

Pembroke Public Schools - Visual & Performing Arts Department

Digital Art I - Course # ART570 UBD Unit Plans

Course Overarching Essential Questions:

- How can I learn to be an artist/designer?
- How does an artist/designer see?
- How do artists develop ideas?
- How can play and experimentation inform my process?
- How do I become an effective visual communicator?
- What is the importance of design in our society/what role does it play in my life?
- What is the relationship between a computer generated artwork and the process of creating it?
- How do images influence our ideas and worldviews?
- What are some contemporary trends or issues that influence the media and design world today?
- How does creating arts enrich the lives of others?
- Why does presentation affect the way a viewer experiences and even understands a work of art?

| SUBJECT: DIGITAL ARTS | | COURSE: DIGITAL ART I | | GRADE LEVEL(S): 9-12 | |
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| UNIT / THEME/GENRE : I.INTRO TO DIGITAL ART | | TIME REQUIRED: 2-3 DAYS | | LATEST REVISION: | |
| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): CONNECTION TO STUDENTS' PREVIOUS EXPERIENCES ONLY | | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK | |
| <p>Who is an artist/designer and what skills do they possess?</p> <p>How are ideas developed within the context of design and communication?</p> | <p>How artists develop ideas from issue or idea to final product.</p> <p>That talent is not only based on innate ability but also practice.</p> <p>Many media exist within the art and design worlds.</p> | <p>The artistic and design process is not a straight line but instead a continual evaluation of ideas, trajectory, needs and analysis of outcome.</p> <p>Skill is built with practice, discovery and creative thought.</p> | <p>Recognize imagery related to the media arts and define its specific category.</p> <p>Offer ideas on how media artworks support one another and share common themes across platforms.</p> <p>Identify how art and media are valued by society.</p> | <p>(P.MA.11)</p> <p>(P.MA.8)</p> <p>(P.MA.7)</p> | |

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| <p>How does the media impact the way we view society?</p> <p>What are some contemporary trends or issues that influence the media and design world today?</p> <p>How does creating works of art and design enrich our lives and the lives of others?</p> | <p>A variety of software is used to create the design works students see today in the media.</p> <p>Media arts includes content from other disciplines.</p> <p>The purchase of goods and services is in itself a system of evaluation for the quality of a design or work of art.</p> <p>Digital citizenship requires respect for guidelines on the internet, digital imagery and email safety for minors and for general purpose. What guidelines are required vs. recommended.</p> | <p>There is such a vast array of media to be explored in the world of media arts include video, audio, AR/VR (XR), photography, digital painting, animation, graphic design, web design, UX, 3D Modeling and many more.</p> <p><i>Copyright law pertains to all the imagery they produce and source and includes all creative commons and attribution licenses.</i></p> <p>Symbolism and meaning support the imagery they see across all media.</p> <p style="text-align: center;">COMMON MISUNDERSTANDINGS</p> <p>Students have no choice in what the media produces and the content that is delivered to them.</p> <p>Art & Design are one in the same. Art is only made for one purpose, to express.</p> <p>If I can't draw, I must not be an artist.</p> | <p>Analyze works and identify software and themes connected to students' lives.</p> <p>Identify and label Copyright laws across works students will create in class including digital imagery, infographics, artist statements and printed works.</p> <p>Share specific tasks and guidelines that students follow to show strong Digital Citizenship</p> | |
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CEPA(S) (Curriculum Embedded Performance Assessments): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: New media video, Adobe Introduction, dialogue and class discussion

Summative: Partner and individual student feedback through google classroom.

RESOURCES: [ONLINE DIGITAL ART RESOURCE & VIDEO](#), [VIDEO RESOURCE](#), GOOGLE SLIDES PRESENTATION

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write
art, design, painting, drawing, business, show

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
Copyright, corporate, commercial, production, publication

Tier 3 (history-social studies specific vocabulary): Abolitionist
agency, analyze, visual metaphor,

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Students will be shown a series of clips that offer an insight into the world of design. How design and art impact students' lives will be reviewed. Discussion will follow with guiding questions.
2. Students will review copyright law, how to organize and label their works appropriately and what to avoid as they begin their creations.

Reflections on lessons as implemented:

Resources need updating every 3 years.

- How do artists develop ideas?
- How can play and experimentation inform my process?
- How do I become an effective visual communicator?

UNIT / THEME/GENRE : 2. PERSONAL COLLAGE

TIME REQUIRED: 1.5 WEEKS

LATEST REVISION:

INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): IMAGE ANALYSIS, MEDIA IMPACT.

Techniques in Canva and online sites, overview of compositional rules, image sourcing techniques, copyright vs. plagiarism.

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| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
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| <p>What is a self-portrait and how do artists communicate ideas about themselves?</p> <p>How can play and experimentation inform an artists' process?</p> <p>What is the connection between the development of an artwork and the tools used to create it?</p> <p>How can historical and contemporary self-portraits inform works of other artists?</p> <p>What is the relationship between the media and our self-image?</p> | <p>How to develop a work of art that communicates specific ideas about themselves from start to finish.</p> <p>How artists portray themselves through imagery and symbolism.</p> <p>What a collage and photomontage are and the differences between the two.</p> <p>How to navigate the canva platform and image manipulation basics.</p> <p>How images are interpreted and understood for both compositional and symbolic value.</p> <p>How to represent themselves using a variety of different image formats.</p> | <p>Self-awareness can be achieved through the creation of personal imagery.</p> <p>Images have to be manipulated using different methods based on desired result.</p> <p>Self-portraiture differs across culture and media making it a unique form of art that communicates both the values of a person and group of peoples by its nature.</p> <p>An Artists and designers' self-portrait can also be their brand and identity</p> <p>Artists' revise and refine works to communicate their ideas clearly and cohesively.</p> <p>Self-Portraiture is created in a variety of media and each has its own unique function.</p> <p style="text-align: center;">COMMON MISUNDERSTANDINGS</p> | <p>Identify the components of the self-portrait works of <i>Eura Holmes</i> in her paper collages and be able to interpret her message and meaning. Hear her speak on her works here.</p> <p>Consistently apply research to support development of artistic ideas.</p> <p>Manipulate a range of image formats across software platforms.</p> <p>Analyze the works of artists comparing style, media, process and message.</p> <p>Describe what has influenced changes in your own artistic style, and preferences in media arts.</p> <p>Explain the relationship between media artworks and commercialization or propaganda.</p> <p>Refine and complete an existing work to reflect a specific style or genre.</p> | <p>(F.MA.11) (F.MA.10) (P.MA.11) (P.MA.7)</p> <p>Visual Arts (P.V.2) (P.V.1) (P.V.3)</p> |
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| | | <p>Images cannot be directly pasted into Canva.</p> <p>High resolution must be set for all Canva works before creating and exporting.</p> <p>Copyright laws need to be considered when including imagery.</p> | | |
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CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Canva self-portrait handout, digital demonstrations, online tutorials, artists' self-portrait powerpoint.

Summative: Self-Portrait Collage, Self-Portrait Collage Rubric

RESOURCES: CANVA ONLINE PLATFORM, GUGGENHEIM MUSEUM, ART 21 VIDEO COLLECTION, [EUKA HOLMES](#) - MFA - PAPER STORIES/LAYERED DREAMS, [EUKA HOLMES SPEECH](#).

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write
paste, copy, move, me, you, draw, paint, layer

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
duplicate, scale, transform, rotate,

Tier 3 (history-social studies specific vocabulary): Abolitionist

Self-portrait, figure-ground, pattern, align, composition, color palette

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Review ideas behind self-portrait collage works. List ideas for self.
2. Get feedback on ideas/ discuss with your partner. Follow canva tutorial steps and begin to place layers in space.
3. Source imagery and continue to develop work.
4. Analyze and continue to refine works - compare to other artworks.
5. Finalize and submit works. Submit rubric and share out.

Reflections on lessons as implemented:

Review of images and pixel content is important for growth. Peer review is recommended.

- How does an artist/designer see?
- How do artists develop ideas?
- What is the relationship between a computer generated artwork and the process of creating it?

- How do images influence our ideas and worldviews?
- Why does presentation affect the way a viewer experiences and even understands a work of art?

| UNIT / THEME/GENRE : 3. NOTAN | | TIME REQUIRED: 2 WEEKS | | |
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| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): | | | | |
| <ul style="list-style-type: none"> • Knowledge of Photoshop home panels and menu sets. • Basic understanding of elements and principles of art and design. • Copyright law, raster vs. bitmap. | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
| <p>What is Notan?</p> <p>How do cultural views shape the way we view the idea of black and white?</p> <p>How do we create a well balanced design?</p> <p>How does Craftsmanship/Technique affect the way our work is viewed?</p> <p>What role does symmetry play in the development of composition?</p> | <p>The concept of Notan and how it relates to creating a balanced work of art.</p> <p>How to use different compositional structures to create a balanced work of art emphasizing contrast and shape.</p> <p>How to use digital tools to manipulate shapes within Adobe Photoshop CC.</p> | <p>Artists develop ideas from a variety of different resources including their cultural background and historical references.</p> <p>Japanese culture supports yin & yang as one entity showcase one view of the idea of balance.</p> <p>Shapes can be created and manipulated using different selection tools.</p> <p>Space, scale and symmetry are key factors that can determine the balance, quality and completion of an artwork.</p> <p>Feedback is necessary for growth.</p> | <p>Apply knowledge of positive and negative space by using shapes to create a balanced image.</p> <p>Refine an artistic work by making changes to specific elements, such as shape, scale, or position.</p> <p>Research artworks and ideas to inform student works and decision making process.</p> <p>Formally present a piece of artwork (i.e., personally speak about the artwork, as opposed to just having the work displayed) that makes connections to other disciplines.</p> <p>Create a digital work that conveys students' technical grasp of digital tools in development of artistic production.</p> | <p>(F.MA.1) (F.MA.2) (F.MA.3) (P.MA.4) (P.MA.7) (F.MA.11)</p> <p>Visual Art (P.V.3)</p> |
| | | COMMON MISUNDERSTANDINGS | | |

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| | | <p>White shapes can be reflected anywhere along the axis of reflection, spacing doesn't matter.</p> <p>Selection tools can be used interchangeably.</p> <p>White edges surrounding objects are not editable.</p> | | |

CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Overview of Photoshop, Overview of Image Sourcing, Photoshop Tools & Shortcuts Handout

- Notan Powerpoint
- Notan Inspiration Presentation

Summative: Notan Rubric & Reflection, Final work(s) submitted.

RESOURCES: ARTS CONNECTED INC., <http://www.artcafe.net/ah/Notan/>, Sharon Himes Overview, Kara Walker Murals.

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write

Cut, paste, flip, move, even, overall, art, balance, white, black

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish

Visual balance, axis of symmetry, contrast, scale.

Tier 3 (history-social studies specific vocabulary): Abolitionist

Positive and negative space, geometric vs. organic, dynamic composition.

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Overview of Notan concept, artists and examples. Students will research artist and ideas for theme.
2. Students continue researching artists and ideas for theme and begin sketching out their designs. Students are led through demo example.
3. Artists shown with more examples. Students begin to create.
4. Students create for next 2 lessons with critiques in process.
5. Students get feedback from teacher and peer and continue to develop designs after informal intro critique.
6. Printed works are in process, students self-evaluate and share.

Reflections on lessons as implemented:

Missing understandings have been recorded above so as to be avoided in the future.

- How can play and experimentation inform my process?
- How do I become an effective visual communicator?

| UNIT / THEME/GENRE : 4. ANIMAL LINE /TOOLS | | TIME REQUIRED: 1.5 WEEKS | LATEST REVISION: | |
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| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): NEGATIVE SPACE, GEOMETRIC VS. ORGANIC SHAPES, ADOBE PHOTOSHOP OVERVIEW AND WORKSHEET OF MENUS SELECTS, OVERVIEW OF ELEMENTS AND PRINCIPLES OF ART & DESIGN. | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
| <p>How is play and experimentation an essential part of the artistic process?</p> <p>How do designers use line to communicate form?</p> <p>How do artists integrate new media to advance the opportunities presented in their works?</p> <p>If you could pick an animal to describe your personality, what would it be and why?</p> <p>How do artists customize works to</p> | <p>How to develop their own patterns through the use of lines.</p> <p>How to navigate the iPad and Wacom tablet devices.</p> <p>How to consider the Elements and Principles of Unity, Emphasis, Movement as they create patterns to use in their works.</p> <p>How to create a hybrid creature.</p> <p>Why it is important to revise imagery to avoid direct appropriation.</p> | <p>Artists use a variety of techniques to showcase their unique perspectives and styles.</p> <p>Tools used in new media have advantages beyond what manual tools can derive.</p> <p>The process of designing a unique pattern mimics the process of creating original works of art.</p> <p>Studying cultural artists and artworks allows us to grow our visual vocabulary and cultural understanding.</p> | <p>Create an animal/creature that represents who they are emotionally and symbolically paying attention not only to the animal but also to the environment.</p> <p>Identify the different kinds of lines and the ways lines can vary in appearance.</p> <p>Demonstrate how lines are used to change values.</p> <p>Analyze the expressive qualities or meanings of different lines in works of art.</p> <p>Combine patterns to communicate new ideas and use line to show space.</p> | <p>(P.MA.10) (P.MA.4) (F.MA.61) (F.V.3)</p> <p>Visual Arts (P.V.2) (P.V.4) (P.V.9)</p> |
| | | COMMON MISUNDERSTANDINGS | | |

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| support specific genres and social issues? | | All lines create patterns. Being creative is innate. Color choices are not important. | | |
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CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Sketches, tutorial examples, texture studies, color palettes

Summative: Final Creature, Rubric and Reflection.

RESOURCES: *ArtTalk* Concept Map 4 (Line), Wacom Line Worksheet, Student Examples, Adobe Capture, Google Images, cultural artworks and patterns, Patterns in Material Folk Culture by Henry Glassie. Aubrey Beardsley - Art Nouveau Works.

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write
line, pattern, shape, style, detail.

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
Contrast, area, proportion.

Tier 3 (history-social studies specific vocabulary): Abolitionist
Value pattern, organic, geometric, focal point, color theory, emphasis, movement, hybridity, appropriation.

Lesson Plan List (numbered list with a brief description of each lesson)

1. Students will learn how to navigate the wacom tablets and experiment with line works. They will then view works from a variety of backgrounds and artistic styles.
2. Students will use the visuals and ideas from artists' studied to design their own 5 demo patterns. Peer critique will review newly learned tools and objectives.
3. Students will define new patterns for themselves to create their unique creatures. Students will also develop questions for critique through guided discussion.
4. Students will share the goals with their works and new discoveries through first critique and Q&A.

Reflections on lessons as implemented:

- What is the relationship between a computer generated artwork and the process of creating it?
- How do images influence our ideas and worldviews?
- How does creating arts enrich the lives of others?
- How does the work of the past influence the work we see today?

UNIT / THEME/GENRE : 5. POP- ART

TIME REQUIRED: 2 WEEKS

LATEST REVISION:

INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): INTRODUCTION TO THE POP-ART MOVEMENT, PREVIOUS CONNECTIONS INCLUDE OVERVIEW OF PHOTOSHOP, GRAPHIC DESIGN INFLUENCES IN MEDIA AND COLOR THEORY.

| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
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| <p>How do images in the media influence our ideas and values?</p> <p>How did the post war and industrial revolution spur a new type of art?</p> <p>How does showcasing artwork enrich the lives of others?</p> <p>How do artists convey their ideas through choice in media and symbolism?</p> <p>How does color influence the way we interpret a work of art?</p> | <p>The history of the Pop Art movement and how the art was a reflection of the time period.</p> <p>How color theory and innovation are central to the Pop Art Movement.</p> <p>The variety of tools that they can use to replicate the style and mood of Pop Art.</p> <p>About the variety of inner city artists who were influential in this movement and how their backgrounds shaped the works.</p> | <p>The elements and principles of design are essential to understanding how art developed and how to communicate their ideas effectively.</p> <p>Pop Art was an art movement that countered classical art in a post-war era based on popular culture, loud and easily reproducible items and visuals that captured people’s attention.</p> <p>There was a select group of artists, musicians and growing industries that categorized this art movement such as Madonna, Keith Haring, Andy Warhol, Richard Hamilton, Jim Dine, Jasper Johns, Roy Lichtenstein, Jean- Michel Basquiat and others.</p> | <p>The Elements and Principles of Design and rules of successful composition in the creation of original artwork.</p> <p>Discuss how the post-war era and industry influenced the styles of artwork created at the time.</p> <p>Share a color palette of choice that connects with the aesthetics of the Pop Art Movement.</p> <p>Demonstrate their understanding of color theory.</p> <p>Show their ability to use specific Photoshop tools such as the filter tool, color adjustment, selection and paint tools.</p> <p>Demonstrate how to use Photoshop Layers.</p> <p>Discuss presentation and display of artwork.</p> | <p>(P.MA.4)</p> <p>(P.MA.5)</p> <p>(P.MA.6)</p> <p>(P.MA.7)</p> <p>(P.MA.11)</p> <p>(P.MA.3)</p> |
| | | COMMON MISUNDERSTANDINGS | | |

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| | | <p>Pop Art is not really art.</p> <p>Andy Warhol made his own original work.</p> <p>Layering in any order will result in the same outcome.</p> | | |
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CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Creative Worksheets, One on One Critiques and Discussions, Elements and Principles of Design Quiz
Color Wheel Quiz

Summative: Rubric & Reflection, Presentation and Critique, Artwork

RESOURCES: THE ART TEACHER'S BOOK OF LISTS BY HELEN D. HUME, ELEMENTS & PRINCIPLES WORKSHEETS

ANDY WARHOL - [HTTP://WWW.ARTELINO.COM/ARTICLES/ANDY_WARHOL.ASP](http://www.artelino.com/articles/andy_warhol.asp)

DIGITAL COLOR WHEEL, COOLORS.CO. GOOGLE IMAGE GALLERY, GOOGLE ARTS & CULTURE.

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write

Layer, order, merge, color, popular, sensational

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish

Vibrant

Tier 3 (history-social studies specific vocabulary): Abolitionist

Pop - Art, composition, color theory, benday dots, chroma, hue, composite, blend mode, contrast, value

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Students review color theory through handouts and open note quizzes and review how this topic relates to Pop Art specifically. Students pair and share.
2. Understanding of Pop Art Movement through video and research of important figures done in groups. After discussion, students take quiz and choose color palettes to work with.
3. Demonstration of Pop Art process and students take notes. Review notes in the classroom and begin to create original works.
4. Students continue to refine palettes to focus on imagery and meaning. Students make note of their ideas behind their decision making process and share works with the class. Reflection and Rubric are completed.

Reflections on lessons as implemented:

- How do artists develop ideas?
- How can play and experimentation inform my process?
- How do I become an effective visual communicator?
- What is the connection between a 2D image and the computer process of creating it?

| UNIT / THEME/GENRE : 6. TYPOGRAPHY LOGOS TIME REQUIRED: 2.5 WEEK LATEST REVISION: | | | | |
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| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): ELEMENTS AND PRINCIPLES OF DESIGN UNIT, ANIMAL/LINE UNIT, UNDERSTANDING DESIGN UNIT Introduction to the history of Typography and key players in design. | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
| <p>What is the study of typography?</p> <p>Where did typography come from?</p> <p>Why are detail and technique important for a visual narrative?</p> <p>Can a specific visual narrative be understood in any culture? Do you think its meaning may change or vary between cultures? Can you give an example?</p> <p>Do you think a story can be told only using images?</p> | <p>How to use the tools and techniques needed to successfully use Adobe Illustrator for typography design.</p> <p>How to create a visual narrative through the art of typography design..</p> <p>The history of typography and lettering.</p> <p>About the works of important graphic designers in history and their hallmark contributions to the field.</p> <p>About the terminology used in typography, the different types of design elements used and how they can combine elements and</p> | <p>Typography is a key ingredient to communication design.</p> <p>Expressing ideas in detail with clarity of imagery helps the designer to communicate more effectively.</p> <p>Design is universal supporting equity, diversity and inclusion.</p> <p>The visual language of today stems from typography developed throughout history.</p> <p>Typography Design is a valid career path explored by many well known artists.</p> <p>There are a variety of selection and manipulation tools that support the work of Typography designers.</p> | <p>Create 3 typographic logos that represent some part of themselves and their goals as designers.</p> <p>Create a decal that showcases the strategies they have learned through the logo making process and effective use of negative and positive space.</p> <p>Discuss the stylistic choices and communication strategies of designers throughout history and the stylistic choices and techniques used.</p> <p>Know how to apply typographic narrative to strengthen their designs.</p> <p>Use symbolism and visual metaphor in their works to help communicate their ideas.</p> | <p>(P.MA.1)</p> <p>(P.MA.2)</p> <p>(P.MA.3)</p> <p>(P.MA.4)</p> <p>(P.MA.5)</p> <p>(P.MA.6)</p> <p>(P.MA.7)</p> <p>(P.MA.9)</p> <p>(P.MA.10)</p> <p>(P.MA.11)</p> |

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| What are some examples of ways people use images to communicate their ideas? | imagery to create their own unique works. | COMMON MISUNDERSTANDINGS | | |
| | | <p>All text communicates the same ideas.</p> <p>Adding many colors makes a logo stronger.</p> <p>There is no need to apply effort, the first idea is always the best.</p> | | |

CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: In process works, Information discussion and questions, student notes and open responses.

Summative: Final works, Final Decal, Rubric & Peer Reflection

RESOURCES: ADOBE.COM, HISTORY OF TYPOGRAPHY, *TYPOGRAPHY AND LANGUAGE IN EVERYDAY LIFE: PRESCRIPTIONS AND PRACTICES*. SUE, WALKER, LONDON, NEW YORK: ROUTLEDGE. **TYPOGRAPHY WORKSHEETS**, THINKING WITH TYPE, ELLEN LUPTON, 2004. PIXABAY.COM, PIXELTYPE.COM

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write
lettering, spacing, mood, style, curve, smooth, texture

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
Contrast, pattern, illusion, warp, freeform, subheading, alignment

Tier 3 (history-social studies specific vocabulary): Abolitionist

Typography, achromatic, kerning, tracking, serif, gradient, movement, pixel, symbolism, visual metaphor

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Students respond to video and discuss their views on Typography and how it relates to their lives. Students research artists in groups to learn more about the history of Typography and share-out with the class.
2. Students study the factors that are present in typography and design their own names choosing specific elements to focus on including mood and emotional qualities.
3. Students study design categories and components of letters. They look to customize their own font from demonstrations given. Students develop multiple ideas to pull from. Students work on 3 final works.
4. Students continue to develop works with peer feedback. More demonstrations are given on specific tools.
5. Students submit works and learn about decal creation. Students sketch designs for their own personal logos and begin creating these using typography tools.
6. Students research additional decals. They work on decal designs. Peer critique allows students to refine before submitting. Students troubleshoot decals and complete final revisions as needed.
7. Students submit final decal, reflection, rubric and process imagery following critique.

Reflections on lessons as implemented:

Students enjoyed developing ideas independently with their own imagery and inclusion of choice.

- How does an artist/designer see?
- How do I become an effective visual communicator?
- What is the relationship between a computer generated artwork and the process of creating it?
- How do images influence our ideas and worldviews?
- Why does presentation affect the way a viewer experiences and even understands a work of art?

| UNIT / THEME/GENRE : 7. ATMOSPHERIC PERSPECTIVE TIME REQUIRED: 2 WEEKS LATEST REVISION: | | | | |
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| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): INTRO UNIT ON COLOR THEORY, UNIT ON COMPOSITION. | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
| <p>How do artists select appropriate colors based on chosen art themes?</p> <p>What is the relationship between color and perspective?</p> <p>How is mood influenced by color?</p> <p>How can you use basic tools to achieve complex results?</p> <p>How does the way a work is presented affect the way a viewer understands</p> | <p>How to layer imagery to build their unique landscapes.</p> <p>How to select specific colors to depict a mood of choice.</p> <p>How to organize their works for the most effective workflow and to meet perspective requirements.</p> <p>How to search for and select imagery to best align to project goals.</p> <p>About artists who work with perspective and color theory and some of the questions they consider within their process.</p> | <p>Color organization and consecutive values or specific color range is required for clarity of aerial perspective.</p> <p>Both illustrators and painting use similar principles of design and compositional rules to create works of art.</p> <p>Process and correct layering are essential to the success of digital artworks.</p> <p>A simplified color scheme can showcase the brilliance or vastness of a landscape.</p> | <p>Create a unique Atmospheric Landscape that follows rules of correct perspective, color theory and composition.</p> <p>Identify and discuss contemporary artists on the Adobe site and historical works such as Leonardo Da Vinci's Mona Lisa which use similar techniques in their works.</p> <p>Utilize the selection and drawing tools in Illustrator to create their multi-layered works.</p> <p>Organize their works effectively to produce a well crafted final work.</p> | <p>(P.MA.1)</p> <p>(P.MA.2)</p> <p>(P.MA.3)</p> <p>(P.MA.4)</p> <p>(P.MA.7)</p> <p>(P.MA.9)</p> |

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| and experiences the work? | | COMMON MISUNDERSTANDINGS | | |
| | | <p>Color palettes can be any range of colors expressing any mood.</p> <p>Background polaroid can be any size image.</p> <p>Layer order isn't important.</p> | | |

CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Selection of imagery for landscape, student demonstration of layering, discussion, Color theory quiz, peer critique.

Summative: Final Works, Reflection, Rubric, Critique.

RESOURCES: ATMOSPHERIC PERSPECTIVE PRESENTATION, COLOR.ADOBE.COM, PIXABAY AND GOOGLE IMAGES (STUDENTS' IMAGES), [PHOTO LINE WORK WITH STEPS](#), ADOBE PHOTOSHOP AND ILLUSTRATOR, WORKS FROM AARON DOUGLAS, MICHAEL GERMAINE DOUGHTY, SANFORD GREENE

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write
cut, paste, layer

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
balance, lock, organize

Tier 3 (history-social studies specific vocabulary): Abolitionist

Atmospheric Perspective, selection tools, digital pencil/pen tools, value, tint, shade, composition

Lesson Plan List (*numbered list with a brief description of each lesson*)

1. Students learn how to use the pencil/pen tools from previous lessons and review key terms and tools specifics.
2. Students view Atmospheric Perspective Presentation, ask questions and discuss key points regarding layering and color palette choices. Students view additional demo on layering.
3. Research of different image options and ideas leads students to select imagery of their choosing. Students download polaroid image and begin to draw out their compositions layer by layer until all areas of composition are met.
4. Additional layering is done to strengthen composition with peer informal critique throughout.
5. Final adjustments are made to crop works. Works are saved with specific file formats and submitted with rubric and reflection based on process.

Reflections on lessons as implemented:

Choice based composition is preferable for most students.
Landscape views are easier to work with.

- How can play and experimentation inform my process?
- What is the importance of design in our society/what role does it play in my life?
- What is the relationship between a computer generated artwork and the process of creating it?
- How do images influence our ideas and worldviews?
- What are some contemporary trends or issues that influence the media and design world today?

| UNIT / THEME/GENRE : 8. 3D PRINTING | | TIME REQUIRED: 1.5 WEEKS | LATEST REVISION: | |
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| INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): INTRO TO ELEMENTS & PRINCIPLES OF DESIGN, NEGATIVE SPACE UNIT, INTRODUCTION TO 3D PRINTING. | | | | |
| ESSENTIAL QUESTION | KNOWLEDGE <i>Students will know:</i> | UNDERSTANDING <i>Students will understand that:</i> | TRANSFER SKILLS <i>Students will be able to independently apply:</i> | 2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK |
| <p>How do designers use specific media and 3D printing methods to have an impact on the world at large?</p> <p>What is the process of creating a 3D model?</p> <p>How do the ideas of artists translate from two dimensions to three dimensions?</p> <p>How is the relationship between creating a 3D model and the process of printing it?</p> | <p>How to design a 3D object.</p> <p>How to save and export a 3D object to be printed on a 3D printer.</p> <p>The different file formats for creating in the 3D workspace.</p> <p>How to customize and process prints.</p> <p>How to use the Design Thinking process to generate their ideas for their designs.</p> <p>How to navigate the 3D Design Software.</p> | <p>The design process is the same whether you are designing in 2D or 3D software.</p> <p>Multiple iterations may be needed to achieve desired results.</p> <p>User testing is part of our design process.</p> <p>The process of making 3D works can be just as creative and rewarding as making 2D works.</p> <p>The safety practices that we will exercise when operating equipment.</p> | <p>Sketch, build, visualize in 2D & 3D, model, download, print and refine their 3D prints.</p> <p>Share information on the process of 3D printing including software and tools needed as well as 3D printing design processes.</p> <p>Give peer feedback on digital models both on the computer and in 3D form.</p> <p>Generate ideas for 3D works based on works of studied designers, personally meaningful ideas and 3D printing guidelines.</p> <p>Discuss the relationship between 3D printing and environmental conservation.</p> | <p>(P.MA.1)</p> <p>(P.MA.2)</p> <p>(P.MA.3)</p> <p>(P.MA.4)</p> <p>(P.MA.6)</p> <p>(P.MA.7)</p> <p>(P.MA.9)</p> |
| | | COMMON MISUNDERSTANDINGS | | |

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| <p>How does public design differ from personal design?</p> <p>How do designers convey their ideas through a work of art?</p> <p>What is the role of media in terms of what artists choose to create?</p> <p>What responsibilities come with the freedom to create?</p> | <p>Effective practices in Digital Citizenship while navigating unfamiliar design platforms.</p> <p>A brief history on 3D Printing and the overview of the filaments we will be using.</p> | <p>All 3D models can be printed as viewed on screen.</p> <p>No cleanup is needed when processing a print.</p> <p>Creative commons licenses do not apply to prints.</p> <p>Prints found online will print free of flaws.</p> | | |
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CEPA(S) (Curriculum Embedded Performance Assessments): Include information from assessment evidence and list/name any rubric or toolkit used
 Formative: Sketches, 3D generated models, peer/teacher/student feedback, activators, 3D Printing worksheet, prototypes
 Summative: Rubric and Reflection, Final 3D Model, critique.

RESOURCES: DREMEL.COM, GOOGLE IMAGES, TINKERCAD, [HTTPS://EN.WIKIPEDIA.ORG/WIKI/3D_PRINTING](https://en.wikipedia.org/wiki/3D_printing),
 THE 3D PRINTING HANDBOOK: TECHNOLOGIES, DESIGN AND APPLICATIONS, REDWOOD, BEN, FILEMON SCHÖFFER, BRIAN GARRET, 2017.

VOCABULARY BY TIER: (CCSS AND WIDA)
 Tier 1 (general vocabulary that is used in daily life)-ex: create, write
 Rotate, paste, copy, layering, move, shape, texture, rearrange
 Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish
 Revolve, place, form, unite, magnify, download, duplicate, convert, analyze, define.
 Tier 3 (history-social studies specific vocabulary): Abolitionist
 Elements of Art & Design, Negative /Positive Space, filament, 3D Printer, nozzle, print bed

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| <p>Lesson Plan List (<i>numbered list with a brief description of each lesson</i>)</p> <ol style="list-style-type: none"> Students view artists and designers who work in 3D printing methods in contemporary society and then review the design thinking process before sketching out ideas. Group work on history and overview of design and possibilities. Sketches are created and are then translated to 3d models. Students discover how to use the 3d printing software and demonstrate their abilities. Students design their own unique models once demonstration models are complete, demonstration on a 3D printer done in small groups. Students print works and complete rubrics, revisions are addressed. Final revisions and class critique. | <p>Reflections on lessons as implemented:</p> |
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- How do I become an effective visual communicator?
- What is the importance of design in our society/what role does it play in my life?
- What is the relationship between a computer generated artwork and the process of creating it?
- How do images influence our ideas and worldviews?
- What are some contemporary trends or issues that influence the media and design world today?
- Why does presentation affect the way a viewer experiences and even understands a work of art?

| <p>UNIT / THEME/GENRE : 9. SOCIAL IMPACT PROJECT / DIGITAL PAINTING TIME REQUIRED: 2.5 WEEK LATEST REVISION:</p> | | | | |
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| <p>INTRODUCTION / CONNECTIONS TO PREVIOUS UNIT(S): ELEMENTS & PRINCIPLES OF DESIGN UNIT, ANIMAL LINE UNIT</p> | | | | |
| <p>ESSENTIAL QUESTION</p> | <p>KNOWLEDGE <i>Students will know:</i></p> | <p>UNDERSTANDING <i>Students will understand that:</i></p> | <p>TRANSFER SKILLS <i>Students will be able to independently apply:</i></p> | <p>2019 MA STATE MEDIA ARTS CURRICULUM FRAMEWORK</p> |
| <p>How do artists communicate their ideas effectively?</p> <p>How do artists use their skills for social justice?</p> <p>What are some examples of ways people use images to</p> | <p>How to navigate the creation of a visual message on a major social issue of importance.</p> <p>How to translate ideas to support clearly understood imagery and graphics.</p> <p>How to translate their sketches to digital imagery using a variety of</p> | <p>Artists can make a difference in the lives of others by supporting those causes they feel passionate about through the clear imagery.</p> <p>Stylistic choices help artists establish their identities.</p> <p>Unique points of view help to clarify their message and meaning.</p> | <p>Research, develop, refine and present a final digital painting on a specific topic relating to a greater social issue.</p> <p>Critique their work and the work of their peers to support best digital arts practices including evaluating image resources, sharing interpretations and analyzing composition.</p> | <p>(P.MA.1) (P.MA.2) (P.MA.3) (P.MA.4) (P.MA.5) (P.MA.6) (P.MA.7) (P.MA.9) (P.MA.11)</p> |

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| <p>communicate narratives, body language or emotions?</p> <p>Can a specific visual narrative be understood in any culture? Do you think its meaning may change or vary between cultures? Can you give an example?</p> | <p>mark making, brushes and stylistic tools.</p> <p>How to give feedback on the theme and techniques developed during this project and conduct themselves in a formal critique.</p> <p>About a variety of social justice artists from different backgrounds who work with narratives through a variety of media.</p> | <p>When responding to a prompt, artists must fully understand the question that is being asked and select specific imagery to match their responding ideas.</p> <p>There are many different ways to showcase the same ideas with illustration and that illustration styles vary greatly.</p> <p>Copyright licenses need to be followed even when translating works to different media.</p> <p>How to revise works to avoid cultural appropriation.</p> <p style="text-align: center;">COMMON MISUNDERSTANDINGS</p> <p>Layers do not need to be considered because the end result will be combined.</p> <p>Research is not needed to create realistic or abstract imagery.</p> | <p>Apply brush techniques to recreate digital painting demonstration matching application specifics.</p> <p>Organize and document creation process throughout the project in a timeline.</p> <p>Explain the relationship between media arts and social justice movements.</p> <p>Combine works from this and previous units to create a unified portfolio of works that speaks to students' process and accomplishments.</p> | |
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CEPA(S) (*Curriculum Embedded Performance Assessments*): Include information from assessment evidence and list/name any rubric or toolkit used

Formative: Sketches, digital painting worksheets, process works, peer/teacher discussion and feedback

Summative: Final Digital Paintings, Rubric & Reflection, formal digital critique.

RESOURCES: GOOGLE IMAGES, NEW ENGLAND COASTAL WATERS COMPETITION, STUDENT PHOTOS, ELEMENTS AND PRINCIPLES WORKSHEETS, ADOBE PHOTOSHOP, DIGITAL TABLETS

VOCABULARY BY TIER: (CCSS AND WIDA)

Tier 1 (general vocabulary that is used in daily life)-ex: create, write

Paint, draw, layer, texture, marks, brush, mix, flow, smudge, smooth.

Tier 2 (vocabulary that will be encountered in other content areas): ex: abolish

Value, hierarchy, highlight, sequence, hardness/softness, opacity.

Tier 3 (history-social studies specific vocabulary): Abolitionist

Composition, brush tools, gradient, adjustment layers

Lesson Plan List *(numbered list with a brief description of each lesson)*

1. Students will review techniques and tools for digital painting as well as view works on select cultural and contemporary artists that span environmental social issues across digital painting styles and document their findings.
2. Topics will be shared and students will choose and research throughout class.
3. Imagery and preliminary sketches will be done by hand and on the computer to begin developing works.
4. Compositions will be finalized with peer feedback and students will begin digital painting with layers.
5. Work day with peer discussion.
6. Additional work day and review of techniques and artists.
7. Students will finalize their works, complete rubrics and reflection and share in peer critique.

Reflections on lessons as implemented:

Image resources are needed for all sections of works.