instructional Monitoring – ELA instruction should include opportunities for students to engage in goal setting, work with rubrics and checklists, reward systems, conferences.

Classroom Organization - The primary purpose of these classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.

Student Response - The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to the ELA Framework activities.

Please refer to NJ ELA Curriculum Frameworks referenced above.

Extra textbooks for home.

Student may request books on tape / CD / digital media, as available and appropriate.

Assign a peer helper in the class setting

Provide oral reminders and check student work during independent work time

Assist student with long and short term planning of assignments

Course: AP Studio Art 2D Design

PVRHSD CURRICULUM MAP

Grade Level: 11-12

Encourage student to
proofread assignments
and tests

challenging and productive use of the student's time.	students understand the task. In addition, students should be		
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Sample resource:

<http://www.gifted.uconn.edu/semart08.html>

- **RAFT**

Assignments-RAFT is an acronym for a structured technique used to guide student writing. RAFT assignments are used to demonstrate a student's knowledge using a defined point of view. This strategy requires students to write using an assigned format to an audience other than the teacher.

Sample resource:

http://www.michigan.gov/documents/mde/SSWAC_225020_7.pdf
p. 18

- **Flexible grouping**

Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible

provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.

Presenting the Lesson:

-Use multiple strategies and varied instructional tools to increase the opportunities for students to develop meaningful connections between content and the language used in instruction.

-Provide students with opportunities to express new knowledge and learning using written, verbal, and non-verbal communication.

-Provide students with opportunities to participate in numerous ELA discussions to increase ELLs competency and confidence in verbal discourse; frame classroom conversations on subjects of interest and cultural relevance.

-Utilize a "reverse chronology" approach to teaching ELA to even opportunities for students with and without vast cultural

Teachers will check/sign student agenda daily

Student requires use of other assistive technology device

Modifications for Homework and Assignments

Extended time to complete assignments.

Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.

Provide the student with clearly stated (written) expectations

			<p>and grading criteria for assignments.</p> <p>Implement RAFT activities as they pertain to the types / modes of communication (role, audience, format, topic).</p> <p>Modifications for Assessments Extended time on classroom tests and quizzes.</p>
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<p>grouping creates temporary groups that can last an hour, a week, or even a month.</p> <p>Sample resource:</p> <p>http://www.teachhub.com/flexible-grouping-differentiated-instruction-strategy</p> <ul style="list-style-type: none"> ● Jigsaw Activities <p>Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.</p> <p>Sample resource:</p> <p>http://www.adlit.org/strategies/22371/</p>	<p>knowledge and make study of the ELA more meaningful.</p> <p>Sample Resources: Can Do Descriptors - https://www.wida.us/standards/CAN_DOs/</p> <p>Colorin Colorado - http://www.colorincolorado.org/educators/</p> <p>WIDA - https://www.wida.us/</p>		<p>Student may take/complete tests in an alternate setting as needed.</p> <p>Restate, reread, and clarify directions/questions</p> <p>Distribute study guide for classroom tests.</p> <p>Establish procedures for accommodations / modifications for assessments.</p>
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