

Title of Course: Graphic Design 1	
Course Author(s): Nicole Mortham, Gabrielle Gamboa	Schools where the course will be taught: Redwood HS, Tamalpais HS, Drake HS
Length of Course: 1 semester	Subject Area and Discipline: Visual Arts, Graphic design
Grade Levels: 9-12th	Is this course an integrated course? No
Is this course being submitted for possible UC honors designation? No	Are you seeking UC approval? If so, in what area (A-G)? Yes (F)
Prerequisites (required or recommended): Art Exploration or with teacher approval	Co-requisites (required or recommended):
Check all that apply: <ul style="list-style-type: none"> <input type="checkbox"/> UC A-G course <input type="checkbox"/> Graduation Requirement <input type="checkbox"/> Elective <input type="checkbox"/> Honors/AP <input type="checkbox"/> ROP 	

Introduction

Course Overview:

Graphic design 1 is a semester long exploration of both digital art and traditional printing techniques with equal emphasis on concept and process. Students will learn experimental printing techniques such as monotype, stenciling, and block printing, while also learning how to create computer based design using programs like Adobe Creative Suite. An emphasis will be placed on exploring various solutions to two-dimensional design issues and how to utilize the elements and principles of design to guide artists in their decision making. Students will learn the history and significance of design with assignments allowing for inquiries into social, cultural, historical, and political topics. Students will learn to communicate their own ideas as a graphic artist, as well as solve visual communication problems for client based commercial work, advertising, and marketing. This will require students to creatively work within common design constraints to conceive, plan, and execute designs that develop their visual communication skills. As access to digital tools and software advances, this course will reflect exciting new opportunities in digital media and help students discover career possibilities.

Stage 1 Desired Results

Unit 1: Typography

ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)
**can be referenced by number*

Anchor Standard #1.
 Generate and conceptualize artistic ideas and work

Anchor Standard #2.
 Organize and develop artistic ideas and work.

Anchor Standard #3.
 Refine and complete artistic work.

Anchor Standard #5.
 Develop and refine artistic techniques and work for presentation.

Anchor Standard #8.
 Interpret intent and meaning in artistic work.

Anchor Standard #9.
 Apply criteria to evaluate artistic work.

Transfer

Students will be able to independently use their learning to...
 Students will be able to manipulate text to express or convey meaning beyond what is written.

Meaning Making

UNDERSTANDINGS
Students will understand that...
 Font can transform the meaning of a word.

Font can give type a personality, a backstory, and speak to the subconscious beyond what the text actually says.

Fonts influence how readers feel.

ESSENTIAL QUESTIONS

What do fonts say?

What is our responsibility to society when designing for a product that masks or manipulates the true product?

How do life experiences influence the way you relate to design?

Acquisition

Students will know...
 The structure of type (ascenders, descenders, stem, x-height, etc)

How to modify spacing (kerning, tracking, leading)

Different font types (serif, sans serif, script, etc),
 The semantic memory associated with fonts also

Students will be skilled at...
 Creating and drawing letters, including handwritten calligraphy

Modifying letter spacing to meet the needs of an individual project

Creating letters in different fonts
 Choosing which font is appropriate and why for different projects

	influences how readers feel about what they're reading.	
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5-10 sentence summary of key learning in this unit.
 Students will begin this unit by learning the basics of developing a typeface. Students will have to identify the structure of letters, the differences in typefaces, and develop text of their own. They will learn the history of pictograms, hieroglyphics, and the development of the modern alphabet. They will read articles about type and watch videos created by designers that cover topics about why font matters, how it's manipulated, and what it can say. Students will then be given a series of design challenges where they will have to construct type to convey meaning. A series of informal and formal critiques will help guide the students to successful designs. Students will learn how to modify and construct text in Illustrator, including how to use the pen, pencil, and paintbrush tool, how to create outlines to manipulate individual letters, how to create handwritten text, and how to edit letter spacing. Designs created by hand will be recreated in illustrator using type tools.

Stage 2 - Evidence

<p>Learning Goals Measured: <i>*can be referenced by number</i> Anchor Standard #1. Generate and conceptualize artistic ideas and work</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<p>Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.) Rubric: https://docs.google.com/document/d/1YKT87vK4AEg_4bxVJKxumLHDP6d95SKoE1LELB7ZFg0/edit?usp=sharing</p> <p>Illustrate a word reflection: https://docs.google.com/document/d/1453Wlo2HDzSd41gL55LevnPiCOKLfN-bNuyTJpRkfrl/edit?usp=sharing</p>
	<p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p>My typography book https://docs.google.com/document/d/1fbl192M7YQfip44AF8BJNGQHICG58BEIFyrJ-UNF99l/edit?usp=sharing</p> <p>Sarah Hyndman TedX video / Erik Spiekermann interview w/reflection questions https://docs.google.com/document/d/1u3PjpULFcNI0RINRS4fSdj pQaJBeYlgzLm_Kt6ln_Jo/edit?usp=sharing</p>

Stage 3 – Learning Plan	
<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>Illustrate a Word project - students need to express the meaning of a word (ex: hyper, devious, desolate, etc) by manipulating the text without using imagery. Students learn that font can say as much, if not more, about the word than the text itself does. Students will first generate at least 10 variations of the word, then participate in a group critique to determine which variations are working best and why. They will create a final draft of their design by hand and receive a second round of feedback. Lastly, students will recreate the project in Illustrator. They will reflect on the success of their project and will explain their choices about composition, scale, spacing, font, etc.</p> <p>https://docs.google.com/presentation/d/1G9sYoPOowzo4ILIXkCpkGVN9mOGLGsybBpgzLOpiS1k/edit?usp=sharing</p> <p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Some students will struggle with the content and tools needed to utilize Adobe Illustrator. They will be provided with additional resources to learn the program, such as youtube tutorials, Lydna.com instructional videos, and have access to teacher powerpoint with step by step instructions.</p> <p>Students who struggle with the environment of the computer lab with 30+ students working in close proximity will be given a laptop and given the option to work in a quieter, more open space without distractions.</p>

Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p>Ted X video: https://www.youtube.com/watch?v=OXc-VZ4Vwbo</p> <p>Structures and Styles: https://www.youtube.com/watch?v=sByzHoiYFX0</p> <p>History of Typography: https://www.youtube.com/watch?v=wOglkxAfjsk&feature=emb_logo</p>	<ul style="list-style-type: none"> ● Adobe Illustrator (or equivalent) ● Art supplies (scissors, paper, pencils, pens, etc) <p>The Elements of Typographic Style by Robert Bringhurst (2004) https://www.amazon.com/exec/obidos/ASIN/0881792063/braipick-20</p> <p><i>Layout Workbook</i> by Kristin Cullen (2007) https://www.amazon.com/Layout-Workbook-Real-World-Building-Graphic/dp/1592533523</p>
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Stage 1 Desired Results		
Unit 2: Logo Design		
<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) <i>*can be referenced by number</i></p> <p>Anchor Standard #1. Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard #2. Organize and develop artistic ideas and work.</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #5. Develop and refine artistic techniques and work for presentation.</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i> Create a logo that is simple, memorable, versatile, appropriate, and works in a variety of scales.</p>	
	Meaning Making	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Color associations, whether physiological, psychological, or cultural are personal and influence the way we interpret and perceive what we see.</p> <p>Logos need to be simple and work in a variety of formats.</p> <p>Logos need to consider the clients goals as well as the intended audience.</p>	<p>ESSENTIAL QUESTIONS</p> <p>What makes a logo successful?</p> <p>How do we create designs that effectively communicate?</p> <p>What criteria are considered when developing a design?</p> <p>How do life experiences influence the way you relate to design?</p>

Anchor Standard #6. Convey meaning through the presentation of artistic work.		
	Acquisition	
	<i>Students will know...</i>	<i>Students will be skilled at...</i>
Anchor Standard #9. Apply criteria to evaluate artistic work.	How to create a visually successful logo using the principles of design and Gestalt design theories.	Apply Gestalt theories and the principles of design to construct a cohesive logo design
Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.	How to find and create color schemes in illustrator. What physiological, cultural, and psychological associations we have with colors to better choose appropriate color schemes for specific projects	Developing color schemes appropriate for different types of projects and clients

5-10 sentence summary of key learning in this unit.

Students will work in small groups identifying what makes a successful logo by sorting through hundreds of printed logos in small groups and determining what characteristics the logos have in common. We will come back together as a whole group to establish a comprehensive list. Students will read articles about current design trends, rules of logo design, as well as watch videos of graphic designers as they create a logo from start to finish. Students will also look at cases where a logo redesign was not successful, such as the Gap and Tropicana redesign. Students will implement the design thinking process as they first conceptualize a logo for themselves by brainstorming their interests, values, and personality traits. They will use this information to help them sketch a variety of possible logos. They will also be asked to implement specific design principles in their sketches, such as experimenting with balance, movement, unity, continuation, etc. Students will then make a final draft by hand, and then one in illustrator. In the final stage, students will learn about color psychology to help them select color schemes to try on their logo, eventually narrowing their selection to one final logo. Students will participate in critiques after sketching, creating their final draft by hand, and their final illustrator version of their logo to receive and provide feedback.

Stage 2 - Evidence

Learning Goals Measured:	Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)
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<p><i>*can be referenced by number</i></p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #6. Convey meaning through the presentation of artistic work.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p> <p>Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.</p>	<p>Rubric: https://docs.google.com/document/d/1YKT87vK4AEg_4bxVJKxumLHDP6d95SKoE1LELB7ZFg0/edit?usp=sharing</p> <hr/> <p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p>Final logo submission: https://docs.google.com/document/d/1egU5qWeZoQhB9cq72Omb41gzos5zqUZLI4uGcvY7tB4/edit?usp=sharing</p>
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Stage 3 – Learning Plan

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>In this group sorting activity, students will work together to determine what design qualities are common in logos. They will use this information to develop their own list about what makes a successful logo. They will share this list with the class, and we will compile one master list to be used by students.</p> <p>https://docs.google.com/document/d/1EQDPTVdaPmQ1Em6Ki0RyYaKBtQPAsPKLiY903J8AH20/edit?usp=sharing</p> <hr/> <p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p>
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	<p>Differentiating process - By creating instruction that is student-centered and requires them to determine the content that is to be learned, students take an active role in learning. They can learn in their own way, make choices, and are in control of the activity.</p> <p>Differentiating environment - By making this a group investigation, students have opportunities for social interactions and collaborative support from peers to complete the activity.</p> <p>Differentiating content - The cumulative list of successful logo criteria created by the students will be read aloud, written in their sketchbooks, presented visually on the projector screen, and available on google classroom for students to access.</p>
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Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p>Logo Design: Everything you Need to Know http://www.creativebloq.com/graphic-design/pro-guide-logo-design-21221</p> <p>How to Design a Modern Logo: https://www.youtube.com/watch?v=UsB6MV56fLo</p> <p>Aaron Draplin Takes on a Logo Design Challenge https://www.youtube.com/watch?v=zOPA0NaeTBk</p>	<ul style="list-style-type: none"> ● Adobe Illustrator (or equivalent) ● Art supplies (scissors, paper, pencils, pens, etc) <p>Logo Modernism by Jens Müller https://www.amazon.com/Logo-Modernism-English-French-German/dp/3836545306</p> <p>Logo Design with Mark Winn https://www.youtube.com/watch?v=HqdvYyOUhZ4</p>
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Stage 1 Desired Results	
<i>Unit 3: Poster/advertisement for a client</i>	
<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)</p>	<p><i>Transfer</i></p> <p><i>Students will be able to independently use their learning to... Create a poster that effectively and compellingly communicates the clients' goals.</i></p>

<p><i>*can be referenced by number</i></p> <p>Anchor Standard #1. Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard #2. Organize and develop artistic ideas and work.</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p> <p>Anchor Standard #10 Document the process of developing ideas from early stages to fully elaborated ideas.</p>	Meaning Making	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Poster advertisements need to be simple, legible, and attractive from different distances.</p> <p>Poster designs need to consider the clients' goals as well as the intended location and audience.</p>	<p>ESSENTIAL QUESTIONS</p> <p>How do artists and designers determine whether a particular direction in their work is effective?</p> <p>How do artists and designers create works of art or design that effectively communicate?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <p>How to create a visually successful poster using the Elements and Principles of Art and Design.</p> <p>How to effectively use typography to communicate legibly and compellingly.</p>	<p><i>Students will be skilled at...</i></p> <p>Generating graphics and type.</p> <p>Composing communicatively effective and aesthetically pleasing layouts.</p> <p>Manipulating graphics and type in a photo editing program such as Adobe Photoshop.</p>
<p>5-10 sentence summary of key learning in this unit. Students will create a poster for a school event. The first unit lesson consists of students researching and analyzing effective historical and contemporary poster designs. Students will focus on researching African American Graphic Designers, such as, Aaron Douglas, Charles Dawson and Leroy Winbush. In the second lesson students will practice visual symbolism and craftsmanship to generate a graphic for the poster. In the third lesson students will use their knowledge of composition and typography to plan and then assemble a first draft of the poster. Students will then give and receive peer feedback on their poster design, after which they will revise their design. Finally, students will document and reflect on their own</p>		

design process, and share their design with their client.

Stage 2 - Evidence

Learning Goals Measured:
**can be referenced by number*

Anchor Standard #9.
Apply criteria to evaluate artistic work.

Anchor Standard #10
Document the process of developing ideas from early stages to fully elaborated ideas.

Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)

Rubric

https://docs.google.com/document/d/1YKT87vK4AEg_4bxVJKxumLHDP6d95SKoE1LELB7ZFq0/edit?usp=sharing

Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)

A peer verbal and written critique will be followed by a period of individual poster revision.

Students may use the TAG method during their critique:

<https://theartofeducation.edu/2015/10/21/an-engaging-critique-that-taps-into-your-students-love-of-quick-communication/>

Potential posters will be displayed without identifiers. Peers from other classes and/or the clients will then vote on their favorite, and provide feedback to the class on why that particular design was chosen.

Stage 3 – Learning Plan

Learning Goals Addressed:
**can be referenced by number*

Anchor Standard #1.
Generate and conceptualize artistic ideas and work.

Anchor Standard #2.
Organize and develop artistic ideas and work.

Anchor Standard #3.

Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).

Lesson #2: Graphics

Create a graphic (WITHOUT words) that visually conveys the feeling of the event.

STEP 1. Students will interview their client or use a previously generated factsheet to learn what information needs to be conveyed on the poster. Thinking abstractly, students will express the mood of the event or department. Students must consider the client need and intended audience for the poster. For this part of the assignment,

Refine and complete artistic work.	<p>students may work in any material they wish, including color pencil, paint, digital, etc. They will start by making at least 3 different thumbnail sketches of potential designs.</p> <p>STEP 2. Students will create a final design in proportion to 11" x17". Students may only use photographs that they have taken themselves. Students will consider the elements and Principles of Art and Design, and use excellent craftsmanship.</p> <p>STEP 3. Students will share their images in a small group critique and listen to the feedback they receive, considering if the message or feeling they want to convey clear, or if further revision is needed. In the next lesson students will combine this graphic with text.</p>
	<p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Multiple opportunities for revision during each step of the process will lead to successful outcomes for all students.</p> <p>Additionally, students may work in small peer groups, each student taking on one part of the design process, or collaborating on each part.</p>

Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p>African American Graphic Designers: https://laughtoncreatves.com/13-african-american-graphic-designers-know-part-1/ https://laughtoncreatves.com/13-african-american-graphic-designers-part-2/</p>	<ul style="list-style-type: none"> ● Poster design books and websites ● Sketchbooks and sketching materials ● Varied drawing, painting, and other art making materials with supports ● Digital scanner ● Computers with Adobe Photoshop or equivalent ● Color printer
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Stage 1 Desired Results	
<i>Unit 4: Low Poly Portrait</i>	
	<i>Transfer</i>

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level)</p> <p>Anchor Standard #1. Shape an artistic investigation of an aspect of the present day life using a contemporary practice of art or design.</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #5. Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>Create images that use color and value to create the illusion of depth.</p>	
	<p>Meaning Making</p>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>The illusion of 3-dimensional form on a 2-dimensional surface can be achieved through the manipulation of tonal value</p> <p>Color images have tonal values separate from hue</p>	<p>ESSENTIAL QUESTIONS</p> <p>How do artists create the illusion of form on a 2-dimensional surface?</p>
	<p>Acquisition</p>	
	<p><i>Students will know...</i></p> <p>That humans use visual information such as value and hue to see form</p> <p>That hues contain value differences that can be manipulated to create the illusion of form</p> <p>That color scheme choice affects how an image is perceived by its viewer</p>	<p><i>Students will be skilled at...</i></p> <p>Using a photo editing program to convert a photographic image into a stylized low poly digital drawing</p> <p>Be able to simplify and manipulate color information while retaining form</p> <p>Selecting a color scheme to achieve a particular effect</p>
<p>Both digital and manual artmaking processes will be used in this unit. Students will complete two projects in which they will learn to separate color information into hue and value:</p> <ol style="list-style-type: none"> 1. The first project will require students to make a digital low poly portrait from a photograph. 2. The second project will require students to create a color or paint-by-number artwork by manually tracing or gridding an image and then finding its areas of tonal values. The emotional impact of color schemes will be explored through research in small groups. Students will then paint their image according to a mood or emotional theme rather than 		

using local color.

An extension of this unit could be to create a screenprint series or an embroidered artwork.

Stage 2 - Evidence

Learning Goals Measured:

Anchor Standard #3.
Refine and complete
artistic work.

Anchor Standard #9.
Apply criteria to evaluate
artistic work.

Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)

Rubric

https://docs.google.com/document/d/1YKT87vK4AEg_4bxVJKxumLHDP6d95SKoE1LELB7ZFg0/edit?usp=sharing

Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)

Student Reflection

<https://docs.google.com/document/d/1QrC5RFCw84jRSbqISlc-gHxpfboTrEXnMDEyIT9WrJI/edit?usp=sharing>

Stage 3 – Learning Plan

Learning Goals Addressed:
#1. Shape an artistic
investigation of an aspect
of present day life using a
contemporary practice of
art or design.

Anchor Standard #3.
Refine and complete
artistic work.

Sample Assignment:

Make a digital art portrait using the low poly technique.

Step 1: Take or find a clear, high-res photograph of a person or animal. The subject must be facing the camera straight-on in a laterally symmetrical composition.

Step 2: Open the image in digital editing software. Delete all background information, and then save as a copy.

Step 3: Delete half of the image vertically, and then open a new layer on top of the image..

Step 4: Starting at the top of the image, use the software's polygonal tool to draw a triangle over an area of similar color and tonal value. Use the AVERAGE function to turn the values inside the triangle into one solid hue. Use this method to cover the entire image in triangles, varying the size to accommodate areas of similar value and hue.

Step 5: Copy the completed half of the drawing and paste a copy into the canvas. Flip the copy and move to mirror symmetry, creating an image with two symmetrical halves. Delete underlying photographic layer.

Step 6: Gallery walk and group critique of finished project. Students will write a detailed reflection of their process.

	<p>Differentiated Approaches: <i>All students will have detailed written/illustrated step-by-step assignment instructions.</i></p> <p>In addition, students will have access to a step-by-step video tutorial, peer group or partner tutorial groups, and teacher one-on-one tutorials.</p> <p>Students may work with smaller images, or split the task with another student..</p>
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Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p><i>A Kidd's Guide to Graphic Design</i> by Chip Kidd (2014)</p> <p>https://www.amazon.com/Go-Chip-Kidd/dp/076117219X</p> <p><i>Visual Literacy</i> by Judith Wilde</p> <p>https://www.amazon.com/Visual-Literacy-Conceptual-Approach-Graphic/dp/0823056201</p> <p><i>The Non-Designer's Design Book</i> by Robin Williams (2015)</p> <p>https://www.amazon.com/Non-Designers-Design-Book-4th/dp/0133966151/ref=sr_1_1?crid=2T7XH55HOBG6Q&keywords=the+non-designer%27s+design+book+4th+edition+by+robin+williams&qid=1583518907&s=books&srefix=robin+williams+non+%2Cstripbooks%2C199&sr=1-1</p>	<ul style="list-style-type: none"> ● Computers with Adobe Photoshop or equivalent ● Color printer ● Light table and tracing paper ● Drawing and painting tools, materials, and supports ● Printed or digital step-by-step instructions for each student
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Stage 1 Desired Results

Unit 5: Stencil printmaking

<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) <i>*can be referenced by number</i></p> <p>Anchor Standard #1. Generate and conceptualize artistic ideas and work</p> <p>Anchor Standard #2. Organize and develop artistic ideas and work.</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #5. Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard #8. Interpret intent and meaning in artistic work.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i> Create work that can be produced in multiples, changing both the style and how people can access the work.</p>	
	<i>Meaning Making</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i> Grayscale images can have a large range of values, while binary images only have two values.</p> <p>Binary images are used as the base of many printmaking and contemporary design techniques.</p>	<p>ESSENTIAL QUESTIONS How do artists and designers determine whether a particular direction in their work is effective?</p> <p>How do artists and designers learn from trial and error?</p> <p>How do artists make complex binary images?</p>
	<i>Acquisition</i>	
<p><i>Students will know...</i></p> <p>The difference between grayscale and bitmapped digital images.</p> <p>How to prepare images for serigraphy.</p>	<p><i>Students will be skilled at...</i></p> <p>Developing binary images from full-color photographs.</p> <p>Making original stencils.</p>	

5-10 sentence summary of key learning in this unit.
 In the first lesson students will explore artworks that use binary images, such as Andy Warhol's portraits.
 In the second lesson students will create their own binary portrait using photo editing software such as Adobe Photoshop and corrugated cardboard.
 In the third lesson students will use the same digital process to make a contact paper binary

stencil to make a simple screen print, or a binary cardboard spray paint stencil.

Stage 2 - Evidence

Learning Goals Measured: <i>*can be referenced by number</i> Anchor Standard #1. Generate and conceptualize artistic ideas and work	Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.) Rubric https://docs.google.com/document/d/1YKT87vK4AEg_4bxVJKxumLHDP6d95SKoE1LELB7ZFg0/edit?usp=sharing
Anchor Standard #2. Organize and develop artistic ideas and work.	Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.) Gallery walk critique, written self reflection.
Anchor Standard #3. Refine and complete artistic work.	Students can use the TAG method during their gallery walk: https://theartofeducation.edu/2015/10/21/an-engaging-critique-that-taps-into-your-students-love-of-quick-communication/

Stage 3 – Learning Plan

Learning Goals Addressed: <i>*can be referenced by number</i> Anchor Standard #1. Generate and conceptualize artistic ideas and work Anchor Standard #2. Organize and develop artistic ideas and work. Anchor Standard #3. Refine and complete artistic work.	Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences). Cardboard Portraiture. In this project students will use a photograph to make a portrait in corrugated cardboard. STEP 1: Students will find or take a clear, high-contrast, large photograph of a face. Next they will convert it to a high-contrast Bitmap black and white image in Photoshop. Then they will print it large enough to fill an 8.5" x 11" page. STEP 2: Students will cover the back of the bitmap print with graphite, and then firmly and accurately trace the contours on to a sheet of cardboard to transfer the image. STEP 3: Students will use a craft knife to slowly carve and peel away the top layers of cardboard (where the black areas of the printout are) to reveal the corrugated ridges underneath. Optionally, students can add paint, drawing, or collage to the cut image.
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	<p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Students may work in peer groups, and/or use pre-selected simplified images.</p> <p>Peer groups or teachers will assist stencil cutting.</p>
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Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p><i>The Street Art Stencil Book</i>-Curated by On.Studio https://www.amazon.com/Street-Art-Stencil-Book/dp/1856697010</p>	<ul style="list-style-type: none"> ● Computers with Adobe Photoshop or equivalent ● printer ● 10" x 12" corrugated cardboard sheets, graphite sticks, xacto/kraft knives, and masking tape ● contact paper, spray mount, clean silk screens, squeegees, screen printing ink ● spray paint
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Stage 1 Desired Results

Unit 6: Block printing + pattern making + textile design		
<p>ESTABLISHED LEARNING GOALS (e.g. standards at the local, state and/or national level) <i>*can be referenced by number</i></p> <p>Anchor Standard #1. Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #5. Develop and refine</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>Develop a design that can be carved and printed in multiples to create a pattern. By creating a block that can be printed multiple times, students will learn how to experiment freely to discover new possibilities.</p>	
	Meaning Making	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>You can create different types of patterns depending on how a block is printed.</p>	<p>ESSENTIAL QUESTIONS</p> <p>Why do artists choose particular tools, techniques, and materials to express their ideas?</p>

<p>artistic techniques and work for presentation.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p> <p>Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>	<p>Mistakes are a learning opportunity and they should consistently try unusual ideas and take risks.</p> <p>To foster their creativity, they need to approach their work with an open mind and experiment freely.</p>	<p>How does your choice of colors alter the impact of your final design?</p> <p>What factors prevent or encourage people to take creative risks?</p> <p>What can art teach us about cultures and communities?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <p>The tools and materials needed for block printing</p> <p>How to select and create color schemes</p> <p>How to create different types of patterns</p>	<p><i>Students will be skilled at...</i></p> <p>Safely carving shapes and textures in linoleum blocks</p> <p>Implementing color schemes</p> <p>Printing different pattern variations, including tiled designs</p>
<p>5-10 sentence summary of key learning in this unit.</p> <p>Students will learn about the different forms of printmaking, including the history of intaglio, engraving, drypoint, etching, lithography, linocut, woodcut, and screenprint. We will narrow our focus to articles and videos about woodblock prints used in textile design in Jaipur, India. Students will also study the history of Mexican printmakers, such as, Jose Guadalupe Pasada. Students will also look at contemporary textile designers, such as Jen Hewett. Students will then be asked to design, carve, and create a pattern of their own. They will recreate their design in Illustrator using image trace tools and pattern making options to experiment with their design and try out various color schemes before printing. Students will have use a color scheme in the printing of their design, prep several backgrounds to print on using media of their choice, and choose which type of pattern they want to create - tiled, half drop repeat, full drop repeat, multi-block, etc.</p>		
Stage 2 - Evidence		
<p>Learning Goals Measured:</p>	<p>Success Criteria (e.g.. Learning progression, rubric, proficiency scale, etc.)</p>	

<p><i>*can be referenced by number</i></p> <p>Anchor Standard #3. Refine and complete artistic work.</p> <p>Anchor Standard #5. Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard #9. Apply criteria to evaluate artistic work.</p>	<p>Rubric https://docs.google.com/document/d/10-KWg3jLluAqSzyqg99X8m5nRpITZMePYIqGU6SHmfw/edit?usp=sharing</p> <hr/> <p>Sample Assessment (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p>Project reflection + self assessment https://docs.google.com/document/d/15Kl6jo2hwIHiugUqvWMk51w_CD4LyWgt_4wLmtHC87l/edit?usp=sharing</p>
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Stage 3 – Learning Plan

<p>Learning Goals Addressed: <i>*can be referenced by number</i></p> <p>Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>	<p>Sample Assignment: A brief summary of one assignment that explains what a student produces, how the student completes the assignment, and what the student learns. Make connections to unit learning goals (2-4 sentences).</p> <p>Students read articles about the history of textile printing in Jaipur, India, and watch videos of artists as they both create blocks and print patterns on textiles. Students learn how to use tools to create a woodblock print, as well as register multiple blocks to create 1 image. They learn about the history of trade, inspiration from nature in the textile designs, and various dyeing techniques. Students will also see how printing evolved with the industrial revolution.</p> <hr/> <p>Differentiated Approaches: Include descriptions of how to meet the needs of diverse learners in the context of the sample assignment above (2-3 examples recommended).</p> <p>Students can show what they learned from the videos and articles by responding to reflection questions, verbally with the instructor, or draw an infographic to illustrate what they have learned.</p>
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	<p>Students who want to explore other regions (textile printing in China, for instance) can select their own videos and articles to explore that connects more closely to their interest to motivate their learning.</p>
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Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <p>Jen Hewett https://jenhewett.com/ <i>Print, Pattern Sew: Block-Printing Basics + Simple Sewing Projects (2018) Jen Hewett</i></p> <p><i>Playing with Surface Design by Courtney Cerruti (2015)</i> https://www.amazon.com/Playing-Surface-Design-Techniques-Painting/dp/1631590367</p> <p><i>Block Printing in Jaipur, India</i> https://www.amazon.com/Playing-Surface-Design-Techniques-Painting/dp/1631590367</p> <p><i>Mexican Printmakers:</i> https://www.metmuseum.org/toah/hd/prmx/hd_prmx.htm</p>	<ul style="list-style-type: none"> ● Adobe Illustrator (or equivalent) ● Art supplies, including pencils, pens, scissors, paper, etc. ● Linoleum blocks (or other printmaking media) ● carving/etching tools ● printing ink
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