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 indictors 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.

Curriculum Map	Visual Art Digital Art II

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:** *Teach Like A Champion:* Doug Lemov, www.josseybass.com
Computer Etiquette & Work Habits	Review common-practice etiquette for computer usage. Demonstrate desktop navigation & organization. Review computer OS functions.	Demonstrate organization of folders and subfolders. Perform basic computer functions. • Setting desktop preferences • Simple maintenance /care of computer • Mouse/tablet/pen settings	**Websites:** www.digitalclassroom.com https://sites.google.com/site/managingadigitalclassroom/home
Perspective (Linear, Atmospheric)	Utilize a combination of different techniques to establish a strong sense of perspective in the creation of a surrealistic landscape.	Demonstrate an understanding of depth within a composition utilizing a combination of perspective techniques including: • Linear (1pt, 2pt, 3pt) • Atmospheric • Overlapping • Color variation • Detail variation	**Artists/Artworks:** Giorgio de Chirico Salvador Dali Paul Cezanne Architectural Renderings **Website:** *Composition and Design* http://www.goshen.edu/art/ed/Compose.htm
Balance & Symmetry **Use of Gradient/Value**	Utilize the principles of radial balance and symmetry to create an optical illusion of depth using ONLY gradients and/or values from gray scale. (No line or color)	Demonstrate: • Control of values/ gradients to represent sense of depth • Use of gray scale only • Radial balance • Symmetry • Optical illusion of depth	**Website:** www.ritsumei.ac.jp/~akitaoka/opart-e.html **Book:** *Introduction to Design,* Alan Pipes (Chap.4)

Curriculum Map			**Visual Art** **Digital Art II**

QUARTER 1			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
Balance & Symmetry **Use of monochromatic and/or complementary color scheme**	Utilize the principles of radial balance and symmetry to create an optical illusion of depth using ONLY gradients and/or values from monochromatic and/or complementary color schemes. (No line)	Demonstrate: • Control of values/ gradients to represent sense of depth • Use of monochromatic and/or complementary color schemes • Radial balance • Symmetry • Optical illusion of depth	**Website:** www.ritsumei.ac.jp/~akitaoka/opart-e.htmll **Book:** *Introduction to Design,* Alan Pipes (Chap.4) **Product Styles:** Fashion Design that utilizes patterns inspired by Optical Illusions (Tie Prints, 1970's polyester shirts, etc.)
CREATE: **Standard 3** Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for gradients and/or values used with radial balance to create an optical illusion of depth	Explain through written or oral response how an optical illusion of depth has been created through the use of radial balance using gradients and/or values / monochromatic and/or complementary color schemes. Address the following questions: • Which treatment (gradients and/or values /monochromatic and/or complementary color schemes) was the most effective? • Why?	Discuss and defend decision process for use of: • Gradient and/or value range using gray scale, monochromatic and/or complementary color schemes • Control of contrast • Balance of radial pattern • Relationship of radial design to optical illusion of depth • Relationship of gradient and/or value range to balance of radial pattern	**Website:** www.ritsumei.ac.jp/~akitaoka/opart-e.htmll **Book:** *Introduction to Design,* Alan Pipes (Chap.4) **Product Styles:** Fashion Design that utilizes patterns inspired by Optical Illusions (Tie Prints, 1970's polyester shirts, etc.)
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 Illusion of depth	Compare and contrast the illusion of depth in at least one example from each of the following artists: • Giorgio de Chirico • Salvador Dali • Paul Cezanne	Support discussion through the artist's treatment of: • Linear perspective (1pt, 2pt, 3pt) • Atmospheric perspective • Overlapping • Color variation	**Artists / Artworks:** Giorgio de Chirico Salvador Dali Paul Cezanne Architectural Renderings

QUARTER 1			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		• Detail variation	**Book:** *Introduction to Design,* Alan Pipes (Chap.4)
Critiquing Methods for Illusion of depth	Critique personal and/or peer work using: ● Oral or written form ● Appropriate vocabulary ● Observed vs. judgmental information	Critique the illusion of depth through the personal or peer's treatment of: ● Linear perspective (1pt, 2pt, 3pt) ● Atmospheric perspective ● Overlapping ● Color variation ● Detail variation	**Website:** www.ritsumei.ac.jp/~akitaoka/opart-e.htmll **Product Styles:** Fashion Design that utilizes patterns inspired by Optical Illusions (Tie Prints, 1970's polyester shirts, etc.) **Book:** *Introduction to Design,* Alan Pipes (Chap.4)
CONNECT: **Standard 6** Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP2 Reason abstractly and quantitatively	Correlate the gradient application of a gray scale with the range of values needed to create an optical illusion of depth.	Demonstrate the correlation between the gradient application of a gray scale with: • Full range of values (1 - 10) • Ratio of high contrast vs. low and middle contrast on the picture plane	**Website:** www.ritsumei.ac.jp/~akitaoka/opart-e.htmll **Product Styles:** Fashion Design that utilizes patterns inspired by Optical Illusions (Tie Prints, 1970's polyester shirts, etc.)
CCSS.ELA-Literacy.CCRA.R.10 Range of reading and level of text complexity	Read and comprehend complex literary and informational texts.	Discuss and compare how each of these artists created the illusion of depth by researching and reading about their techniques: • Giorgio de Chirico • Salvador Dali • Paul Cezanne	**Artists/Artworks:** Giorgio de Chirico Salvador Dali Paul Cezanne

	Curriculum Map	Visual Art Digital Art II

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.			
Digital Illustration - Painting application focus	Incorporate digital skills in painting programs (i.e. Corel Painter, Sketchbook Pro) to simulate traditional paper media such as watercolor, ink and stains, acrylic while creating each of the following: • Still-life composition • Portrait • Landscape	Demonstrate ability to emulate the following traditional paper media in a digital environment: • Watercolor • Ink and stains • Acrylic Through the application of the following techniques: • Brushstroke • Mark making • Layering	**Websites:** www.corel.com/corel/pages/index.jsp?pgid=800067&storeKey=us&languageCode=en www.photoshopcreative.co.uk/category/digital_painting http://edex.adobe.com **Books:** *The Complete Guide to Digital Illustration,* Steve Caplin *Design Synectics: Stimulating Creativity in Design,* Nicholas Roukes *Digital Painting Fundamentals with Corel Painter 12,* Rhonda Draws
History of Poster Design - Introduction	Independently research and produce a PowerPoint that investigates a specific designer or period from the history of poster design. For example: • Jules Cheret • Alphonse Mucha • M. Cassandre • Hannah Hoch • Herbert Matter • Edward Kauffer Posters of WPA	Present a PowerPoint that demonstrates: • Knowledge of artist's personal background (e.g., birthplace, date, education, etc.) • Knowledge of artist's professional background (e.g., employers, mentors, styles, dates, etc.) • Artist's major contribution to poster design • Examples of artist's work in timeline fashion (e.g., comparison of early work vs. present work) • Skill of PowerPoint layout and presentation	**Websites:** http://www.designhistory.org www.nga.gov **Book:** *History of Graphic Design,* 5th edition, Phillip B. Meggs

QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
Master Study - Style focus	Reproduce an artwork by a Master painter or prominent designer into a digital version matching image, style, color, font and text usage.	Demonstrate: • Ability to emulate traditional media in a digital environment • Ability to translate and match a specific artist's image, style, color, font and text usage	**Artists/Artworks:** Alphonse Mucha Toulouse-Lautrec **Book:** *Digital Painting Fundamentals with Corel Painter 12*, Rhonda Draws
Presentation of Information in a Visual Format	Apply principles of Visual Hierarchy in an original design for a movie poster.	Demonstrate skills in the use of: • Visual hierarchy • Communication of specific information • Crafting an <u>original</u> design for a movie poster	**Poster Styles:** Horror Movie Posters from 1950's Hitchcock's Film Posters **Website:** http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/ **Book:** *Design Synectics: Stimulating Creativity in Design*, Nicholas Roukes
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for a Master Study - Style focus	Explain through written or oral response how you were able to reproduce an artwork by a Master painter or prominent designer into a digital version matching image, style, color, font and text usage.	Discuss and defend: • Decision process for digital tool usage • Trials and errors experienced • Problem solving strategies used	**Artists/Artworks:** Alphonse Mucha Toulouse-Lautrec

Curriculum Map			Visual Art Digital Art II

QUARTER 2			
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 the History of Poster Design	Compare and contrast one poster design from each of the following bullets: • 1800's (i.e. Toulouse-Latrec, Henry van de Velde, Jules Cheret, John Heartfield) • 1900's (e.g., Herbert Matter, Josep Müller-Brockmann, Alvin Lustig, Neville Brody, James Montgomery, Milton Glaser, Peter Max) • 2000's (e.g., Michael Bierut, Daniel Eatock, Ellen Lupton, Michael Johnson) • Memphis posters (e.g., Memphis in May, Beale Street Music Fest)	Support discussion through comparison of the artist's treatment of: • Visual hierarchy • Color • Image • Text • Media • Arrangement of elements • Message	**Websites:** www.designishistory.com/1850/posters/ http://memphisinmay.org/category/bsmfposters **Local Poster Designs:** Search "Poster Design in Memphis" on internet **Book:** *History of Graphic Design*, 5th edition, Phillip B. Meggs
Critiquing Methods for the Presentation of Information in a Visual Format	Critique personal and/or peer work using: • Oral or written form • Appropriate vocabulary • Observed vs. judgmental information	Critique the visual hierarchy used in the student-created movie posters including commentary on the text, image, and message applied through: • Scale • Style • Color • Placement • Direction • Visual flow	**Poster Styles:** Horror Movie Posters from 1950's Hitchcock's Film Posters **Website:** http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP6 Attend to precision	Calculate the needed accuracy and efficiency of digital tools to digitally translate and visually match a specific artist's image, style, color, font and text usage.	Demonstrate the accuracy and efficiency of using digital tools by comparing the visual matching of the student's work to the original artist's: • Image • Style	**Artists/Artworks:** Alphonse Mucha Toulouse-Lautrec

QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		Color • Font • Text usage	
CCSS.ELA-Literacy.CCRA.R.9 Integration of Knowledge and Ideas	Develop a PowerPoint timeline illustrating the major contribution to poster design made by each of these artists: • Jules Cheret • Alphonse Mucha • M. Cassandre • Hannah Hoch • Herbert Matter • Edward Kauffer Posters of WPA	Present a PowerPoint that demonstrates: • Identification and timeline of artist's major contribution to poster design • Example of artist's major contribution to poster design • Skill of PowerPoint layout and presentation	**Websites:** http://www.designhistory.org www.nga.gov **Book:** *History of Graphic Design*, 5th edition, Phillip B. Meggs
Science Problem-Solving/Scientific Inquiry	Utilize the illusion of depth in a landscape through the use of atmospheric perspective,	Digitally illustrate the use of atmospheric perspective through arrangement / placement of color: • Hue • Value • Intensity	**Websites:** www.corel.com/corel/pages/index.jsp?pgid=800067&storeKey=us&languageCode=en www.photoshopcreative.co.uk/category/digital_painting http://edex.adobe.com

Curriculum Map	Visual Art Digital Art II

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.			
Understanding Typography/Typesetting **History of Typesetting** **Review of Typography terminology** **Procedures for finding fonts online and downloading into digital library**	Create a design using one character from nine different font families. Place each character on a 4x4 inch card so that at least the character touches three of the edges. The entire character doesn't have to be seen, but enough information from the character needs to illustrate which font family it belongs to.	Demonstrate ability to: • Apply visual hierarchy to each composition using the individual characteristics of the font type • Reinforce spatial relationships between positive and negative spaces • Visually represent recognizable characteristics from each font family to which the character belongs On the back of each 4X4 card demonstrate the ability to: • Name the font family used • Use correct terminology in describing the characteristics of the font family to which the character belongs	**Websites:** www.fontshop.com/glossary www.fonts.com www.designhistory.org www.historybuff.com/library/reftype.html **Books:** *History of Graphic Design*, 5th edition, Phillip B. Meggs *The Complete Guide to Digital Illustration,* Steve Caplin
Application of Typography	Design a wedding invitation using only typography as visual elements (no photographs or drawings).	Demonstrate ability to: • Incorporate different font styles into one comprehensive design • Utilize understanding of composition • Utilize visual hierarchy of information • Utilize typography only as visual elements (no photographs or drawings)	**Websites:** http://edex.adobe.com www.designhistory.org
Scale/Proportion of Human Figure	Incorporate figurative gesture drawings from several sketches completed in class on paper into a digital composition that emphasizes the looseness of the sketches and the overall proportion of the human figure.	Demonstrate the: • Ability to retain gestural qualities of original sketches • Correct proportions of figure • Ability to create a complete composition constructed from the arrangement of	**Artists/Artwork:** Alberto Giacometti Michelangelo Pablo Picasso **Books:**

QUARTER 3			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		several different sketches	*The Artist's Complete Guide to Figure Drawing*, Anthony Ryder *Design Synectics: Stimulating Creativity in Design*, Nicholas Roukes
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Articulation of design decisions for the Application of Typography	Explain through written or oral response how you were able to design a wedding invitation using only typography as visual elements (no photographs or drawings). What problems did you encounter and how did you solve them?	Discuss and defend your choices for each part of the composition including: • Font • Font style • Font size • Elements of design used • Principles of design used • Trials and errors experienced • Problem solving strategies used	**Websites:** http://edex.adobe.com www.designhistory.org www.fonts.com
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 the Understanding of Typography / Typesetting	Research the history of Typesetting. Compare and contrast one letter of the alphabet in each of the following venues / styles: • Egyptian Hieroglyphics • Medieval Manuscripts • Gothic (style lettering) • Roman (style lettering) • Old English (style lettering) • One lettering style of choice	Support discussion through comparison of the letter's treatment in each venue / style considering: • Typeset/hand drawn • Image included/type only • Serif/sans-serif • Contrast between major and minor strokes within the letter of choice • Positive/negative spatial relationship within the letter of choice • Overall legibility	**Websites:** www.fontshop.com/glossary www.designhistory.org www.historybuff.com/library/reftype.html http://www.nlm.nih.gov/hmd/medieval/articella.html http://visual.ly/history-typography-timeline http://www.creativebloq.com/typography/what-is-typography-123652 **Book:** *History of Graphic Design*, 5th edition, Phillip B. Meggs

QUARTER 3			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
	Research the meaning/origin of these typographical terms: • Leading • River • Gutter • Widow • Orphan • Justification • Alignment • Tracking • Kerning • Bowl • Stem • Counter • Arm • Ligature • Terminal • Spine • Apex ear • Crossbar • Finial • Dingbat • Ascender • Descender	Visually document the meaning of these typographical terms: • Leading • River • Gutter • Widow • Orphan • Justification • Alignment • Tracking • Kerning • Bowl • Stem • Counter • Arm • Ligature • Terminal • Spine • Apex ear • Crossbar • Finial • Dingbat • Ascender • Descender	**Typesetter Resource**: Interview or video a typesetter.

Curriculum Map			Visual Art Digital Art II

QUARTER 3			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
Critiquing Methods for the Scale/Proportion of the Human Figure	Critique personal and/or peer work using: • Oral or written form • Appropriate vocabulary • Observed vs. judgmental information	Critique the human figure composition including: • Ability to retain gestural qualities of original sketches • Correct proportions of figure • Ability to create a complete composition constructed from the arrangement of several different sketches	**Artists/Artwork:** Alberto Giacometti Michelangelo Pablo Picasso **Book:** *The Artist's Complete Guide to Figure Drawing*, Anthony Ryder
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.	Compare and contrast one letter of the alphabet in each of the following venues/styles: • Egyptian Hieroglyphics • Medieval Manuscripts • Gothic (style lettering) • Roman (style lettering) • Old English (style lettering) • One lettering style of choice	Justify the comparison of the letter's treatment in each venue/style by considering: • Typeset/hand drawn • Image included / type only • Serif / sans-serif • Contrast between major and minor strokes within the letter of choice • Positive / negative spatial relationship within the letter of choice • Overall legibility	**Websites:** www.fontshop.com/glossary www.designhistory.org www.historybuff.com/library/reftype.html http://www.nlm.nih.gov/hmd/medieval/articella.html http://visual.ly/history-typography-timeline **Book:** *History of Graphic Design*, 5th edition, Phillip B. Meggs
CCSS.ELA-Literacy.CCRA.R.6 Craft and Structure	Design a wedding invitation using only typography as visual elements (no photographs or drawings).	Assess how point of view or purpose shapes the content and style of a text by demonstrating the ability to: • Incorporate different font styles into one comprehensive design • Utilize understanding of composition • Utilize visual hierarchy of information • Utilize typography as only visual elements (no photographs or drawings)	**Websites:** http://edex.adobe.com www.designhistory.org

Curriculum Map	Visual Art Digital Art II

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.			
Establishing complex formatting of narrative and imagery within one frame	Create a digital composition that incorporates both narrative and action placed in multiple locations on one page without the use of sequential frames. Break the space of the page into several focal points, arranged by the flow of a story. Apply color to connect and focus the relevant parts of the story. Create dramatic structure in the narrative of the text including: • Introduction • Rising action • Climax • Falling action • Resolution	Demonstrate the ability to use complex layering of image and text through the: • Use of only one frame (no sequential use of frames) • Placement of both narrative and action in multiple locations • Use of multiple focal points to control the flow of the story • Application of color to connect and focus the relevant parts of the story Demonstrate the ability to create dramatic structure in the narrative text covering: • Introduction • Rising action • Climax • Falling action • Resolution	**Artists/Artworks:** Roy Lichtenstein Steve Ditko (Dr. Strange) Dave Gibbons (Watchmen) Craig Thompson **Book:** *Design Synectics: Stimulating Creativity in Design*, Nicholas Roukes
Combining Text and Imagery to create tone/mood	Utilize an original piece of student's writing to construct a visual work that incorporates part/all of the text into the final image.	Demonstrate the ability to: • Present textual information as a visual element • Establish a tone within the artwork based on the "meaning" of the text	**Artists / Artworks:** Roy Lichtenstein Carrie Mae Weems Clarissa Sligh **Graphic Text Artists:** Fernand Leger Filippo Marinetti Guillaume Apollinaire

Curriculum Map

Visual Art
Digital Art II

<table>
<tr><td colspan="4" align="center">QUARTER 4</td></tr>
<tr><td>KNOWLEDGE & SKILLS</td><td>ACTIVITIES/OUTCOMES</td><td>ASSESSMENTS</td><td>RESOURCES</td></tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Book:
Design Synectics: Stimulating Creativity in Design, Nicholas Roukes</td>
</tr>
<tr>
<td>Student Presentation of Artwork</td>
<td>Create an interactive digital portfolio that can be uploaded for online viewing or downloaded onto a storage device.</td>
<td>Demonstrate mastery of:
• Digital organization and preservation of artwork
• Digital presentation of original artwork</td>
<td>Website:
http://edex.adobe.com</td>
</tr>
<tr><td colspan="4">CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.</td></tr>
<tr>
<td>Articulation of design decisions for Establishing complex formatting of narrative and imagery within one frame</td>
<td>Explain through written or oral response how you were able to create a digital composition that incorporates both narrative and action placed in multiple locations on one page without the use of sequential frames.</td>
<td>Discuss and defend your decisions through the:
• Use of only one frame (no sequential use of frames)
• Placement of both narrative and action in multiple locations
• Use of multiple focal points to control the flow of the story
• Application of color to connect and focus the relevant parts of the story</td>
<td>Artists/Artworks:
Roy Lichtenstein
Steve Ditko (Dr. Strange)
Dave Gibbons (Watchmen)
Craig Thompson

Books:
The Complete Guide to Digital Illustration, Steve Caplin

Design Synectics: Stimulating Creativity in Design, Nicholas Roukes</td>
</tr>
<tr><td colspan="4">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.</td></tr>
<tr>
<td>Historical and cultural relationships to Artists of American Comic Books - The Historical Treatment of establishing complex formatting of narrative and imagery within one frame</td>
<td>Choose one example from three of the following artists. Compare and contrast how each artist was able to create a composition that incorporates both narrative and action placed in multiple locations on one page without the use of sequential frames.
• Neal Adams
• Jack Kirby</td>
<td>Support discussion through comparison of the:
• Action
• Narrative/text
• Line characteristics
• Color
• Positive/negative spatial relationship of page layout</td>
<td>Website:
www.acomics.com/best8.htm

Artists/Artworks:
Roy Lichtenstein
Steve Ditko (Dr. Strange)
Dave Gibbons (Watchmen)
Craig Thompson</td>
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QUARTER 4			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
	• Lou Fine • John Buscema • John Romita Sr. • Gene Colan • George Perez • Dave Stevens • Frank Miller • One artist of choice	• Overall flow of composition Include information about the artist's: • Personal background • Contributions to American comic book art Include the dramatic structure of the narrative text covering: • Introduction • Rising action • Climax • Falling action • Resolution	**Book:** *The Complete Guide to Digital Illustration,* Steve Caplin
Critiquing Methods for Combining Text and Imagery to create tone/mood	Critique personal and/or peer work using: • Oral or written form • Appropriate vocabulary • Observed vs. judgmental information	Critique the overall tone/mood of the final composition created from the combination of an image with part/all of the text from an original piece of student's writing. Include defense of how: • Textual information was presented as a visual element • Tone/mood was established within the artwork based on the "meaning" of the text Add: • Suggestions for improvement • Articulation of best points from the piece	**Artists/Artworks:** Roy Lichtenstein Carrie Mae Weems Clarissa Sligh **Graphic Text Artists:** Fernand Leger Filippo Marinetti Guillaume Apollinaire **Book:** *The Complete Guide to Digital Illustration,* Steve Caplin

QUARTER 4			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
CONNECT: **Standard 6** Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP4 Model with mathematics.	Apply proportional reasoning in the creation of an interactive digital portfolio that can be uploaded for online viewing or downloaded onto a storage device.	Justify your reasoning through the: • Interactive success of the digital portfolio • Digital organization and preservation of artwork • Digital presentation of original artwork	**Website:** http://edex.adobe.com
CCSS.ELA-Literacy.CCRA.R.4 Craft and Structure	Interpret words and phrases as they are used in a student's original text, including technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	Demonstrate the ability to: • Present textual information as a visual element • Establish a tone within the artwork based on the "meaning" of the text	**Artists/Artworks:** Roy Lichtenstein Carrie Mae Weems Clarissa Sligh **Graphic Text Artists:** Fernand Leger Filippo Marinetti Guillaume Apollinaire