Studio Skills- High School

August 2017

Developed Spring 2015

Fair Lawn
Public Schools
Fair Lawn, NJ

Fair Lawn School District

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Committee Credits

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Course Synopsis

The purpose of Studio Skills is to introduce the student to the key concepts of visual communication and help the student develop competence in the hand skills required for graphic design; including exploration of image making media, industry tools and standards, visualizing techniques, three-dimensional packaging techniques, and presentation techniques. A variety of media and their applications will be explored. All students will be expected to develop their creativity through the acquisition of technical skills as well as their own style of design.

The historical and cultural aspects of visual communication and graphic design are also explored throughout the course. When appropriate, an awareness of the topic relevance to business and/or industrial applications is provided for each student. The subject matter is presented with an awareness of the National Art Education Association curriculum standards and the New Jersey Student Learning Standards.

Philosophy & Rationale

Fair Lawn District Mission
Recognizing that the "Leaders of Tomorrow Attend Fair Lawn Schools Today," it is the mission of Fair Lawn High School to afford each student the opportunity to learn, to achieve success and to become a confident and productive member of a global and technological society prepared to face the challenges of the 21st century. We believe that a major purpose of an education is to cultivate in each student a sense of wonder in the life-long process of learning. We believe that our school provides a learning environment that is student-centered, and supports the interaction of students, parents, professional staff, and the community. We believe that teachers must be empowered to develop and deliver high quality instruction, nurture students' special talents and abilities, and respond to the needs of each individual. We believe that the
optimal environment is one in which students feel free to challenge themselves and have opportunities to take initiative, to articulate clearly and imaginatively, to be creative, and to learn from their inquiry and experience. We believe that an education which provides for the intellectual, aesthetic, physical, cultural, technological and social development of young people leads to their becoming productive and humane citizens who demonstrate self-discipline; responsibility and respect for others.   We believe that education provides students with opportunities to access knowledge, ensuring competence and confidence in responding to the challenges of the future.

Department of Fine Art Mission Statement
The course offerings of the Fine Art Department provide all Fair Lawn High School students the opportunity to grow aesthetically; to develop and expand a critical awareness of their cultural heritage; and to acquire the skills needed to distinguish the fine from the mundane. The intent is to help students increase their perception and awareness of the environment, to encourage an

imaginative and creative approach to problem solving, and to develop self-discipline and confidence. The varied courses offered by the Fine Art Department are designed to challenge all students to achieve higher levels of performance and appreciation.

New Jersey Student Learning Standards
Visual Arts:
Standard 1.1 (the creative process) all students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual arts.
Standard 1.2 (history of the arts and culture) all students will understand the role, development, and influence of the arts throughout history and across the cultures.
Standard 1.3 (performance) all students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.
Standard 1.4 (aesthetic responses and critique methodologies) all students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre and visual art.
For more specific details go to: http://www.state.nj.us/education/cccs/standards/1/index.html

Curricula Writing: The administrators and teachers of the Fair Lawn Public Schools are committed to writing, researching, and producing curricula in all subject areas that are aligned the New Jersey Student Learning Standards and the Common Core State Standards. Curriculum is designed to be a living document – added to, edited, and enhanced at any time. Standing committees of teachers and administrators meet on a routine basis to monitor the effectiveness of our curriculum. The process used by the educators of the Fair Lawn Schools is rigorous and reflective in examining all facets of the foundational documents, upon which our curricula is based, to ensure for this alignment. In all curriculum writing, particular emphasis is given to employing the most current, research based instructional and assessment strategies available at the time. These strategies are continually updated and refined as new knowledge and pedagogy becomes widely accepted and proven successful in the field of education.

21st Century Competencies and Standards
There is ample evidence all around us of the many changes the 21st century has brought to our lives. The Fair Lawn Public Schools believe that to prepare our students for the world of tomorrow, we must enhance today's learning environments. The outcomes we want for our students are not new to the 21st century. Instead, they express knowledge and skills that are essential for life in the 21st century. Reflecting time-honored skills, taught via proved learning methods, and supported by modern learning tools, processes, and environments, the Fair Lawns Public Schools embraces the teaching of 21st Century Skills and unite these elements into a coherent set of educational objectives to ensure that all students are prepared for success.There are four 21st-Century Life and Careers standards. Standards 9.1, 9.2, and 9.3 describe life and career skills that are integrated throughout the K-12 curriculum, while Standard 9.4 describes specialized skills that are taught in grades 9-12 as part of career and technical education programs. An overview of the four standards follows. Click on the link for more
information http://www.state.nj.us/education/cccs/standards/9

Course Benchmarks

1. Students will be able to identify the purpose and function of the graphic design profession in both historical and contemporary contexts.

2. The student will be able to identify the elements and principles of design among various forms of visual communication through viewing, discussing and producing works of art.

3. The student will develop knowledge of materials and media required to produce graphic design solutions.

4. The student will learn hand skills and techniques required in graphic design production.

5. The student will demonstrate an understanding of the appropriate application of various materials, media, skills and techniques, through the completion of graphic design solutions.

6. The student will build a technical vocabulary needed to communicate between designers/artists/creative directors and other industry professionals.

7. The student will develop a 'personal repertoire' of skills and techniques through the development of graphic design solutions.

8. The student will understand the value of superior craftsmanship by participating in critiques.

9. The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Scope and Sequence

Marking Period 1

Unit I Ð Defining Graphic Design
Why Design Matters

The student will identify the purpose and function of the graphic design profession in both historical and contemporary contexts. Evolution of ethical standards in advertising and visual communication will be explored.

Unit II - Studio Procedures

Studio Procedures, Tools & Safety

The student will demonstrate an understanding of the proper use various design mediums within the graphic design studio, the tools associated with applying these mediums, and proper studio safety and clean up procedures.

Unit III Ð Universal Studio Techniques
Measuring, Cutting, Scoring, Adhesives & Imaging

The student will demonstrate an understanding of universal studio tools and the appropriate techniques of application, including but not limited to; basic measurement, cutting and scoring, adhesives, and non-digital imaging media.

Unit IV Ð Fundamentals of Graphic Design
The Formal Elements of Design

The student will identify the elements of design, and demonstrate an understanding of their application, among various forms of visual communication by viewing, discussing and producing works of art.

Unit V Ð Fundamentals of Graphic Design
The Formal Principals of Design

The student will identify the principles of design, and demonstrate an understanding of their application, among various forms of visual communication by viewing, discussing and producing works of art.

Ma

rking Period 2

Unit VI –The Design Process
The Graphic Design Solution

The student will demonstrate an understanding of the components of a graphic design solution and become skilled in methods for concept generation.

Unit VII– The Design Process
Typography

The student will demonstrate an understanding of type definitions and nomenclature, the classification and structure of type, and the principles of designing with type.

Unit VIII– The Design Process
Layout

The student will demonstrate an understanding the meaning and interconnected goals and functions of a layout.

Unit IX – Art Criticism
Critical Analysis

The student will understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, *it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).*

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, projects, presentations, or other formats of measurement used by the teacher.

Unit I – Defining Graphic Design
Why Design Matters

Goal 1: The student will identify the purpose and function of the graphic design profession in both historical and contemporary contexts. Evolution of ethical standards in advertising and visual communication will be explored.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

1.1. Define graphic design. (1.2)
1.2. Understand the place graphic design has in the contemporary world. (1.2)
1.3. Become familiar with the major categories and specializations in graphic design and advertising professions. (9.1, 9.3, 9.4)
1.4. Become acquainted with the nature and impact of graphic design and visual communication on society. (1.2)
1.5. Explain the development of ethical practice in graphic design and visual communication. (1.2)
1.6. Outline the historical evolution of graphic design and visual communication. (1.2)
1.7. Identify key individuals that have contributed to the field of graphic design and visual communication. (1.2)

Essential Questions/ Sample Conceptual Understandings
Essential Questions

What is the significance of graphic design?
What is the role of the contemporary graphic design professional?

Enduring Understandings

Design matters; visual communication contributes to society in a number of ways, from driving the economy to informing the public.
It is the designer's responsibility to give visual form to messages and communication in a compelling and ethical manner.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Instructional Tools:

PowerPoint: Introduction to Graphic Design
PowerPoint: The History of Graphic Design

Resources:

Meggs' History of Graphic Design, Philip B. Meggs, 2005

Learning Activities:

Small group activity: Students will compare and contrast the package designs of several consumer products. Students will then analyze the appeal of the consumer products based solely on their packaging design. Each group will present a summary of their analysis to the class. *(knowledge, analysis)*

Design assignment: As a class, create an assemblage of graphic design ephemera and refuse. Discuss the influence of these elements on purchasing decisions and attitudes, and how these elements define the group and the individual . *(synthesis, application , analysis)*

Unit II - Studio Procedures
Studio Procedures, Tools & Safety

Goal 2: The student will demonstrate an understanding of the proper use various design mediums within the graphic design studio, the tools associated with applying these mediums, and proper studio safety and clean up procedures.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:
2.1. Identify daily safety measures that must be done to ensure a safe learning environment. (1.2)
2.2. Identify the mediums and tools used in the graphic design studio and their proper functions. (1.2)
2.3. Develop problem-solving skills based on established knowledge in safe handling of equipment and
      materials. (1.2)

Essential Questions/ Sample Conceptual Understandings
Essential Questions

How is maintaining safe working procedures essential to the learning process?
How does a designer safely and responsibly use materials, tools and processes in creating a work of art?

Enduring Understandings

Safety is paramount to success in any lab/studio setting.
Safe and appropriate use of materials, tools and processes results in strong artistic skills and craftsmanship.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
Instructional Tools:
PowerPoint: Introduction to Studio Procedures

Learning Activities

Class activity: Tour spaces of classroom where design materials are stored with a discussion of safety rules for each area. *(knowledge)*

Small group activity: Each group is distributed a collection of materials and tools. They are to identify each of the materials, utilizing the provided vocabulary list. *(knowledge, application)*

Small group activity: Each group will draw three scenarios from a deck of cards. Each card has a problem on it that might be encountered in class. Using the information provided in class, define a solution to the problem and, if possible, how it may have been prevented. *(application, analysis, synthesis)*

Unit III – Universal Studio Techniques
Measuring, Cutting, Scoring, Adhesives & Imaging

Goal 3: The student will demonstrate an understanding of universal studio tools and the appropriate techniques of application, including but not limited to; basic measurement, cutting and scoring, adhesives, and non-digital imaging media.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

3.1. Demonstrate an understanding of how to read a ruler in both metric and imperial systems.
3.2. Demonstrate the ability to use basic mathematical skills (addition, subtraction, multiplication and division).
3.3. Demonstrate an ability to convert fractions to decimals.
3.4. Demonstrate an ability to use various cutting tools, and differentiate techniques for cutting materials of varying composition.
3.5. Identify the purpose of scoring, and demonstrate proper techniques and application for scoring materials of varying composition.
3.6. Identify various types of adhesive and their appropriate application.
3.7. Demonstrate an understanding of the implementation of non-digital imaging media.

Essential Questions/ Sample Conceptual Understandings
Essential Questions
Why is mastery of specific studio tools essential to the success of design?

Enduring Understandings
Proper technique is essential to successful outcomes; proper technique can only be achieved through mastery of tools.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
Materials:
Measuring tools, cutting and scoring tools, adhesives, non-digital imaging media paper, mat board and foam board.

Large Group Learning Activities:
Demonstration of various studio tools accompanied by safety reviews of each. *(knowledge)*

Individual Learning Activity:
Guided practice:
Students will create a paper self-portrait that is frame matted, using the techniques demonstrated in class, in order to develop proficiency in the use of specific studio tools, and a greater understanding of their function. *(application, synthesis)*

Assessment
Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful Completion, and Effort.

Unit IV – Fundamentals of Graphic Design
The Formal Elements of Design
Goal 4: The student will identify the elements of design, and demonstrate an understanding of their application, among various forms of visual communication by viewing, discussing and producing works of art.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:
4.1 Identify the formal elements of design in visual communication: line, shape, value, color, texture, format. (1.1, 1.2, 1.3)
4.2 Demonstrate an understanding of the application of the formal elements of design in visual communication. (1.1, 1.2, 1.3)

Essential Questions/ Sample Conceptual Understandings
Essential Questions
How can using lines and shapes in design help to create visual hierarchy?
How does color affect audience response?

Enduring Understandings
Using lines and shapes within a design creates visual hierarchy by visually organizing the graphic space. Color is the most powerful visual element recognized by a viewer, and can elicit strong emotional responses.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Resources:
Graphic Design Solutions, Robin Landa, 2006.

Large Group Learning Activities: Demonstration and discussion of the formal elements of design; identity, function, and implementation. *(knowledge)*

Individual Learning Activity:
Guided practice:
Students will engage in a series of projects that explore the concepts related to the formal elements of design, including but not limited to: line warp illusion, the four squares project, color palette creation, value scale creation, visual texture from rubbings and blottings, format manipulation. **(synthesis, analysis, application)**

Assessment
Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful Completion, and Effort.

<u>**Unit V – Fundamentals of Graphic Design**</u>
The Formal Principals of Design

Goal 5: The student will identify the principles of design, and demonstrate an understanding of their application, among various forms of visual communication by viewing, discussing and producing works of art.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

5.1 Identify the formal principles of design in visual communication: balance, symmetry, emphasis, rhythm, unity, correspondence, alignment, flow. (1.1, 1.2, 1.3)
5.2 Demonstrate an understanding of the application of the formal principles of design in visual communication. (1.1, 1.2, 1.3)

Essential Questions/ Sample Conceptual Understandings
Essential Questions
Why is an understanding of balance and symmetry essential to the success of a design?
What methods can be used to create visual emphasis while maintaining unity in a design?

Enduring Understandings
Mastery of balance and the appropriate application of (a)symmetry in a design creates a sense of flow and hierarchy, making it visually legible and aesthetically successful.
In order to maintain unity in a design while emphasizing key elements, a designer should limit the number of elements that are altered (i.e., change color while maintaining scale, change alignment while maintaining shape, etc.).

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Resources:

Graphic Design Solutions, Robin Landa, 2006.

Large Group Learning Activities: Demonstration and discussion of the formal principles of design; identity, function, and implementation. *(knowledge)*

Individual Learning Activity:
Guided practice:
Students will engage in a series of projects that explore the concepts related to the formal principles of design, including but not limited to: deconstruction of symmetry through balance, creating a focal point, creating visual hierarchy, using alignment to achieve unity, letterforms as positive and negative space .
(synthesis, analysis, application)

Assessment
Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful Completion, and Effort.

Unit VI –The Design Process
The Graphic Design Solution

Goal 6: The student will demonstrate an understanding of the components of a graphic design solution and become skilled in methods for concept generation.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

6.1   Identify the components of the graphic design solution. (1.1, 1.2, 1.3, 1.4)
6.2 Utilize a design brief in the development of a design solution. (1.1, 1.2, 1.3, 1.4)
6.3 Demonstrate an understanding of the processes and phases of designing. (1.1, 1.2, 1.3, 1.4)
6.4 Demonstrate an understanding of the need to critique work. (1.4)
6.5 Develop a vocabulary and method for critique. (1.4)

Essential Questions/ Sample Conceptual Understandings

Essential Questions
Why is the development and use of a design brief essential to the design process?
How do designers ensure that they are meeting the objectives of the assignment?
Why is critique an important component of the design process?

Enduring Understandings
The design brief acts as an outline, helping a designer to organize the strategy, concept, design, production and execution of a project.
Designers constantly refer to the design brief.
Critique is essential to the continued successful development of a design concept; having another person analyze a concept may bring fresh ideas and perspectives to the table.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Instructional Tools
PowerPoint: The Graphic Design Solution/The Design Brief
Handout: The Design Brief

Resources:
Graphic Design Solutions, Robin Landa, 2006.

Large Group Learning Activities:
Students will engage in an overview of the function and structure of the design brief and how it is an integral part of the development of graphic design solutions. *(knowledge)*
Students will participate in a demonstration (teacher led) critique of an existing visual communication project, (packaging, advertising, etc.).

Individual Learning Activity:
Guided practice:
Students will deconstruct an existing design through backwards analysis with a design brief, and develop alternative solutions to the perceived problem. *(application, analysis, synthesis)*

Assessment
Project Grading Rubric based on the following: Creativity, Successful Completion, and Effort.

Unit VII– The Design Process
Typography

Goal 7: The student will demonstrate an understanding of type definitions and nomenclature, the classification and structure of type, and the principles of designing with type.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

7.1 Demonstrate knowledge of type definitions and nomenclature.
7.2 Demonstrate knowledge of type measurements, basic specifications, and classifications.
7.3 Identify the parts of letters.
7.4 Demonstrate knowledge of the three types of spacing.
7.5 Understand the relationship of type and visuals.
7.6 Use type creatively and expressively.

Essential Questions/ Sample Conceptual Understandings
Essential Questions

What is the difference between calligraphy, lettering and type?
Why is the relationship between type and images important?
Why does a graphic designer need to master the three types of spacing?

Enduring Understandings

Calligraphy is drawn by hand, lettering is custom designed and executed through both digital and conventional methods, and type is produced by mechanical means.

To fully express a visual communication message with type and image, a designer must pay attention to the relationship between those two elements and create a harmonious balance between the two.
Mastery of spacing is integral to achieving the most legible and aesthetically successful designs.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Instructional Tools:
PowerPoint: An Introduction to Typography

Large Group Learning Activities:
Students will participate in a discussion on the definition of type and its associated nomenclature, including how to measure type and classify it. *(knowledge)*
Students will participate in a discussion on the structure of type and the parts of letters. *(knowledge)*

Individual Learning Activity:
Guided practice:
Students will design their name in a typeface and style that is representative of their personality.
(application, synthesis)

Students will create an original illustration that defines a word. *(application, synthesis)*

Students will create an illustration that tells a story, composed entirely of type as graphic elements.
(knowledge, analysis, application)

Assessment
Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful Completion, Effort.

Unit VIII – The Design Process
Layout

Goal 8: The student will demonstrate an understanding the meaning and interconnected goals and functions of a layout.

**Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:**

8.1 Recognize the importance of format in any layout. (1.1,1.2,1.3)
8.2 Comprehend the fundamental principles governing the layout of a page. (1.1,1.2,1.3)
8.3 Understand the need to fit visual elements into a limited space and have them function effectively. (1.1,1.2,1.3)
8.4 Demonstrate an understanding of how to design with a grid. (1.1,1.2,1.3)

Essential Questions/ Sample Conceptual Understandings
Essential Questions

What is the role of format, and how does it affect a layout?

Enduring Understandings
Format can be regarded as the shape, or space, within which a design is contained. Therefore the layout of any given design is dependent upon its format.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Resources:
PowerPoint: Layout, Format, and the Grid: Defining Visual Space

Large Group Learning Activities:
Students engage participate in a discussion on the function of format and layout, and how to generate visual hierarchy. *(knowledge)*
Students will complete an activity that asks them to identify specific (publications and/or package designs) based on their formats and layouts. *(analysis, synthesis)*

Individual Learning Activity:
Guided practice:
Students will design several basic layouts using a simple grid through collage techniques. *(application, synthesis)*

Students will design a two page magazine spread based on the grid system of a pre-existing publication of their choice, following the standards established by that publication.

Assessment
Project Grading Rubric based on the following: Craftsmanship, Creativity, Successful Completion, Effort.

Unit IX – Art Criticism

Critical Analysis

Goal 9: The student will understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)
The student will be able to:

9.1   Identify appropriate vocabulary to explain individual paintings (1.1,1.3, 1.4)
9.2 Identify the elements of art and principles of design and apply them to individual paintings (1.3)
   9.3 Create a written critical analysis of a painting (1.1,1.3,1.4) (English Language Common Core State Standards – W.9-10.1, W.11-12.1. W.9-10.2, W.11-12.2,)

Essential Questions/ Sample Conceptual Understandings
Essential Questions
How do the elements and principles support each other in a final design solution?
How does the critique process help a designer improve their work?
How does the critique process help us to understand and make judgments about an artwork?

Enduring Understandings
Critiques can improve a designer's approach to their work – they see their work through someone else's eyes. Communicating about art can increase technical skill and problem solving abilities.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

Resources:

The Critique Handbook: The Art Student's Sourcebook and Survival Guide , Kendall Buster and Paula Crawford, 2009

Learning Activities:
Distribute guide to critiquing art – discuss model (Describe, Analyze, Interpret, Judge) *(knowledge)*

Class Activity:
Given a collection of images specific to a period of graphic design, groups of students will produce arguments for why their collection has the strongest examples of each period or style of design. (*evaluation, analysis, comprehension*)

Individual activity:
Students will compare and contrast the aesthetic value of a design in the context in which is was created. Students will create a written critical analysis, in paragraph form, using the following guidelines for organization:

I.Describe
II.Analyze
 III. Interpret
 IV. Evaluation (*evaluation, analysis, comprehension*)

Differentiation:
The artwork could be student-generated or a masterwork.
The analysis could include cultural or cross-curricular links.

Assessment

How to Critique and Write about Art

The following steps —description, analysis, interpretation and evaluation Ñ are the steps in a formal critique. It is called the Feldman method. It is an established critique method that has been used by students and professionals alike for over 50 years.

Please respond to the following sections in paragraph form, using complete sentences.
Use the questions provided as a guide to provide you with information for your paragraphs.

Describe (first paragraph)

This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts. Imagine that you are describing the artwork to someone over the telephone.

LIST
Name of artist, title of project, or material used to define the project.
Since this is an in-class critique of another student's work, simply list their name.
For example, "This is a critique of Judy Blume's glass fused final project"

NOTE FIRST IMPRESSION
Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change you mind. There are no wrong answers.

Analyze (second paragraph)

Try to figure out what the artist has done to achieve certain effects. You should refer to your first impressions and try to explain how the artwork achieves that reaction.
Q. Use the vocabulary you learned in class. For example, fusing, slumping, jump ring, contrast, positive and negative space, etc.
Q. How are the elements of art (color, shape, line, texture, space, form, value) and the principles of design (balance, contrast, emphasis, movement/rhythm, unity, variety) used in this artwork?
Q. What do you notice about the artist's choice of materials?
Q. What grabs your attention in the work? Refer to your first impression.

Interpret (third paragraph)

Try to figure out what the artwork is about. Your own perspectives, associations and experiences meet with "the evidence" found in the work of art. All art works are about something. Some art works are about color, their subject matter, and social or cultural issues. Some art works are very accessible Ñ that is, relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to readily know what the artist was thinking about.
Q. What is the theme or subject of the work? What mood or emotions does the artwork communicate?
Q. What is the work about; what do you think it means?
Q. Why do you think that artist created this work? (in this case, why did they choose this subject?)
Q. What do you think the artist's view of the world is?

Judgement/Evaluate (fourth paragraph)

This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations. Evaluate the craftsmanship and technique.

Q. Does the work communicate an idea?

Q. Are you moved by the work?

Q. Have your thoughts or feelings about the artwork changed since your first impression?
If so, how? What made you change your mind?

Q. If not, can you now explain your first reaction to the work?

Q. What have you seen or learned from this work that you might apply to your own art work or your own thinking?

Idea Sketch

After critiquing and evaluating this artwork, create several idea sketches and chose one to illustrate what the student could do to improve their work if they were to recreate it from start to finish. You are essentially resolving any problems with the project by redesigning the piece, keeping what you thought was strong in the piece and changing anything you thought was weak or suggesting another option on how to improve the piece or simply to do it differently. Your sketch must clarify the new direction and label areas where you might suggest using any non-traditional materials. Think about some of the other projects you saw during our class critique for inspiration.

Your sketch must have your name and period in the top left corner on a blank piece of paper. The illustration must be detailed, in color, that would show the visual changes on the entire piece. You may write descriptive words with arrows pointing to your sketch of materials or techniques you would use to help explain your idea. Use colored pencils to add color to your design, and color neatly as if you were going to present your work to the MoMA store catalogue trying to sell your idea to be produced professionally.

Refer to the rubric to determine expectations for 100% grade.

Category	Written Critique Criteria				
	6	7	8	9	10
Description	Descriptions are not detailed or complete.	Makes a detailed description of some of the subject matter and/or elements seen in a work.	Makes a detailed description of most of the subject matter and/or elements seen in a work.	Makes a complete and detailed description of the subject matter and/or elements seen in a work.	Detailed description of the subject matter and/or elements seen in a work are above and beyond requirements.
Analysis	Student has difficulty identifying the dominant elements.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes many dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.
Interpretation	Student has difficulty interpreting the meaning of the work.	Student expresses how the work makes him/her feel personally.	Student identifies the literal meaning of the work.	Forms a somewhat reasonable hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.	Forms an incredible hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.
Evaluation	Evaluates work as good or bad based on personal taste with little to no supporting details.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Uses 1-2 criteria to judge the artwork.	Uses 3-4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.	Uses more than 4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.
Mechanics and word usage	Grammar, Spelling, word usage is inappropriate; Several errors that severely detract from meaning. Little to no use of elements & principles of design terminology.	Grammar, Spelling, word usage is mostly appropriate; Few errors that do not detract from meaning. Some use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; Little to no errors. Use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; No errors. Good use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is above expectations; No errors. Incredible use of elements & principles of design terminology.
				Total	

Graded Skills	Design Criteria				
	6	7	8	9	10
Elements & Principles	Project incomplete or complete but shows no evidence of understanding elements/ principles, no planning	Project complete but shows little evidence of planning or understanding elements/principles	Project shows adequate understanding of elements/principles, evidence of some planning	Project planned carefully, several preliminary sketches, used elements/ principles effectively to create successful composition	Project planned carefully, multiple preliminary sketches, used elements/ principles effectively to create strong composition
Creativity & Originality	Project incomplete or finished with no evidence of experimentation, originality or creativity expressed	The student tried an idea but it lacked originality; substituted "symbols" for personal observation; unoriginal or copied.	The student tried 2-3 ideas before selecting one; or based his or her work on someone else's idea; solved the problem in a logical way.	The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills.	The student explored many choices before selecting one; generating multiple ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills. Above and beyond expectations.
Effort & Perseverance	Project unfinished or completed only after many prompts/ ideas/physical help & solutions from others	Project finished with minimum effort/met minimum requirements with no extra effort	Project finished with hard work but some details lacking	Project finished with maximum effort.	Project finished with maximum effort, went well beyond requirements
Craftsmanship /Skill	Project finished with no attention to details, quickly thrown together	Project finished but somewhat messy	Project finished with most details, minor flaws present	Project beautifully/ carefully made	Project beautifully/ carefully made, above and beyond expectations
Attitude /Responsibility	Student off task, lack of thought for materials, sought ways to avoid work	Student completed minimal work, often off task	Student worked consistently, assisted with preparation and cleanup	Student worked consistently and enthusiastically toward project, mature behavior	Student worked consistently and enthusiastically toward group goals, mentored others needing help, mature behavior

Total [   ]

Interdisciplinary Connections and Alignment to Technology standards

New Jersey Student Learning Standards
The units in this curriculum reflect the integration of the New Jersey Language Arts/Literacy, Mathematics, Science, Social Studies, Technology Literacy, and 21st-Centruy Life and Careers Core Curriculum Content Standards. These integrated standards are:
Language Arts/Literacy – NJSLS 3.1.E 1-5; 3.1.F 1-2; 3.1.H 1-7; 3.2.A 1-13; 3.2B 8-10; 3.2.C 1-5, 7, 9; 3.2.D 2, 4, 12; 3.3.A 1-3, 5; 3.3.B 5-6; 3.3.C 1-3; 3.4, 3.5.A 1-8; 3.5.B 1-7; 3.5.C 1-4
Mathematics – NJSLS 4.2: 4.4.A 1-3; 4.4 B 1-2; 4.4 C 1; 4.5 E 1-3
Science – NJSLS 5.2.P.A.1; 5.2.8.A.3; 5.2.4.B.1; 5.2.12.C.2
Social Studies – NJSLS 6.1.P.D.1,2,3,4; 6.1.12.D.3.e; 6.1.12.D.8.b; 6.1.12.D.14.f
Technology Literacy – NJSLS 8.1; 8.2
21st-Century Life and Careers – NJSLS 9.1; 9.2

21st-Century Life and Careers – NJSLS 9.1; 9.2
The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

New Jersey Student Learning Standards (Literacy/Math)
The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace

content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

Modifications for ELL, Special Education, Students at Risk, Gifted

What is an accommodation? An accommodation is an alteration in environment or equipment. Accommodations are changes in material or assessment administration and response format (e.g., setting, timing/scheduling, presentation, or response) that are not intended to alter in any significant way what the material or test measures but may influence the interpretation of assessment results. Accommodations do not change the curriculum so the same grading scale can be used. Due to the complexity of learning a second language, some students may require combining various types of accommodations to fully meet their linguistic needs. Appropriate accommodations should reduce the impact of language on the assessment but not give the English learner (EL) an "unfair advantage" over students not receiving accommodations.

What is a modification? A modification is a change in the curriculum or an alteration in what is being measured. Modifications are considered substantial changes in the way an assignment or a test (assessment) is given or taken (e.g. extended time on a speed test for reading fluency, spell checker on a spelling test, calculator on test of computation of basic four operations). Modifications of materials change the content or amount of content in the material.

ELs Accommodations and Modification in the Classroom:

Modification of *materials* includes
- decreasing the amount of work presented or required;
- using videos, illustrations, pictures, and drawings to explain or clarify.

Modification of *instruction* includes
- teaching key aspects of a topic. Eliminate nonessential information.
- tutoring by peers;
- taping classroom lectures;
- having peers take notes or providing a copy of the teacher's notes;
- providing study guides.

Special Education Accommodations, Modifications, Strategies, and Supplementary Aids

Accommodations refer to the teaching supports and services that the student may require to demonstrate

learning. Accommodations do not lower grade level expectations, but rather provide opportunities for the student to access the curriculum and equalize the opportunity for learning.

Modifications are changes made to curricular expectations. Modifications lower grade level expectations by changing or modifying classwork or tests, or altering grading expectations.

Strategies refer to skills or techniques that a teacher uses to assist learning.

Supplementary aids and services are supports that help student to be educated in the LRE (least restrictive environment) with typical peers.

Accommodations, modifications, strategies, and supplementary aids and services should be individualized for optimum student success.

Examples of accommodations:
preferential seating
use of computer for written assignments
provide notes
allow student to orally clarify test responses
extended time for tests (up to 50%)
extended time for homework assignments (up to 50% or 100%)
test in small group or alternate setting
read/clarify test questions as needed
use private cue to refocus attention
provide written directions and benchmarks for long term assignments and projects
use alternative form for student to demonstrate course mastery (ex: narrative tape instead of written journal)

Examples of modifications:
Adjust length or complexity assignments to functional/instructional level of student
Modify test to reduce demands on memory (use word banks, multiple choice vs. fill-in)
Pass/fail grading
Examples of teaching strategies
Emphasize multi-sensory presentation of data
Provide verbal as well as written directions
Emphasize mnemonics and memory tricks
Monitor homework planner
Encourage student to paraphrase to check comprehension
Give directions that are short and specific
Provide positive reinforcement

Examples of supplementary aids and services:
FM Unit
Assistive Technology (laptop, software, IPAD, IPOD, etc.)
1:1 paraprofessional
Enlarged keyboard
Books on tape
Enlarged print
Augmentative communication device

Students at Risk Accommodations and Modification in the Classroom:

Student differences are studied as a basis for planning

Assessment is ongoing and diagnostic to understand how to make instruction more responsive to learner need

Focus on multiple forms of intelligence is evident

Multi-option assignments are frequently used

Time is used flexibly in accordance with student need

Multiple materials are provided

Multiple perspectives on ideas and events are routinely sought

The teacher facilitates students' skills at becoming more self-reliant learners

Students help other students and the teacher solve problems

Students work with the teacher to establish individual learning goals

Students are assessed in multiple ways

Gifted Students Accommodations and Modification in the Classroom:

Focus on and be organized to include more elaborate, complex, and in-depth study of major ideas, problems, and

themes that integrate knowledge within and across systems of thought

Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge

Enable students to explore constantly changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world

Encourage exposure to, selection, and use of appropriate and specialized resources

Promote self-initiated and self-directed learning and growth

Evaluations should stress higher level thinking skills, creativity, and excellence in performance.