



# Township of Ocean Schools

Assistant Superintendent  
Office of Teaching and Learning

## **SPARTAN MISSION:**

*Meeting the needs of all students with a proud tradition of academic excellence.*

DEPARTMENT Visual and Performing Arts

COURSE Portfolio Development: Digital Media

## **Curriculum Development Timeline**

**School:** Ocean Township High School  
**Course:** Portfolio Development: Digital Media  
**Department:** Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2019	Ian Schwartz	Born Date
August 2021	Ian Schwartz	Alignment to Standards
August 2022	Derek Tranchina	Incorporate State Mandate

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COURSE Portfolio Development: Digital Media

Township of Ocean Pacing Guide			
Week	Unit	Week	Unit
1	Course Introduction & Artistic Concepts/Techniques Review	11	Art as Activism
2	Portfolio Development: Breadth & Concentration	12	Art as Activism
3	Portfolio Development: Breadth & Concentration	13	Art as Activism
4	Portfolio Development: Breadth & Concentration	14	Art as Activism
5	Portfolio Development: Breadth & Concentration	15	Art as Activism
Week	Unit	Week	Unit
6	Graphic Design: Creative Proposal	16	Advanced/Alternative Techniques in Digital Imaging
7	Graphic Design: Creative Proposal	17	Advanced/Alternative Techniques in Digital Imaging
8	Graphic Design: Creative Proposal	18	Advanced/Alternative Techniques in Digital Imaging

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9	<b>Graphic Design: Creative Proposal</b>	19	<b>Advanced/Alternative Techniques in Digital Imaging</b>
10	<b>Graphic Design: Creative Proposal</b>	20	<b>Advanced/Alternative Techniques in Digital Imaging</b>

**Climate Change:** Art as Activism Unit

**Diversity and Inclusion, Individuals with Disabilities, and LGBT:** Art as Activism Unit

### Core Instructional & Supplemental Materials including various levels of Texts

- Graphic Design for the 21st Century**, Charlotte & Peter Fiell (2005)
- Bevlin, Marjorie Elliott. **Design Through Discovery: An Introduction to Art and Design**/6th Edition. (Belmont, California: Wadsworth Group/Thomson Learning, 1994.
- Holtzschue, Linda. **Understanding Color: An Introduction for Designers**/4th Edition. (New York: Wiley & Sons, 2011)
- Triedman, Karen and Cheryl Dangel Cullen. **Color Graphics: The Power of Color in Graphic Design**. (Gloucester, Massachusetts: Rockport Publishers, Inc., 2002)
- Adobe Photoshop CC for Photographers** by Martin Evening
- The History of Graphic Design**. Vol. 2, 1960–Today, Jens Muller
- Seizing the Light: A Social & Aesthetic History of Photography**, Robert Hirsch
- Google Arts & Culture website, <https://artsandculture.google.com/>
- The Center for Artistic Activism\*
- <https://c4aa.org/2018/04/why-artistic-activism/>\*
- Andy Goldsworthy
- <http://www.artnet.com/artists/andy-goldsworthy/>
- Rivers & Tides** documentary DVD
- Kickstarter <https://www.kickstarter.com/>
- Offbook (PBS series) youtube.com

\* NJ Climate Change Education

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DEPARTMENT Visual and Performing Arts

COURSE Portfolio Development: Digital Media

Time Frame	1 Week
Topic	
Course Introduction & Artistic Concepts/Techniques Review	
Alignment to Standards	
<p>1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.</p> <p>1.2.12adv.Cr2a: Fluently integrate a sophisticated personal aesthetic for media arts productions.</p> <p>1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and consider complex goals and factors.</p> <p>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.</p> <p>1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>	
Learning Objectives and Activities	
<p>SWBAT answer the following questions:</p> <ul style="list-style-type: none"><li>• How are the Elements and Principles of art used in successful designs/compositions?</li><li>• What are the technical skills needed to manipulate and master the elements and principles successfully?</li><li>• What is a critique, and what are the processes and goals of a successful critique?</li><li>• What are the aesthetic qualities in a work of art, and how are they different from formal characteristics?</li><li>• What factors prevent or encourage people to take creative risks?</li></ul> <p>SWBAT demonstrate understanding of the following:</p> <ul style="list-style-type: none"><li>• Portfolio Development in Digital Media is a continuation in an articulated series of courses, leading to an advanced understanding of digital media and skill set in that media.</li><li>• Skills included are digital image creation and manipulation, digital image corrections, communicating a message through visual design, communicating through typography and page layout design, product/service promotion through visual design, and corporate &amp; personal identity design.</li></ul>	

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COURSE Portfolio Development: Digital Media

### Learning Activities:

- Group critique of peers previous work/projects, focusing on Elements and Principles.
- Students will teach/review essential skills in Photoshop in groups, including an “advanced” or new skill related to the assigned topic.
- Portrait/Illustration Hybrid: students will creatively ‘continue’ a self-portrait using various tools in Photoshop (layer adjustments, filters, masks) and by drawing over the image using Wacom tablet. Project inspired by artwork from Sebastien DelGrosso. <https://www.flickr.com/photos/s-d-g/>
- Students will select appropriate methods for presenting previous and new work of art or design.
- Students will analyze an earlier personal work of art or design & develop plans to alter it, in a way that addresses a new creative problem.
- Alternative: Students may formulate a new creative problem based on the existing work.
- Students will create a gallery/collection of inspiring works of art using Google Arts Culture, online.

### Assessments

#### **Formative:**

- Assessing of prior knowledge through small Photoshop assignments/quizzes
- Written response describing thematic & compositional techniques used in masterworks
- Peer to peer feedback within group critique activity
- 3 Things: Students list 3 things that are/was confusing in/in using Photoshop or other Adobe software.
- 2 Roses and a Thorn
- Critique: Create a narrative response to a masterwork

#### **Summative:**

- Presentation of selected previous works of art/projects (for potential portfolio inclusion) with suggestions for improvement
- Critique assignment of existing portfolios including areas of strength and areas for improvement

#### **Benchmark:**

- Students will complete a multiple choice test (Google Form) and written critique (via

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Google Classroom) to assess prior knowledge/skills

### **Alternative:**

- Students may alter pre-existing work of art, implementing or addressing new insights and suggestions from peers and teacher

### Interdisciplinary Connections

**Students will complete written responses describing thematic & compositional techniques used in masterworks.**

**NJSLSA.W4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### Career Readiness, Life Literacies, and Key Skills

**9.3.12.AR-VIS.2** Analyze how the application of visual arts elements and principles of design communicate and express ideas.

**9.3.12.AR-VIS.3** Analyze and create two and three-dimensional visual art forms using various media.

### Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
  - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Adobe software to further investigate lesson concepts.
  - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

### Career Education

**CRP4.** Communicate clearly and effectively and with reason.

**CRP12.** Work productively in teams while using cultural global competence.





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COURSE Portfolio Development: Digital Media

Time Frame	4 Weeks
Topic	
Portfolio Development: Breadth & Concentration	
Alignment to Standards	
<p>1.2.12adv.Pr6a: Curate, design and promote the presentation and distribution of media artworks through a variety of contexts.</p> <p>1.2.12adv.Re7a: Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.</p> <p>1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.</p> <p>1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions.</p> <p>1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p> <p>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.</p> <p>1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.</p> <p>1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p>	
Learning Objectives and Activities	
<p>SWBAT answer the following questions:</p> <ul style="list-style-type: none"><li>• How should I develop a visual language that fits my idea, my style, medium and format appropriate to the theme I am investigating?</li><li>• Who can I rely on for inspiration?</li><li>• Which artists who have worked in styles similar to your own direction or with similar subject matter can I research?</li><li>• How do artists and designers determine whether a particular direction in their work is effective?</li><li>• How does collaboration expand the creative process?</li><li>• What is a 'concentration,' and what leads artists to decide on a specific concentration?</li></ul> <p>SWBAT demonstrate understanding of the following:</p> <ul style="list-style-type: none"><li>• development of their expertise with the particular medium.</li><li>• A "Concentration" is a body of related works describing an in-depth exploration</li></ul>	

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COURSE Portfolio Development: Digital Media

of a particular artistic concern. It is not just a specific "subject" like 'the beach' or 'food' or a person. It should be more involved and 'evolved'. It should express an opinion, explore a question, have a theme... and this takes time, effort, and reflection. Their concentration will focus on in-depth, inquiry-based art and design making; on skillful synthesis of materials, processes, and ideas; and on articulating information about their work.

### Learning Activities:

- Surveys/critique: students will evaluate peers work for existing themes, as well as possible themes/concentrations.
- Students will review and evaluate examples of student concentrations - both the work and artists statements, creating lists of strengths & weaknesses. Students will focus not just on the quality of work but its adherence to a focused theme as well as the written communication of that theme.
- Students will begin to develop a clear rubric for evaluation, using the following questions to help guide their work:
  - How does one determine criteria to evaluate a work of art?
  - How and why might criteria vary?
  - How is a personal preference different from an evaluation?
- Students will read and respond to professional examples of focused works of art and discuss their reactions (artists Lauren Brodzik (Barbie), Shi Yangkun, Lila Barth)
- Students will watch & respond to The Creative Process (Off book, PBS series video)
- Students will develop an in-progress artist's statement from which to begin synthesizing their own concentration (focused body of work).
- Students will begin to generate and conceptualize artistic ideas and work.
- (Venn diagram) In groups, students create a Venn diagram using postcards of masterworks - organizing them in categories they decide on, then sharing with and comparing with the categories of the larger group (comparing similarities and differences).

### Assessments

#### Formative:

- Assessment through informal group class critiques
- Individual conferences
- Critique: Create a dialogue or inner monologue based on a masterwork of art
- Turn & talk, peer-to-peer focused discussions
- Venn diagram

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### **Summative:**

- Assessment of artists' statements (concentrations) with both written and verbal feedback
- Group presentations of critiques, of artists' works/concentrations

### **Alternative:**

- Students present concentration themes/ideas to entire class

### **Interdisciplinary Connections**

Students will develop an in-progress artist's statement from which to begin synthesizing their own concentration (focused body of work). Statements will be revised periodically throughout the semester.

### **Range of Writing NJSLA.W10.**

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Career Readiness, Life Literacies, and Key Skills**

**9.3.12.AR.6** Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.

**9.3.12.AR.4** Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.

### **Technology Integration**

- Students will access and assess Adobe software to further investigate lesson concepts.
  - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will use Adobe Lightroom in order to synthesize and present information. Students will consider the appropriateness of the digital tool for the task.
  - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

### **Career Education**

**CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.

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Time Frame	5 Weeks
Topic	
Graphic Design: Creative Proposal	
Alignment to Standards	
<p>1.2.12.adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.</p> <p>1.2.12.adv.Cn11b: Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.</p> <p>1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.</p> <p>1.2.12adv.Pr5b: Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.</p> <p>1.2.12adv.Pr5a: Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.</p> <p>1.5.12adv.Cr2a: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</p> <p>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.</p> <p>1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with art- making approaches to create meaningful works of art or design.</p> <p>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.</p> <p>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.</p>	
Learning Objectives and Activities	
<p>SWBAT answer the following questions:</p> <ul style="list-style-type: none"> <li>• How should students address issues of composition and color, appropriate to their audience?</li> <li>• How should students continue the development of their craft and quality, while not repeating past work's themes, styles, or subject matter?</li> <li>• What is a reflective and iterative design process?</li> <li>• What are the key issues found in marketing, advertising, and branding?</li> <li>• How important is 'brand' identity in today's visual arts culture?</li> <li>• What are some ways, or ways to go about making a company, product or</li> </ul>	

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service stand out from competitors?

- To what extent is originality a concern (creatively, ethically)?
- What are the differences between derivative, original, and inspired? How do we use those words when describing artwork/design?
- What obligations do designers have to consumers?
- In what ways can we effectively present to a client?
- What are some ways materials can show visual and conceptual congruity?

SWBAT demonstrate understanding of the following:

- Color and composition find their way into virtually every endeavor undertaken by designers – certainly by digital and graphic designers (including web and game designers), interior designers, architects, and industrial designers.)
- Marketing professionals are also involved in product design and advertising campaigns either directly in the creative processes and/or in a supervisory and evaluative capacity. Designers and artists are involved in the marketing of their own products, and are frequently commissioned to assist (or create) the artifacts used in a marketing campaign for others.
- Packaging and package design are components of many (if not most) industrial design projects and find their way into the works of both interior and digital designers as boundaries between disciplines blur.
- Digital designers are intimately involved in the multiple-media advertising efforts for a wide variety of commercial efforts.
- With the ubiquity of digital media and the widespread availability of creative tools (compositing, drawing, image processing, etc.), graphic design has become an integral and important part of every designer's work.

Learning Activities:

- Students will choose from the following options, and must be approved in advance by the instructor:
  - Option One: Create a package design (show/submit “fold-out/unfolded” 2D image) and a one-page advertisement (8 1/2” x 11”) suitable for a magazine for a new personal care product or line of products (including cosmetics). You may NOT use an existing brand or product.
  - Option Two: Create a package design and advertisement (8 1/2” x 11”) suitable for a magazine for another product of your choice. The specific product must be approved in advance by the instructor. This is not a “redesign” of an existing product or product line.
  - Option Three: Illustrate a poem or a series of poems. The poem to be illustrated MUST BE APPROVED IN ADVANCE BY THE INSTRUCTOR. The illustrations may be for a literary magazine, a book,

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or advertising for a public reading (at a library, bookstore, or university). Produce at least four pages of illustrations. Size and format will depend upon intended purpose but no page shall be smaller than 8 1/2" x 11".

- Option Four: Develop a poster series (no fewer than four posters) to promote an event that has not yet occurred. Suggestions for possible events include the bi-annual Women's Fashion Week New York, Men's Fashion Week New York, Seattle International Film Festival, New Orleans Jazz & Heritage Festival, Global Game Jam (Distributed sites, including NJIT School of Art + Design), International Auto Show, NYC Restaurant Week. The poster series should be 24" x 36" and all must be in a consistent orientation (i.e. either all landscape, or all portrait). You may, with the approval of the instructor, select a different event to publicize.

## Assessments

### **Formative:**

- Weekly formal & informal critiques
- Individual meetings with students/small groups to help maintain conceptual consistency and focus on brand identity/footprint
- Students bring in examples of successful design, based upon a theme for the week  
(minimalism, typography, energetic, environment)
- Exit cards: What did we do? Why did we do it? What did I learn today? How can I apply it? What questions do I still have?

### **Summative:**

- Students will present a small series of artworks, along with other supportive visual aids  
(slide presentations, video), focused around a new, original brand identity that is not a way derivative or fits in within an existing series. All work must be original in design.

### **Alternative:**

- Students may present research concerning competitive brand's strategies, and examples of their work.
- Students may also opt to do more in-depth research on their target audience.

## Interdisciplinary Connections

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**Students will need to support their reasons for their creative decisions with research and through the explanation of their thought processes.**  
**W.11-12.1.** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

### Career Readiness, Life Literacies, and Key Skills

**9.3.12.AR-VIS.1** Describe the history and evolution of the visual arts and its role in and impact on society.

**9.3.12.AR-VIS.2** Analyze how the application of visual arts elements and principles of design to communicate and express ideas.

### Technology Integration

- Students will access and assess Adobe software to further investigate lesson concepts.
  - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
  - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

### Career Education

**CRP4.** Communicate clearly and effectively and with reason.

**CRP5.** Consider the environmental, social and economic impacts of decisions.

**Time Frame**

**5 Weeks**

**Topic**

**Art as Activism (Advocacy)**

**Alignment to Standards**

1.2.12adv.Pr5c: Independently utilize and adapt tools, styles and systems in standard, innovative and experimental ways in the production of complex media artworks.

1.2.12adv.Pr6b: Evaluate the benefits and impacts at the global level from presenting media artworks, such as new understandings gained by the artist or audience.

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1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

1.2.12adv.Cr3b: Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

1.2.12adv.Re7b: Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception and systemic communications when addressing global issues including climate change.

1.5.12adv.Cr1a: Visualize and generate art and design that can affect social change.

1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.

1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits and/or empowers people's lives.

1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

1.5.12adv.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.

## Learning Objectives and Activities

SWBAT answer the following questions:

- What does it mean to be an activist? A documentarian? A journalist?
- What is an artist's relationship to objectivity (truth)? A journalist's? An activist's?
- What social issues are you most passionate about?
- Do you wish to advocate for awareness, to effect change, or both? \*\*\*
- What are some tactics and creative strategies employed effectively by artists and organizers in the past?
- What are some strategies (other than visual art) used to affect social change?\*\*\*(examples: anti- smoking campaigns, political campaigns)
- What is the relationship between public works of art and 'activism'?\*\*\*

SWBAT demonstrate understanding of the following:

- Activism is interchangeable with advocacy. Activist art/design/photography can be subtle and persuasive, or it can be confrontational. It is a passionate voice

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and a moral vision.\*\*\*

- Artistic activism is a dynamic practice combining the creative power of the arts to move us emotionally with the strategic planning of activism necessary to bring about social change.\*\*\*
- Art and activism do different work in the world. \*\*\*
- Activism, as the name implies, is the activity of challenging and changing power relations. There are many ways of doing activism and being an activist, but the common element is an activity targeted toward a discernible end. Simply put, the goal of activism is action to create an effect.\*\*\*
- Art, on the other hand, tends not to have such a clear target. It's hard to say what art is for or against; its value often lies in providing us perspective and new ways to envision our world. Its effect is often subtle and hard to measure, and confusing or contradictory messages can be layered into the work.
- Good art always contains a surplus of meaning: something we can't quite describe or put our finger on, but moves us nonetheless. Its goal is to stimulate a feeling, move us emotionally, or alter our perception.
- Art, equally simply stated, is an expression that generates affect.

### Learning Activities:

- Brief history/examples of activism & art\*\*\*
- History and relevance of graffiti - as an art form challenging "public space"
- Analysis of Banksy and his artwork and cultural relevance
- Small group project: creation & documentation of a public work of art
- Imagining Utopia exercise
- Students will identify other forms or methods of activism across time and various cultures.\*\*\*
- Students will visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.\*\*\*
- Students will develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.
- Students will demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
- Students will set goals for a certain number of artworks to produce, and where/how to display them in a public setting when completed.

\* NJ Climate Change Education

\*\*NJ Diversity, Equity, and Inclusion/NJ LGBT and Persons with Disabilities Education

### Assessments

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### **Formative:**

- Weekly formal & informal critiques
- Daily feedback from teacher on work in progress
- Presentation (grant proposal) to a potential investor (use Kickstarter campaign as references)
- Chalkboard/Graffiti splash: students respond to a question on white board with writing or drawings, at the same time.

### **Summative:**

- Presentation & critique of proposals of concept and finished product (a series of works of art reflecting a need for positive social change).
- Presentation on a public work of art, if and how it effects change or how it might affect people's perceptions (if at all) concerning a particular topic.
- Demonstrate in works of art or design, how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

### **Alternative:**

- Students may submit a video of their work and concepts depending on the needs and nature of their specific project. Site specific work may require alternate/various forms of documentation. Site specific work may need to be documented through video and/or still images.

### **Interdisciplinary Connections**

**Students will be conducting research on methods and techniques to best convey their**

**message(s), as well as a venue or method of display.**

### **Research to Build and Present Knowledge**

**NJSLSA.W7.** Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.

**NJSLSA.W8.** Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

### **Career Readiness, Life Literacies, and Key Skills**

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# Township of Ocean Schools

Assistant Superintendent  
Office of Teaching and Learning

## SPARTAN MISSION:

*Meeting the needs of all students with a proud tradition of academic excellence.*

DEPARTMENT Visual and Performing Arts

COURSE Portfolio Development: Digital Media

**9.3.12.AR-VIS.2** Analyze how the application of visual arts elements and principles of design communicate and express ideas.

### Technology Integration

- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
  - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

### Career Education

**CRP12.** Work productively in teams while using cultural global competence.

**CRP7.** Employ valid and reliable research strategies.

**Time Frame**

**5 Weeks**

### Topic

### Advanced/Alternate Techniques in Digital Imaging

### Alignment to Standards

1.2.12adv.Cr3a: Synthesize ideas with content, processes and components to express compelling purpose, demonstrating mastery of media arts principles such as hybridization.

1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.

1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.

1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with

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art- making approaches to create meaningful works of art or design.

1.5.12adv.Cr2a: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

### Learning Objectives and Activities

SWBAT answer the following questions:

- How can the “breadth” section of your portfolio be altered or expanded using alternative/or advanced digital techniques?
- Why are certain techniques considered alternative, and what are the drawbacks or advantages of using them (in a portfolio)?
- At what point does technique interfere with content/concept?
- What is the relationship between FORM & FUNCTION?
- Why is it important to experiment with/or blend various techniques?

SWBAT demonstrate understanding of the following:

- As important as developing mastery in a medium is, it is just as important to consider and challenge the processes we use as artists, to come up with new ideas, as well as ways to execute them.
- This unit will be used to help students “round out” the breadth section of the portfolio by experimenting with, or adding to the digital processes they have learned thus far.
- By exploring either existing alternative techniques or inventing their own, students will challenge their own creative habits through contemplation and active exploration.
- Various media may be used - original digital photography for computer design students, and perhaps traditional fine arts for photography students. These media may also be combined with their existing skills/methods.

Learning Activities:

- "Scanner as art" - using scans of 3D objects as elements in a digital work of art
- Terry Gilliam or Maggie Taylor inspired digital collage, using repurposed 2D items
- Reproduction or imitation of a famous photographers technique/Photoshop effect(s) - examples: Jill Greenberg (photography), Gediminas Prankevicius (digital illustration)
- Visual Balance, or Equilibrium in chaos (students must include a large number of images and patterns in a digital collage.

### Assessments

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### **Formative:**

- Weekly formal & informal critiques
- Daily feedback from teacher on work in progress
- Google Form Survey
- Kahoot

### **Summative:**

- Critique & presentation of final pieces (artworks), as well as the methods and techniques used to complete them. A written version of 'directions' must be submitted when appropriate.

### **Benchmark:**

- Final artwork/portfolio presentation

### **Alternative:**

- Creation of a video tutorial demonstrating understanding of and directions on how to use new, advanced, or alternative methods.

### **Interdisciplinary Connections**

**Students will be creating written tutorials/explanations and presentations of techniques/effects learned, and be providing peers with pragmatic directions on how to implement them.**

**NJSLSA.W2.** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content

### **Career Readiness, Life Literacies, and Key Skills**

**9.3.12.AR-VIS.3** Analyze and create two and three-dimensional visual art forms using various media.

### **Technology Integration**

- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
  - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.





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- Students will use Adobe software in order to solve problems. Students will consider the appropriateness of the digital tool for the task.
  - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

### Career Education

**CRP6.** Demonstrate creativity and innovation.

Modifications (ELL, Special Education, At-Risk Students, Gifted & Talented, & 504 Plans)

#### **ELL:**

- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Provide peer tutoring
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments
- Provide students with English Learner leveled readers.

#### **Supports for Students With IEPs:**

- Allow extra time to complete assignments or tests
- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or books on CD (digital text)
- Follow all IEP modifications

#### **At-Risk Students:**

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach

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- Allow answers to be given orally or dictated
- Use visuals / Anchor Charts
- Leveled texts according to ability

### ***Gifted and Talented:***

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Teach cognitive and methodological skills
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

### ***Supports for Students With 504 Plans:***

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed
- Leveled texts according to ability
- Fine motor skill stations embedded in rotation as needed
- Modified or constrained spelling word lists
- Provide anchor charts with high frequency words and phonemic patterns

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