



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.

Curriculum Development Timeline

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

Board Approval	Supervisor	Notes
August 2019	Ian Schwartz	Born Date

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

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20

Advanced/Alternative Techniques in Digital Imaging

Core Instructional & Supplemental Materials including various levels of Texts

- *Graphic Design for the 21st Century*, Charlotte & Peter Fiell (2005)
- Bevin, 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
- *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>

Time Frame 1 week

Topic

Course Introduction & Artistic Concepts/Techniques Review

Essential Questions

- How are the Elements and Principles of art used in successful designs/compositions?
- What are the technical skills needed to manipulate and master the elements and

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principles successfully?

- What is a critique, and what are the processes and goals of a successful critique?
- What are the aesthetic qualities in a work of art, and how are they different from formal characteristics?
- What factors prevent or encourage people to take creative risks?

Enduring Understandings

Portfolio Development in Digital Media is a continuation in an articulated series of course, leading to an advanced understanding of digital media and skill set in that media. 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 & personal identity design.

Alignment to Standards

Visual & Performing Arts

1.4.12.A.2

Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3

Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

Learning Activities & Key Concepts and Skills

- 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

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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 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

Career Education

CRP4.

Communicate clearly and effectively and with reason.

CRP12.

Work productively in teams while using cultural global competence.

21st Century 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.2

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Analyze and create two and three- dimensional visual art forms using various media.

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.

Technology Integration

Students will use *Photoshop* to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates.

TECH.8.1.12.C.CS2 - - Communicate information and ideas to multiple audiences using a variety of media and formats.

Time Frame 4 weeks

Topic

Portfolio Development: Breadth & Concentration

Essential Questions

- How should I develop a visual language that fits my idea, my style, medium and format appropriate to the theme I am investigating?
- Who can I rely on for inspiration?
- Which artists who have worked in styles similar to your own direction or with similar subject matter can I research?
- How do artists and designers determine whether a particular direction in their work is effective?
- How does collaboration expand the creative process?

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- What is a 'concentration,' and what leads artists to decide on a specific concentration?

Enduring Understandings

For the "Breadth" section students should be aware that the expectation is that they demonstrate an understanding of media. Students are welcome to choose a single medium, if they desire, to complete the Breadth section, as long as they show development of their expertise with the particular medium.

A "Concentration" is a body of related works describing an in-depth exploration 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.

Alignment to Standards

Visual & Performing Arts

VPA.1.4.12.B.1

Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

VPA.1.4.12.B.3

Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Learning Activities & Key Concepts and Skills

- 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:

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- 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

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

Career Education

CRP8.

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

21st Century 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

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9.3.12.AR.4

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

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.

Technology Integration

Digital Portfolio update, including written reflection/artist statement:

TECH.8.1.12.A.1

Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Time Frame 5 weeks

Topic

Graphic Design: Creative Proposal

Essential Questions

- How should students address issues of composition and color, appropriate to their audience?
- How should students continue the development of their craft and quality, while not repeating past work's themes, styles, or subject matter?
- What is a reflective and iterative design process?
- What are the key issues found in marketing, advertising, and branding?

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- How important is 'brand' identity in today's visual arts culture?
- What are some ways, or ways to go about making a company, product or 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?

Enduring Understandings

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.

Alignment to Standards

Visual & Performing Arts

1.1.2.D.2

Identify elements of art and principles of design in specific works of art and explain how they are used.

1.3.12.D.3

Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

Learning Activities & Key Concepts and Skills

- 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

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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, 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 no 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.

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Career Education

CRP4.

Communicate clearly and effectively and with reason.

CRP5.

Consider the environmental, social and economic impacts of decisions.

21st Century 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.

Interdisciplinary Connections

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.

Technology Integration

During presentation of final pieces to their 'client' students will also need to show several creative solutions (mock-ups) that solve a visual problem, as well as a presentation.

TECH.8.1.12.C.CS2 - - Communicate information and ideas to multiple audiences using a variety of media and formats.

Time Frame 5 weeks

Topic

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Art as Activism (Advocacy)

Essential 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'?

Enduring Understandings

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

Alignment to Standards

Visual & Performing Arts

1.1.12.D.1

Distinguish innovative applications of the elements of art and principles of design in visual

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artworks from diverse cultural perspectives and identify specific cross-cultural themes.

1.3.12.D.4

Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks..

Learning Activities & Key Concepts and Skills

- 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.

Assessments

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.

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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.

Career Education

CRP12.

Work productively in teams while using cultural global competence.

CRP7.

Employ valid and reliable research strategies.

21st Century Skills

9.3.12.AR- VIS.2

Analyze how the application of visual arts elements and principles of design communicate and express ideas.

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.

Technology Integration

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 use Google Classroom to participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - **TECH.8.1.12.C.CS1** - - Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.

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Time Frame 5 weeks

Topic

Advanced/Alternate Techniques in Digital Imaging

Essential 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?

Enduring Understandings

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.

Alignment to Standards

Visual & Performing Arts

VPA.1.3.12.D.1

Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.

VPA.1.3.12.D.5

Identify the styles and artistic processes used in the creation of culturally and historically

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diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

Learning Activities & Key Concepts and Skills

- "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

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.

Career Education

CRP6.

Demonstrate creativity and innovation.

21st Century Skills

9.3.12.AR- VIS.3

Analyze and create two and three- dimensional visual art forms using various media.

Interdisciplinary Connections

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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

Technology Integration

Students will consider issues related to copyright and fair use when incorporating existing images into their final projects.

8.1.12.D.1

Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

8.1.12.D.5

Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs.

Modifications Visual Arts

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

ELL:

- Use visuals
- Provide translated copies of materials and instructions
- Introduce key vocabulary for software, hardware, art Art Movements
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

Supports for Students With IEPs:

- Demonstrate all directions/techniques
- Allow extra time for practice drills, adapt where necessary
- Guided notes and/or scaffold outline for any assessments or written assignments
- Provide peer support/partnering
- Accept demonstration and verbal assessments in lieu of written tests.
- Follow all IEP modifications

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At-Risk Students:

- Demonstrate all directions one-on-one
- Lesson taught again using a differentiated approach
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

Gifted and Talented:

- Create an enhanced set of practice/drill activities
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Encourage students to focus on challenging themselves
- Propose interest-based extension activities
- Allow independent projects/learning objectives which allow students to extend learning, achieve fitness gains.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Demonstrate all directions/techniques.
- Amplification system as needed
- Fine motor skill stations embedded in rotation as needed
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

After you choose the appropriate Modifications table, please complete this last section.

Common Misconceptions

Students may struggle with:

- Conceptualizing and planning phases of long-term projects
- Physical presentation or submission of projects in a *professional* manner
- Planning for 3D product/package design in a 2D format.

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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](https://www.youtube.com/)

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Time Frame	1 week
Topic	
Course Introduction & Artistic Concepts/Techniques Review	
Essential Questions	
<ul style="list-style-type: none">- How are the Elements and Principles of art used in successful designs/compositions?- What are the technical skills needed to manipulate and master the elements and principles successfully?- What is a critique, and what are the processes and goals of a successful critique?- What are the aesthetic qualities in a work of art, and how are they different from formal characteristics?- What factors prevent or encourage people to take creative risks?	
Enduring Understandings	
Portfolio Development in Digital Media is a continuation in an articulated series of course, leading to an advanced understanding of digital media and skill set in that media. 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 & personal identity design.	
Alignment to Standards	
Visual & Performing Arts 1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.	
Learning Activities & Key Concepts and Skills	
<ul style="list-style-type: none">- Group critique of peers previous work/projects, focusing on Elements and Principles.- Students will teach/review essential skills in Photoshop in groups, including an	

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“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 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

Career Education

CRP4.

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Communicate clearly and effectively and with reason.

CRP12.

Work productively in teams while using cultural global competence.

21st Century 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.

Interdisciplinary Connections

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

NJLSA.W4.

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

Technology Integration

Students will use *Photoshop* to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates.

TECH.8.1.12.C.CS2 - - Communicate information and ideas to multiple audiences using a variety of media and formats.

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Time Frame	4 weeks
Topic	
Portfolio Development: Breadth & Concentration	
Essential Questions	
<ul style="list-style-type: none">- How should I develop a visual language that fits my idea, my style, medium and format appropriate to the theme I am investigating?- Who can I rely on for inspiration?- Which artists who have worked in styles similar to your own direction or with similar subject matter can I research?- How do artists and designers determine whether a particular direction in their work is effective?- How does collaboration expand the creative process?- What is a 'concentration,' and what leads artists to decide on a specific concentration?	
Enduring Understandings	
<p>For the "Breadth" section students should be aware that the expectation is that they demonstrate an understanding of media. Students are welcome to choose a single medium, if they desire, to complete the Breadth section, as long as they show <u>development of their expertise with the particular medium</u>.</p> <p>A "Concentration" is a body of related works describing an <u>in-depth exploration of a particular artistic concern</u>. 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.</p>	
Alignment to Standards	
Visual & Performing Arts VPA.1.4.12.B.1	

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Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

VPA.1.4.12.B.3

Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Learning Activities & Key Concepts and Skills

- 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

Summative:

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- 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

Career Education

CRP8.

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

21st Century 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.

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 NJLSA.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.

Technology Integration

Digital Portfolio update, including written reflection/artist statement:

TECH.8.1.12.A.1

Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

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Time Frame	5 weeks
Topic	
Graphic Design: Creative Proposal	
Essential Questions	
<ul style="list-style-type: none">- How should students address issues of composition and color, appropriate to their audience?- How should students continue the development of their craft and quality, while not repeating past work's themes, styles, or subject matter?- What is a reflective and iterative design process?- What are the key issues found in marketing, advertising, and branding?- How important is 'brand' identity in today's visual arts culture?- What are some ways, or ways to go about making a company, product or service stand out from competitors?- To what extent is originality a concern (creatively, ethically)?- What are the differences between <i>derivative</i>, <i>original</i>, and <i>inspired</i>? 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?	
Enduring Understandings	
<p>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.</p>	

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Alignment to Standards

Visual & Performing Arts

1.1.2.D.2

Identify elements of art and principles of design in specific works of art and explain how they are used.

1.3.12.D.3

Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

Learning Activities & Key Concepts and Skills

- 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 (8½” 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 (8½” 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, 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 8½” 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

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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 no 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.

Career Education

CRP4.

Communicate clearly and effectively and with reason.

CRP5.

Consider the environmental, social and economic impacts of decisions.

21st Century 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.

Interdisciplinary Connections

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.

Technology Integration

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During presentation of final pieces to their 'client' students will also need to show several creative solutions (mock-ups) that solve a visual problem, as well as a presentation.

TECH.8.1.12.C.CS2 - - Communicate information and ideas to multiple audiences using a variety of media and formats.

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Time Frame	5 weeks
Topic	
Art as Activism (Advocacy)	
Essential Questions	
<ul style="list-style-type: none">- 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'?	
Enduring Understandings	
<p>Activism is interchangeable with advocacy. Activist art/design/photography can be subtle and persuasive, or it can be confrontational. It is a passionate voice 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.</p> <p>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.</p>	

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Alignment to Standards

Visual & Performing Arts

1.1.12.D.1

Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

1.3.12.D.4

Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks..

Learning Activities & Key Concepts and Skills

- 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.

Assessments

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).

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- 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.

Career Education

CRP12.

Work productively in teams while using cultural global competence.

CRP7.

Employ valid and reliable research strategies.

21st Century Skills

9.3.12.AR-VIS.2

Analyze how the application of visual arts elements and principles of design communicate and express ideas.

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.

Technology Integration

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 use Google Classroom to participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.

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- **TECH.8.1.12.C.CS1** - - Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.

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Time Frame	5 weeks
Topic	
Advanced/Alternate Techniques in Digital Imaging	
Essential Questions	
<ul style="list-style-type: none">- 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?	
Enduring Understandings	
<p>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.</p>	
Alignment to Standards	
<p>Visual & Performing Arts VPA.1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity. VPA.1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.</p>	

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Learning Activities & Key Concepts and Skills

- "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

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.

Career Education

CRP6.

Demonstrate creativity and innovation.

21st Century Skills

9.3.12.AR-VIS.3

Analyze and create two and three-dimensional visual art forms using various media.

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.

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

Technology Integration

Students will consider issues related to copyright and fair use when incorporating existing images into their final projects.

8.1.12.D.1

Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

8.1.12.D.5

Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs.

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Modifications Visual Arts

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

ELL:

- Use visuals
- Provide translated copies of materials and instructions
- Introduce key vocabulary for software, hardware, art Art Movements
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

Supports for Students With IEPs:

- Demonstrate all directions/techniques
- Allow extra time for practice drills, adapt where necessary
- Guided notes and/or scaffold outline for any assessments or written assignments
- Provide peer support/partnering
- Accept demonstration and verbal assessments in lieu of written tests.
- Follow all IEP modifications

At-Risk Students:

- Demonstrate all directions one-on-one
- Lesson taught again using a differentiated approach
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

Gifted and Talented:

- Create an enhanced set of practice/drill activities
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Encourage students to focus on challenging themselves
- Propose interest-based extension activities
- Allow independent projects/learning objectives which allow students to extend learning, achieve fitness gains.

Supports for Students With 504 Plans:

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- Follow all the 504 plan modifications
- Demonstrate all directions/techniques.
- Amplification system as needed
- Fine motor skill stations embedded in rotation as needed
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

After you choose the appropriate Modifications table, please complete this last section.

Common Misconceptions

Students may struggle with:

- Conceptualizing and planning phases of long-term projects
- Physical presentation or submission of projects in a *professional* manner
- Planning for 3D product/package design in a 2D format.

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