

Introduction

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

By 2025,

- **80% of our students will graduate from high school college or career ready**
- **90% of students will graduate on time**
- **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

How to Use the Arts Education Curriculum Maps

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

Draft

Curriculum Map

Visual Art Digital Art I

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Procedures	Establish and continually reinforce classroom rules and procedures.	Demonstrate consistency following procedures.	Book with Website: <i>Teach Like A Champion:</i> Doug Lemov www.josseybass.com
Computer Etiquette & Work Habits	Introduce common-practice etiquette for computer usage. Demonstrate desktop navigation and organization. Review computer OS functions.	Demonstrate organization of folders and subfolders. Perform basic computer functions: <ul style="list-style-type: none"> • Setting desktop preferences • Simple maintenance /care of computer • Mouse/tablet/pen settings 	Websites: www.digitalclassroom.com https://sites.google.com/site/managingadigitalclassroom/home
Line Variation	Utilize line variation in black and white that demonstrates the illusion of movement.	Demonstrate expressive qualities of line variation through the use of: <ul style="list-style-type: none"> • Line types (i.e. vertical, horizontal, diagonal, curved, zigzag) • Line characteristics (i.e. length, width/weight, texture, direction, degree of curve) • Line movement (i.e. static/inactive, active, unstable/tension) Demonstrate the use of: <ul style="list-style-type: none"> • Repetition • Illusion of movement 	Books: <i>Introduction to Design:</i> Alan Pipes (Chapter 1) <i>Design Basics:</i> David A. Lauer; Stephen Pentad (Chapter 7) <i>Launching the Imagination: A Comprehensive Guide to Basic Design:</i> Mary Stewart (Part 1, Chap. 1) Website: <i>Composition and Design</i> http://www.goshen.edu/art/ed/Compose.htm

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QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Positive/Negative Spatial Relationship	Create a composition exploring spatial relationships through positive/negative space using 3 initials/letters.	<p>Illustrate an understanding of positive/negative spatial relationships with the three letters through:</p> <ul style="list-style-type: none"> • Font choice • Font style • Font scale • Arrangement on the page 	<p>Books:</p> <p><i>Introduction to Design:</i> Alan Pipes (Chap 2, p. 54)</p> <p><i>Design Basics:</i> David A. Lauer; Stephen Pentak (Chap. 8, pp. 135-55)</p> <p><i>Launching the Imagination: A Comprehensive Guide to Basic Design:</i> Mary Stewart (pp. 26-36)</p>
Shape/Form	Design a morphing pattern based on M.C. Escher.	<p>Illustrate an understanding of a morphing pattern through the use of:</p> <ul style="list-style-type: none"> • Additive elements to 2D shapes • Subtractive elements to 3D forms • Repetition • Positive/negative spatial relationships 	<p>Artist/Artworks:</p> <p>M.C. Escher:</p> <ul style="list-style-type: none"> • <i>Drawing Hands</i> • <i>Sky and Water I</i> • <i>Development I</i> • <i>Metamorphosis II</i> <p>Book:</p> <p><i>Graphic Design Solutions:</i> Robin Landa (p. 36 Ex. 2-2)</p>
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for line variation demonstrating the illusion of movement	Explain through written or oral response how movement has been illustrated through the use of line.	<p>Discuss and defend decision process for use of:</p> <ul style="list-style-type: none"> • Line types (i.e. vertical, horizontal, diagonal, curved, zigzag) • Line characteristics (i.e. length, width/weight, texture, direction, degree of curve) • Line movement (i.e. static/inactive, active, unstable/tension) • Repetition for the illusion of movement 	<p>Books:</p> <p><i>Introduction to Design:</i> Alan Pipes (Chapter 1)</p> <p><i>Design Basics:</i> David A. Lauer; Stephen Pentak (Chapter 7)</p> <p><i>Launching the Imagination: A Comprehensive Guide to Basic Design:</i> Mary Stewart (Part 1, Chap. 1)</p>

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Visual Art Digital Art I

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical and cultural relationships to Morphing of geometric/organic shapes into forms that create a graphic pattern	Compare and contrast the transitional qualities of morphing shapes to forms in M.C. Escher's <i>Drawing Hands</i> , <i>Sky and Water I</i> , <i>Development I</i> and <i>Metamorphosis II</i> .	Support discussion through: <ul style="list-style-type: none"> Additive elements to 2D shapes Subtractive elements to 3D forms Repetition Positive/negative spatial relationships 	Artist/Artworks: M.C. Escher: <ul style="list-style-type: none"> <i>Drawing Hands</i> <i>Sky and Water I</i> <i>Development I</i> <i>Metamorphosis II</i> Book: <i>Graphic Design Solutions</i> : Robin Landa (p. 36 Ex. 2-2)
Critiquing Methods for Positive/Negative Spatial Relationship	Critique personal and/or peer work using: <ul style="list-style-type: none"> Oral or written form Appropriate vocabulary Observed vs. judgmental information 	Critique the 3-initial design according to the positive/negative spatial relationships of the three letters as they relate to: <ul style="list-style-type: none"> Font choice Font style Font scale Arrangement on the page 	Books: <i>Introduction to Design</i> : Alan Pipes (p. 54) <i>Design Basics</i> : David A. Lauer; Stephen Pentak (Chap. 8, pp. 135-55) <i>Launching the Imagination: A Comprehensive Guide to Basic Design</i> : Mary Stewart (pp. 26-36)
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP2 Reason abstractly and quantitatively.	Correlate the transference of 2D shapes to the illusion of 3D forms.	Demonstrate and correlate the morphing of shape-to-form supporting discussion through: <ul style="list-style-type: none"> Additive elements to 2D shapes Subtractive elements to 3D forms Repetition Positive/negative spatial relationships 	Artist/Artworks: M.C. Escher: <ul style="list-style-type: none"> <i>Drawing Hands</i> <i>Sky and Water I</i> <i>Development I</i> <i>Metamorphosis II</i> Book: <i>Graphic Design Solutions</i> : Robin Landa (p. 36 Ex. 2-2)

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p><u>CCSS.ELA-Literacy.CCRA.R.6</u> Craft and Structure</p>	<p>Assess how point of view or purpose shapes the content and style of a text.</p>	<p>Defend your point of view or purpose in the choices of:</p> <ul style="list-style-type: none"> • Three letters for your design • Font style • Font scale • Arrangement on the page 	<p>Books: <i>Introduction to Design:</i> Alan Pipes (Chap 2, p. 54) <i>Design Basics:</i> David A. Lauer; Stephen Pentak (Chap. 8, pp. 135-55) <i>Launching the Imagination: A Comprehensive Guide to Basic Design:</i> Mary Stewart (pp. 26-36)</p>

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Compositional Design Elements Unity Repetition Spatial Relationships	Create a composition of 12/18 squares, each of a different view of the same object. Arrange individual images to create unity in overall composition.	Organize a composition to reflect: <ul style="list-style-type: none"> Unity Repetition Unified spatial relationships 	Software: Adobe Illustrator- One Object 12 to 18 views
Variations of a Theme Color Theory	Reexamine "Initials" project from last quarter and create various interpretations of design, each representing a specific color scheme to create mood (e.g., value, monochromatic, analogous).	Illustrate: <ul style="list-style-type: none"> Alternative design problems using variations of a theme A variety of color schemes to create mood 	Books: <i>Launching the Imagination: A Comprehensive Guide to Basic Design:</i> Mary Stewart (pp. 52-75) <i>Introduction to Design:</i> Alan Pipes (Chap 7)
Typography as Visual Element Visual Hierarchy	Examine a famous document (e.g., speech, poem, essay) and have students construct a visual response that incorporates words pulled directly from document.	Demonstrate execution of: <ul style="list-style-type: none"> Typography as a visual response to a written prompt Composition driven by typography: font, style, size, color, placement, direction and message Visual hierarchy 	Influential individuals/Artists: Illustrated Haiku (Art Focus- Graphic Artists Fernand Leger, Filippo Marinetti, Guillaume Apollinaire) Clarissa Sligh Carrie Mae Weems
Integrating Imagery Hand Generated into Digital Digital generated into Hand Drawn Compositional styles with emphasis	Combine imagery from sketchbook into digital illustration by scanning; Printing digital imagery and drawing/painting on printed surface.	Transform imagery through the sequential integration of: <ul style="list-style-type: none"> Hand generated (scanned) Digital generated (printed/photographed) Hand drawn/painted (merged) Demonstrate execution of: <ul style="list-style-type: none"> Compositional style Emphasis 	Website: www.andrewsaftel.com Artist: Andrew Saftel
Artist Voice as Social Commentary	Illustrate a specific perspective on a social issue through the design of a poster that	Demonstrate execution of:	Website:

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
	incorporates the use of text and imagery.	<ul style="list-style-type: none"> Artist's voice on a social issue Symbiotic relationship between text and image interpretation 	www.designhistory.org Artists/Artworks: "Text as Statement- Communicating Through Art" (Art of Barbara Kruger)
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for typography used as a visual element	Explain through written or oral response how the characteristics of typography can change the visual meaning/interpretation of an image. PowerPoint of examples should be used.	Demonstrate through PowerPoint examples how the meaning/interpretation of an image can change through the use of: <ul style="list-style-type: none"> Font Style Size Color Placement Direction 	Website: www.designhistory.org Influential individuals/Artists: Illustrated Haiku (Art Focus- Graphic Artists Fernand Leger, Filippo Marinetti, Guillaume Apollinaire) Clarissa Sligh Carrie Mae Weems
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical and cultural relationships to Artist Voice as Social Commentary	Choose one artist in each of three mediums (photography, printmaking, digital design and/or sculpture) to compare their artistic social commentary with the historical events of their time.	Support discussion through: <ul style="list-style-type: none"> Example of historical event during time of each artist Viewpoint (social commentary) of each artist concerning historical event Visual example of social commentary artwork from each artist 	Website: www.designhistory.org Artist/Artworks: "Text as Statement- Communicating Through Art" (Art of Barbara Kruger)
Critiquing Methods for Integrating Imagery	Critique personal and/or peer work using: <ul style="list-style-type: none"> Oral or written form Appropriate vocabulary 	Critique the integration of imagery by examining each part of the sequencing process including:	Websites: www.andrewsaftel.com www.digitalclassroom.com/video/understanding-

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QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
	<ul style="list-style-type: none"> Observed vs. judgmental information 	<ul style="list-style-type: none"> Hand generated (scanned) Digital generated (printed) Hand drawn/painted (merged) Critique the overall execution of: Compositional style Emphasis 	image-size Artist: Andrew Saftel
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP5 Use appropriate tools strategically.	Analyze various technological tools when utilizing integration of text and images.	Evaluate pixel ratio conversion when utilizing integration of various technology such as: <ul style="list-style-type: none"> Hand generated (scanned) Digital generated (printed) Hand drawn/painted (merged) Digital photography (shared) 	Websites: www.andrewsaftel.com www.digitalclassroom.com/video/understanding-image-size Artist: Andrew Saftel
CCSS.ELA-Literacy.CCRA.R.4 Craft and Structure	Interpret words and phrases as they are used in a text.	Evaluate the integration of typography used as a visual response to a written prompt by examining the typography choice of: <ul style="list-style-type: none"> Font Style Size Color Placement Direction to match the message and mood of written prompt	Influential individuals/Artists: Illustrated Haiku (Art Focus- Graphic Artists Fernand Leger, Filippo Marinetti, Guillaume Apollinaire) Clarissa Sligh Carrie Mae Weems

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Visual Art Digital Art I

QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Compositional Balance	Create a layout that includes, but is not limited to, compositional balance and incorporation of text with image, in the design of a CD cover that is inspired by the vintage album art from Memphis' recording studios (Sun, Stax, Hi-Tone).	Demonstrate layout skills including: <ul style="list-style-type: none"> • Compositional balance • Incorporation of text with image • Emulation of design of a CD cover that is inspired by the vintage album art from Memphis's recording studios 	Artwork from Recording Studios: Sun, Stax, Hi-Tone (others) <ul style="list-style-type: none"> • Album Covers • Event Posters • Marketing Material
Creative Image Researching	Apply technical skill sets in digital software to create a Surreal Portrait/Hybrid Animal demonstrating the ability to combine imagery from different sources into a single composition.	Demonstrate the creation of a Surreal Portrait/Hybrid animal through the use of the following technical skill sets in digital art making: <ul style="list-style-type: none"> • Use of digital sources for information (textual or visual) • Use of copyrighted material • Appropriate file size for downloading • Use of original digital imagery, e.g., digital photography 	Websites: www.techsoup.org/support/articles-and-how-tos/finding-and-using-images-from-the-web www.ala.org/rusa/sections/history/resources/pubs/usingprimarysources www.deignhistory.org
Study of Surface Treatments Collage and Layering Symbolic Meaning	Create a "Personal Shrine" by: <ul style="list-style-type: none"> • Scanning a variety of personal textures • Incorporating the textural imagery into a new digital composition • Assigning symbolic meaning to the textures through the arrangement and use in the final composition 	Demonstrate the: <ul style="list-style-type: none"> • Relationship of personal texture to its symbolic meaning in the final composition • Power of collage and layering to communicate a personal message 	Websites: www.abduzeedo.com/using-texture-get-most-out-design Artifacts: Look at specific shrines in Hindu and Buddhist art and religious practices as examples. Look at Joseph Cornell's shadow boxes.
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for the relationship between personal and symbolic meaning	Explain through written or oral response the relationship between the personal and symbolic meaning of the chosen textures.	Demonstrate the defense of this relationship through the use of: <ul style="list-style-type: none"> • Texture choice 	Artifacts: Look at specific shrines in Hindu and Buddhist art and religious practices as examples.

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> Texture placement and use in composition Communication of a personal message 	Look at Joseph Cornell's shadow boxes. Website: www.abduzeedo.com/using-texture-get-most-out-design
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical and cultural relationships to Copyright Domain	Research and discuss how the digital age has changed the copyright domain. Reflect on and discuss the following questions: <ul style="list-style-type: none"> How do the CD images created by the class reflect the culture of Memphis both past and present? Are these images original? Why? and/or Why not? 	Support discussion through: <ul style="list-style-type: none"> Example of copyright history including origin, inclusive fields, main changes over time Viewpoint of yourself and others concerning historical changes, especially in the digital age Visual example of completely original digital artwork...explain WHY it is completely original 	Websites: www.techsoup.org/support/articles-and-how-tos/finding-and-using-images-from-the-web www.ala.org/rusa/sections/history/resources/pubs/usingprimarysources
Critiquing Methods for Compositional Balance (CD cover)	Critique personal and/or peer work using: <ul style="list-style-type: none"> Oral or written form Appropriate vocabulary Observed vs. judgmental information 	Critique the layout skills used for the CD cover including: <ul style="list-style-type: none"> Compositional balance Incorporation of text with image Emulation of the CD cover design in the vintage album art from Memphis's recording studios 	Artwork from Recording Studios: Sun, Stax, Hi-Tone (others) <ul style="list-style-type: none"> Album Covers Event Posters Marketing Material
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP3 Construct viable arguments and critique the reasoning of others.	Analyze situations by breaking them into cases, and recognize and use counterexamples.	Provide pros and cons for copyright changes in the digital age by addressing: <ul style="list-style-type: none"> A minimum of 4 main changes The impact these changes have on personal vs. public use 	Websites: www.techsoup.org/support/articles-and-how-tos/finding-and-using-images-from-the-web www.ala.org/rusa/sections/history/resources/pubs/usingprimarysources

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
CCSS.ELA-Literacy.CCRA.R.7 Integration of knowledge and ideas	Visually integrate and evaluate content in a choice of media.	Evaluate the integration of: <ul style="list-style-type: none"> • Personal and symbolic meaning • Original and copyrighted material 	Artifacts: Look at specific shrines in Hindu and Buddhist art and religious practices as examples. Look at Joseph Cornell's shadow boxes. Websites: www.abduzeedo.com/using-texture-get-most-out-design www.techsoup.org/support/articles-and-how-tos/finding-and-using-images-from-the-web www.ala.org/rusa/sections/history/resources/pubs/usingprimarysources
History and Social Studies Reflection of our culture throughout time Economics Concepts of Functional Art vs. Fine Art	Design a CD cover that is inspired by the vintage album art from Memphis' recording studios (Sun, Stax, Hi-Tone).	Illustrate culture of Memphis through: <ul style="list-style-type: none"> • Colors • Images • Text • Layout 	Artwork from Recording Studios: Sun, Stax, Hi-Tone (others) <ul style="list-style-type: none"> • Album Covers • Event Posters • Marketing Material
QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Sequencing	Illustrate a 3-5 frame visual instructional "map" sequencing the narrative and steps of an action (e.g., tying a shoe, boiling an egg, etc.).	Demonstrate understanding of: <ul style="list-style-type: none"> • Narrative sequencing • Visual sequencing 	Storyboards from directors of cinema: Hitchcock Spielberg

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Character analysis through Visual Attributes	Assign specific character traits to a “superhero” that are illustrated through visual imagery (e.g., posture, gesture, color, scale, media of the character, mark making, texture, etc.).	Demonstrate visual clarity of character analysis through: <ul style="list-style-type: none"> • Posture • Gesture • Color • Scale • Media of the character • Mark making • Texture 	Artists/Artwork: Stan Lee Marvel Comics Contemporary illustrators
Storyline Layout	Incorporate “superhero” from previous assignment into a comic book page that takes into consideration the arrangement of frames, the placement of text, and the visual flow or coherency of narrative.	Demonstrate visual flow throughout comic book page through the use of: <ul style="list-style-type: none"> • Frame arrangement, size and shape • Text placement, size and style • Coherency of narrative • Visual hierarchy 	Artists/Artwork: Stan Lee Marvel Comics Contemporary illustrators Role of: Illustrator in contemporary graphic novels Artists of Poster Design: El Lissitzky (Russian Constructivist) Herbert Matter (Swiss Designer) Website: http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/
Animation	Construct a simple animation using either traditional flipbook, or digital techniques.	Demonstrate “flow” of imagery: <ul style="list-style-type: none"> • From one frame to the next • Incorporating the movement of time • Focusing on smooth transitions 	Artists/Artworks/Influence: Look at how Japanese Manga art laid the foundation for animation in the 18th Century and how animation has influenced present day filming techniques using woodblock technology, <i>kibyōshi</i> (“yellow covers”)

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			Websites: http://www.animazing.com/ www.digitalmediafx.com www.disneyanimation.com/studio/history
Total Composition Awareness of Layout	Create a tri-fold menu that reflects style of restaurant, type of atmosphere, and coherent layout of information.	Demonstrate cohesiveness and visual flow of full layout design through the use of: <ul style="list-style-type: none"> • Elements of design • Principles of design • Text design and placement • Atmosphere • Communication of information 	Artifacts: Collection of Local menus Online menus
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for storyline layout and visual hierarchy	Explain through written or oral response how storyline layout is enhanced through visual hierarchy.	Demonstrate the defense of this relationship through the use of: <ul style="list-style-type: none"> • Frame arrangement, size and shape • Text placement, size and style • Coherency of narrative • Visual hierarchy 	Artists/Artworks: Stan Lee Marvel Comics Contemporary illustrators Artists of Poster Design: El Lissitzky (Russian Constructivist) Herbert Matter (Swiss Designer) Role of: Illustrator in contemporary graphic novels Website: http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/

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Visual Art Digital Art I

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			Reference: “sequential art” and/or “graphic storytelling”
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical and cultural relationships to Animation	Research and discuss how Japanese Manga art laid the foundation for animation in the 18th Century and how animation has influenced present day filming techniques.	Support discussion through: <ul style="list-style-type: none"> • Example of animation history including origin to present day, influence of camera/computer improvements and the introduction of special effects • Viewpoint of yourself and others concerning historical changes, especially in the digital age • Visual example of flip book animation 	Artists/Artworks/Influence: Look at how Japanese Manga art laid the foundation for animation in the 18th Century and how animation has influenced present day filming techniques using woodblock technology, <i>kibyōshi</i> ("yellow covers") Websites: www.animazing.com/gallery/pages/history.html www.digitalmediafx.com www.disneyanimation.com/studio/history
Critiquing Methods for Total Composition Awareness of Layout (Tri-fold menu)	Critique personal and/or peer work using: <ul style="list-style-type: none"> • Oral or written form • Appropriate vocabulary • Observed vs. judgmental information 	Critique the tri-fold menu including: <ul style="list-style-type: none"> • Elements of design • Principles of design • Text design and placement • Atmosphere • Communication of information 	Artifacts: Collection of Local menus Online menus
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP7 Look and make use of structure.	Look closely to discern a pattern or structure.	Provide pros and cons for the use of visual hierarchy in design layouts including: <ul style="list-style-type: none"> • Ratio of text to image • Pattern of color emphasis 	Stan Lee Marvel Comics Contemporary illustrators

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> • Characteristics of lines • Relationship of positive and negative space 	<p>Artists of Poster Design: El Lissitzky (Russian Constructivist) Herbert Matter (Swiss Designer)</p> <p>Website: http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/</p>
<p>CCSS.ELA-Literacy.CCRA.R.5 Integration of knowledge and ideas</p>	Analyze the structure of texts, including how specific sentences and/or paragraphs relate to each other and the whole.	<p>Evaluate the structure of:</p> <ul style="list-style-type: none"> • Visual sequencing • Sequencing of text • Per layout style (comic strip, full page, tri-fold) 	<p>Reference: "sequential art" and/or "graphic storytelling"</p>
<p>History and Social Studies Cultural relationships throughout time</p>	Compare the relationship of Japanese Manga art in the 18th Century to present day animation and filming techniques.	<p>Support discussion through:</p> <ul style="list-style-type: none"> • Example of animation history including origin to present day, influence of camera/computer improvements and the introduction of special effects • Viewpoint of yourself and others concerning historical changes, especially in the digital age • Visual example of flip book animation 	<p>Artists/Artworks/Influence: Look at how Japanese Manga art laid the foundation for animation in the 18th Century and how animation has influenced present day filming techniques using woodblock technology, <i>kibyôshi</i> ("yellow covers")</p> <p>Websites: www.animazing.com/gallery/pages/history.html www.digitalmediafx.com www.disneyanimation.com/studio/history</p>