



PISCATAWAY TOWNSHIP SCHOOLS

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Superintendent of Schools

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Assistant Superintendent

Graphic Design II

Content Area: Visual Arts

Grade Span: Grades 9-12

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Presented by:

Approval date:

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COURSE OVERVIEW

Description		
<p>This course is intended for students interested in Graphic Design as a possible career, or students who would like to explore advanced projects in Graphic Design. A strong competency of skills acquired in Graphic Design 1 is necessary. Classroom activities will include expanded projects such as web design and 3 dimensional projects.</p> <p>Pre-requisite: Teacher recommendation and a minimum 90 average in Graphic Design 1.</p>		
Goals		
<p>Students will engage in the following activities to gain mastery and understanding:</p> <ul style="list-style-type: none"> Sketching Drawing Designs – Abstract/Mainstream Typography Digital Cameras Professional Software 		
Scope and Sequence		
Unit	Topic	Length
Unit 1	Review and Advanced Tutorials in Adobe Software	September
Unit 2	Designing a Series	October
Unit 3	Typography and Publication Design	November
Unit 4	Poster Design	December
Unit 5	Create a Corporate Identity	January
Unit 6	Clipping Masks and Layer Groups in Photoshop	February
Unit 7	Dimensional Design-Beyond a 2-D Print Out	March
Unit 8	Web Design	April
Unit 9	Portfolio Website and Presentation	May/June
Resources		
<p>Suggested Resources:</p> <ul style="list-style-type: none"> Appropriate Materials Teacher-Created Resources Adobe Illustrator, Photoshop, Dreamweaver <p>See below for specifics in each unit.</p>		

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale	
<p>This course is intended for students interested in Graphic Design as a possible career, or students who would like to explore advanced projects in Graphic Design. A strong competency of skills acquired in Graphic Design 1 is necessary. Classroom activities will include expanded projects such as web design and 3 dimensional projects.</p> <p>Pre-requisite: Teacher recommendation and a minimum 90 average in Graphic Design 1.</p>	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student’s existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12adv.Re7b	Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
Anchor Standard 8: Interpreting intent and meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12acc.Cn11a	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society

UNIT 1: Review and Advanced Tutorials in Adobe Software

Summary and Rationale	
This unit will allow students and teacher to gauge how many computer skills they retained from the level one course. There will be tutorials in Illustrator and Photoshop that assess retained skills, as well as provide some advanced techniques.	
Recommended Pacing	
1 week	
State Standards	
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2b:	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
Anchor Standard 3: Refining and Completing Products	
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Designers use computers and software as a tool • Adobe Illustrator and Photoshop have features that emphasize elements and principles in design. • Designers need to stay up to date with software currently used in Graphic Design. • Experimenting with new skills and methods give designers more creativity for their artwork/designs. • Designers maintain a journal of tutorial exercises to keep a collection of new ideas and techniques. • There are varieties of software packages in Graphic design and the one chosen will influence what the design communicates. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • Can a designer use other tools besides the computer for their work? • Should a designer consider elements and principles of design, while using computer software? • Should a designer continue their education to be competitive and relevant in their field? • Should designers constantly develop their skills? 	

- Can a journal of tutorial exercises be as effective as a sketchbook?
- How does a designer choose the appropriate software for their designs?

Objectives

Students will know:

- How to review Adobe Photoshop and Illustrator.
- Advanced features in Photoshop.
- Advanced features in Illustrator.
- Create distressed texture effects on type design in Illustrator.
- That Illustrator can be used to create an original pattern.
- Photoshop has repetition effects to create a collage.
- Photoshop can be used to create an original pattern.
- That a tutorial journal is an effective way to become proficient in design software and create better designs.

Students will be able to:

- Use Adobe tutorials to review software that was learned in GD I.
- Identify when to use new features in Photoshop.
- Identify when to use new features in Illustrator.
- Use 'Expand Appearance' and brushstrokes to create distressed texture type effect on Illustrator.
- Create a pattern using "define pattern" feature.
- Use repetition to create a multi-picture collage from one picture.
- Use masks and clone tools to create a pattern.
- Complete tutorial exercises to maintain a journal collection.

Resources

Suggested Resources:

Adobe Photoshop
Adobe Illustrator

Assessment Suggestions:

Daily Teacher Observations
Completed tutorials

Lesson Suggestions:

Illustrator and Photoshop Tutorials

UNIT 2: *Designing a Series*

Summary and Rationale	
This unit will have students use both Illustrator and Photoshop to design a triptych artwork. The unit will have them focus on creating a unifying concept theme for all three panels.	
Recommended Pacing	
4 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student's existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12adv.Re7b	Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
Anchor Standard 8: Interpreting intent and meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12acc.Cn11a	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

Instructional Focus

Unit Enduring Understandings

- Artists create a personal statement in their art.
- Art reflects our society and culture.
- Artists use color to convey a mood or an emotion.
- A concept or theme can create a sense of unity for a triptych artwork.
- Color can create a sense of unity in a body of artwork.
- Digital artists can use traditional subject matter, such as Still Life, in innovative ways.
- Digital artists can use Photoshop to create textures and backgrounds using filters and effects.
- Photoshop and digital photography are based on concepts from traditional photography.
- Different views, angles, and cropping alter and enhance the composition for a photograph.
- Artists and designers prepare and mat their artwork for exhibitions and portfolios.

Unit Essential Questions

- How does the role of an artist differ with a designer?
- Can styles of design indicate a time period or culture?
- Do certain colors evoke an emotion or idea?
- Can color create a sense of unity?
- Can a digital artist find innovative ways to portray traditional subject matters?
- Should a digital artist experiment with the views composition of their photographs?
- Can an idea or concept be visually conveyed in art?
- Can a still life photograph be enhanced by combining textures and backgrounds?
- Can technology and computers substitute traditional techniques?
- Does presentation make a difference in a design?

Objectives

Students will know:

- Artists have traditionally used still life objects as subject matter.
- The origins and tradition of Triptych artwork.
- Use the digital camera to photograph still life objects and or self-portraits.
- That designers/artists use color to create a sense of unity.
- That photographers zoom in, crop and try different angles when taking photographs.
- Advanced tutorials can create unique features for backgrounds and textures.
- Multiple layers can create new effects on Photoshop.
- Combining various blending modes can create new effects on Photoshop.
- Merging digital photographs and backgrounds with “Apply Image” feature on Photoshop creates a unique effect.
- Digital artists use Photoshop to create artwork.

Students will be able to:

- Use a still life object as their subject matter.
- Create multi-paneled artwork with a unifying subject matter.
- How to compose a photograph using the digital camera.
- Use color as an element in their artwork that creates a sense of unity.
- To zoom in, crop and try different angles when photographing their still life objects.
- Research different tutorials for their texture and background effects.
- Use Layers palette and multiple layers for new effects.

- Use various blending modes to create new effects.
- Experiment with “Apply Image” to merge all of their images.
- Use Photoshop to create their projects.

Resources

Suggested Resources:

Adobe Photoshop
Adobe Illustrator

Assessment Suggestions:

Daily Teacher Observations
Panel Rough Drafts
Student self-assess with “Monitor your progress” with objectives.
Formative assessment: Peer feedback
Still Life Project Rubric

Lesson Suggestions:

Still Life Triptych

UNIT 3: *Typography and Publication Design*

Summary and Rationale	
This unit will elaborate on Typography design. Students will learn advanced skills in Adobe Illustrator using Text Paths, and Area Text tools.	
Recommended Pacing	
4 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	

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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
Anchor Standard 8: Interpreting intent and meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.
1.5.12acc.Cn11b	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
1.5.12adv.Cn11b	Assess the impact of an artist or group of artists on global issues, including climate change.

Instructional Focus

Unit Enduring Understandings

- There are a variety of styles in Typography that can reflect different personalities.
- Designers can incorporate drawings and convert into vector graphics to create their designs.
- Designers consider both positive and negative space when designing typography.
- Letterforms can be treated as shapes to create designs.
- Designers can use typography as a visual communication as well as artistic medium.
- Lines of text can be modified to create a shape or design.
- Choice of words and design can personify an idea or message.
- Designers consider overall composition for page-spread designs.
- Publication design should maintain a sense of unity.
- Designers make information easier to communicate.
- Graphic designers maintain studio skills to prepare mock-ups for clients.

Unit Essential Questions

- Does serif, sans serif, or script typography suggest different personalities?
- Do all designs have to be created on the computer from the start?
- Is the negative space just as important as the positive space in a design?
- Can Typography design be considered an artwork?
- Can typography design personify an idea beyond its literal meaning?
- Should pages in a publication design show thought to positive and negative space?
- Do different pages in a publication design need to relate, design wise?
- Can information be designed in a way to be communicated better?
- Are studio skills still relevant today for graphic designers?

Objectives

Students will know:

- The different personalities that various Typography styles evoke, such as traditional, modern, or elegant.
- How to apply the elements and principles in Typography design.
- How to use additional type tool features in Illustrator: type area tool, type on a path tool, vertical type tool.
- How to use Image Trace in Illustrator to convert drawing into vector graphics.
- Image trace is a helpful tool that still needs to be edited and cleaned up with Pen tool.
- How to use elements and principles of design for page spread design.
- How to use elements and principles of design to create a sense of unity for their publication design.
- How to assemble a multi-page book.

Students will be able to:

- Identify different styles in Typography-serif, sans serif, and script.
- Use elements and principles to design a type.
- Use different options in Illustrator type tool.
- Use scanned hand drawings and Image Trace in Illustrator and convert into vector image.
- Use Pen tool and Direct Select tool to edit and clean up the path created by Image Trace.
- Use elements and principles to design a page spread.
- Use color, repetition, and sense of unity in their publication design.
- Is craftsmanship important in creating a book design?

Resources

Suggested Resources:

Adobe Illustrator

Assessment Suggestions:

Daily Teacher Observations

Sketchbook Sketches

Page Spread Drafts

Student self-assess with “Monitor your progress” with objectives.

Typography Rubric

Lesson Suggestions:

Fingerprint Book, or Definition Book , or

Global Issue Book

UNIT 4: *Poster Design*

Summary and Rationale	
This unit will focus on students designing an original Poster Design.	
Recommended Pacing	
3 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2b	Demonstrate awareness of ethical implications of making and distributing creative work.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
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1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.

1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
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Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Saul Bass designed classic, famous movie posters. • Designers design movie titles to reflect the theme/personality of the movie. • There are a variety of styles in Graphic Design and the one that the designer picks is based on the personality of the theme. • Movie posters can elevate to status of fine art; be collected, framed, and displayed. • Poster designs can reflect culture and society. 	

- Many movie poster designs do not show images of the actors/actresses.
- A designer needs to create a poster design that is visible and legible from a great distance.
- Poster designs can influence an audience.
- A large poster design needs high-resolution graphics or vector graphics.

Unit Essential Questions

- What makes a movie poster a collectible and/or valuable?
- Can a viewer assess the style of a movie by its movie title design?
- How do different styles of design reflect a theme?
- How do people judge when a design can be considered art?
- How can a poster design mark and reflect culture and times in society?
- Does a movie poster need to show the actor/actresses?
- Can a poster design influence an audience?
- Should a viewer be able to see a movie poster from across the street?
- Should a designer consider the final output for their designs?

Objectives

Students will know:

- Movie posters are an important means of advertising a movie.
- Posters can be used as advertisement for a variety of events such as movies, plays, operas, or sporting events, social issues etc.
- The title of a movie poster should be treated as a typographic design, such as a logo that reflects the theme/personality of the movie.
- Many poster designs are considered a fine art.
- Poster designs can influence people.
- Poster design should have a dynamic composition.
- Designers use Illustrator and Photoshop to create and edit their designs.
- Posters should be designed and created at a large scale—at least 16x20 inches.

Students will be able to:

- Create a design that advertises a movie, play, show, etc.
- Students can choose to design an event such as a movie, play, opera, or sporting event.
- Create a title design that expresses the theme/personality of the subject matter.
- Create a design that influence its audience members.
- Create a poster design that can be displayed in a vertical poster format.
- Create various sketches to plan their composition.
- Use Illustrator for the type designs and Photoshop to edit their images.
- Create a design that is clear and legible at a large scale—it doesn't look blurry.
- Tile and assemble their printouts.

Resources

Suggested Resources:

Adobe Photoshop
 Adobe Illustrator

Assessment Suggestions:

Movie Poster Research
 Movie Title Design

Daily Teacher Observations

Student self-assess with “Monitor your progress” with objectives.

Formative assessment: Peer feedback

Rough Drafts

Movie Poster Rubric

Lesson Suggestions:

Movie Poster Project

UNIT 5: *Create a Corporate Identity*

Summary and Rationale	
In this unit students will plan create, develop, and design a logo for their own company. They will design several parts, such as business cards, letterheads, brochures, and package designs.	
Recommended Pacing	
6 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2b	Demonstrate awareness of ethical implications of making and distributing creative work.
1.5.12adv.Cr2b:	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
Anchor Standard 8: Interpreting intent and meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society

Instructional Focus

Unit Enduring Understandings

- Logo designs combine typography and symbol design to visually communicate the personality of a company or product.
- Logos can affect a company image, recognition, and consumer choices.
- Companies will assess and update their logos and branding for their companies.
- Designers use color psychology in Corporate Identities to reflect the character of the company.
- Corporate Identities design and consider every single aspect and product for a company, including logos, package designs, signage, brochures, and even shopping bags.
- Unique and visually interesting package designs, shopping bags, and publication materials attract consumers.
- Designers maintain a sense of unity for all components of Corporate Identity.
- Designers respect copyright and do not copy or recreate existing designs.
- Designers use the elements and principles of design to create a successful logo.
- Designer still rely on studio skills to create mock-ups to present to companies.

Unit Essential Questions

- How do different styles of design reflect a product or company?
- Are consumers guided by logo designs in identifying a company or product?
- Can colors suggest emotions or ideas?
- Do colors influence a consumer's thoughts or decisions about a product/service?
- Should a logo or company branding be updated?
- Does every detail and aspect of a company need to relate design wise?
- Should all components of a Corporate Identity have a sense of unity?
- How does a unique design attract consumers?
- Is it permissible for a designer to recreate a logo and claim it as their original design?
- What makes a good logo design?
- Are traditional studio skills still relevant for designers?

Objectives

Students will know:

- How to design a logo appropriate for a client's needs.
- How to use the elements and principles of design to design a logo.
- All aspects of an entire corporate identity including its applications-logo, brochure, package design, etc.
- How to plan different components of a corporate identity including logo, brochure, package design, etc.
- How to create mock-ups for all components of their designs.
- That unique die-cuts on brochures, pamphlets, and package design create visual interesting designs.
- That color can reflect the spirit of a company.
- How to use color psychology.
- All aspects of a corporate identity should relate.

Students will be able to:

- Choose appropriate style of typography and create a logo that reflects the personality of the company/product.
- Use elements and principles to design a balanced, clear and successful logo.
- Identify an entire corporate identity including its applications-logo, brochure, package design, etc.
- Plan different components of a corporate identity including logo, brochure, package design, etc.
- Create mock-ups for all components of their designs.

- Incorporate die-cuts in their designs.
- Use Color Psychology to select a color for their corporate identity.
- Create a sense of unity with all aspects for their corporate identity.

Resources

Suggested Resources:

Adobe Photoshop
Adobe Illustrator
Dribbble.com and/or other designer
websites

Assessment Suggestions:

Daily Teacher Observations
Student self-assess with “Monitor your
progress” with objectives.
Formative assessment: Peer feedback
Rough Drafts
Corporate Identity Project Rubric

Lesson Suggestions:

Corporate Identity Design Project

UNIT 6: *Clipping Masks and Layer Groups in Photoshop*

Summary and Rationale	
This unit will show students how to use features in Photoshop, such as clipping masks and Layer Groups.	
Recommended Pacing	
2 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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

1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12adv.Re7b	Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Artists develop and expand a style of work. • Digital artists can be influenced by different styles of art. • Digital artists can explore different subject matter. • Choice of color can influence and evoke emotions. • Different views, angles, and cropping alter and enhance the composition for a photograph. • Digital artists can be influenced by older methods of photography, such as Polaroids, for visual interest. • Using Clipping Masks in Photoshop create a visual interest. • Layer groups in Photoshop keep various layers organized in Layers Palette. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • Can artist work in the same style and show interest and variety? • Is it possible to develop innovative ideas in art? • How does an artist explore subject matter? • Do high contrast, bright colors evoke any emotions? What kind of emotions? • Should a digital artist experiment with the views composition of their photographs? • Can a digital artist look at traditional, historical methods for inspiration? • How can an artist/designer attract a viewer’s attention? • Is it important to keep documents and interface organized? 	

Objectives

Students will know:

- Review value and color adjustments, such as levels, hue/saturation, color balance, and gradient maps.
- Review filter and image editing.
- How to choose their own original subject matter.
- How to crop and zoom in to create a good focal point and composition
- How to duplicate layers and create a Clipping Mask via layers.
- How to group layers and duplicate to create a collage.
- How to use Layer styles and drop shadows.

Students will be able to:

- Use bright, saturated colors.
- Use hue/saturation and levels.
- Use various filters and image editing.
- Choose their own original subject matter.
- Use crop tool and image sizing.
- Create a Polaroid like image using clipping masks.
- Use Layer Groups to duplicate and create a Polaroid Collage.
- Use Layer styles.

Resources

Suggested Resources:

Adobe Photoshop

Assessment Suggestions:

Daily Teacher Observations

Student self-assess with "Monitor your progress" with objectives.

Formative assessment: Peer feedback

Rough Drafts

Polaroid Project Rubric

Lesson Suggestions:

Polaroid Project

UNIT 7: 3-Dimensional Design-Beyond a 2-D Print out

Summary and Rationale	
This unit will show students how to use different materials and techniques from other art disciplines to create a visual interest in their artwork.	
Recommended Pacing	
4 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	

1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12adv.Re7b	Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12acc.Cn11a	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • A design can be created using other materials aside from the computer. • Combining various materials add visual interest to a design. • Distressed images can add visual interest to an artwork, • Texture can add visual interest to a design. • Form can add visual interest to a design. • Artists experiment with various materials and techniques to develop their style and concept. • Artists and designers often have to experiment many times to find successful techniques. • Artists and designers can follow traditional methods to find creative and innovative artwork. • Artists can create a concept for a design based on a theme. • Artists can look for personal experience, social, or historical experience for a theme. 	
Unit Essential Questions	

- Do designers have to only use computers and software for all of their designs?
- Can a variety of material add visual interest to a design?
- Should all images look sharp and polished?
- Can texture in a design invite a viewer?
- Should a designer consider all sides a design in a 3-d form?
- Does experimentation with technique lead to successful results?
- Can artists and designers look into traditional methods to be creative and innovative with their artwork?
- Should artists try and develop their own style and concept?
- Can an artist use their personal experiences, or societal and historical experiences for a theme?
- Can a theme create a sense of unity for a design?

Objectives

Students will know:

- How to use a theme as a basis for a design concept.
- How to plan the creation of a design using various materials.
- How to experiment with different techniques, materials and methods.
- How to use ink brayers to create distressed colors.
- How to use watercolors to create transparent colors in backgrounds.
- How to create and use stencils in artwork.
- How to use acetone to transfer images.
- How incorporate elements of design, such as texture.
- How to think about and plan a 3-dimensional form in a design.

Students will be able to:

- Create a design with a theme.
- Create a design using a variety of materials.
- Choose successful techniques, materials and methods.
- Use Ink brayers for color.
- Use Watercolors for background.
- Design and create a stencil.
- Create a design using texture.
- Use Acetone to transfer images.
- Design and create a 3-dimensional design.

Resources

Suggested Resources:

Adobe Photoshop
 Paint, Stencils, Mixed Media Books

Assessment Suggestions:

Daily Teacher Observations
 Student self-assess with "Monitor your progress" with objectives.
 Rough Drafts
 Mixed Media Project Rubric

Lesson Suggestions:

Mixed Media Project Book

UNIT 8: *Web Design*

Summary and Rationale	
This unit will show students how to plan design, and create a website. Students will learn how to use Adobe Dreamweaver for websites.	
Recommended Pacing	
6 weeks	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12acc.Cr2b	Demonstrate awareness of ethical implications of making and distributing creative work.
1.5.12adv.Cr2b:	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating,

	and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
Anchor Standard 8: Interpreting intent and meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors

of a society

Instructional Focus

Unit Enduring Understandings

- Art elements can be used to design a website.
- A designer needs to consider the functionality of a website as well as the design.
- A designer should consider if a website is easy to navigate.
- A designer should create a visually interesting design; as well consider organization and navigation of site.
- A designer should be creative and design the layout of the website, and not rely only on content for design.
- Behaviors such as rollovers are visually interesting, as well as interactive and guide viewer on navigation of site.
- Personality or subject matter of the site can be reflected in a design.
- Web designers use several software applications to create a website.
- Illustrator and Photoshop are used to design navigation bar, banners, and graphics.
- Dreamweaver is used to setup all of the web pages, links, and behaviors for a website.
- A Website is a collection of html (web pages) with links all contained in a root folder.
- The proper function of websites relies on organization of setup, files and content.

Unit Essential Questions

- How can designers use composition, line, and color to create a visually interesting web site?
- Should a designer make sure that all web pages load correctly and efficiently?
- Is the appearance or function of the website more important?
- Should a designer only rely on content as artistic merit?
- Are visitors to a website expected to easily navigate through the site?
- Are behaviors and rollovers essential for a website?
- How does a designer use color and typography to reflect a personality?
- Do different software programs have different applications?
- Can web pages exist isolated outside of a website?
- How are print materials and websites different as a final design product?
- Is it important for a web designer to organize and maintain their files?

Objectives

Students will know:

- How to design a website layout.
- The function of all website elements.
- How to plan a website.
- That banners, buttons and their navigation bars should be designed including visual elements.
- How to design and prepare rollover graphics.
- That all files should be saved as "Web Ready" files.
- How to create a root folder and define a website.
- Software such as Dreamweaver is used to create and assemble a website.

Students will be able to:

- Create thumbnails for their website layout and design.
- Follow teacher demonstration on Adobe Dreamweaver.
- Plan a sitemap with web pages for their website.
- Use Adobe Illustrator and Photoshop to create their banners, buttons, navigation bars, and rollovers.
- Save all of their files properly as JPGs, Gifs, and html file formats.
- Properly setup a root folder and save all website files in the root folder.

- Create their website in Dreamweaver.

Resources

Suggested Resources:

Adobe Photoshop

Adobe Illustrator

Adobe Dreamweaver

Assessment Suggestions:

Daily Teacher Observations

Student self-assess with “Monitor your progress” with objectives.

Personal Website Project Rubric

Lesson Suggestions:

Personal Website Project

UNIT 9: Portfolio Website and Presentation

Summary and Rationale	
This unit will show students how to create a portfolio using their artwork.	
Recommended Pacing	
2 weeks	
State Standards	
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art
Anchor Standard 6: Conveying Meaning Through Art	
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
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.

Instructional Focus

Unit Enduring Understandings

- Artists and designers prepare and matte their artwork for exhibitions and portfolios.
- There are a variety of formats for portfolios.
- Designers currently choose to exhibit their work in an online platform.
- Designers can personally design their websites to further express their personal artwork and views.
- Artists and designers maintain an up to date portfolio with current work.
- Artists and designers should be carefully selective in choosing and presenting their best work.
- Designers and artists use portfolios as an entrance evaluation for a school or job.
- A portfolio and its content are a reflection of the artist/designer.
- Artists and designers display their work in exhibits.

Unit Essential Questions

- Does presentation make a difference in a design?
- Which format for a portfolio is better?
- How do most designers exhibit their artwork in today's society?
- Does the design of the website itself, also express the designer?
- Does the work in a portfolio need to be current to be a valid reflection of the designer?
- Should artists/designers choose all or any of their work?
- How does a school or employer evaluate a possible candidate?
- How does a portfolio reflect the designer?
- Why does an artist/designer share their work with the public?

Objectives

Students will know:

- How to properly matte their work.
- How to set up their work to be photographed.
- That there are different kinds of portfolio formats-electronic, website, traditional.
- How to maintain and choose the work included in their portfolio.
- How to prepare and design a portfolio.
- How to prepare their work for display.
- How to design a portfolio website.
- How to setup a portfolio website.

Students will be able to:

- Matte their work.
- Use a digital camera to photograph their work.
- Identify different kinds of portfolios.
- Choose their work for their portfolio.
- Design all the design elements for a portfolio website.
- Design and prepare their portfolio in Dreamweaver.
- Prepare their work to be included in an exhibit.

Resources

Suggested Resources:

Adobe Photoshop
Adobe Illustrator

Adobe Dreamweaver

Assessment Suggestions:

Daily Teacher Observations

Student self-assess with “Monitor your progress” with objectives.

Portfolio Website Project Rubric

Lesson Suggestions:

Portfolio Website Project

Art show exhibit