CP VISUAL & PERFORMING ARTS COURSE DESCRIPTION TEMPLATE

NEW DOORWAYS TEMPLATES
DECEMBER 28, 2007

1. SCHOOL INFORMATION

School Information
School: Santa Maria High School
District: Santa Maria Joint Union High School District
City: Santa Maria, CA 93455

School / District Web Site: http://www.smjuhsd.k12.ca.us

School Course List Contact
Name: John Davis
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2. PREVIOUSLY APPROVED COURSES

Complete outlines are not needed for courses that were previously approved by UC. Was this course previously approved? ___Yes X No

If yes, indicate category which applies.

A course reinstated after removal within 3 years.
Year removed from list? _____
Same course title? ___Yes ___No
If no, previous course title? _____

___An identical course approved at another school in same district.
Which school? _____
Same course title? ___Yes ___No
If no, course title at other school? _____

___Approved International Baccalaureate (IB) course

___Approved CDE Agricultural Education course

___Approved P.A.S.S./Cyber High course

___Approved ROP/C course. Name of ROP/C? _____

___Approved A.V.I.D. course

___Approved C.A.R.T. course

___Approved Project Lead the Way course

___CSU Expository Reading and Writing course

___Other. Explain: _____

___Advanced Placement Course
If Advanced Placement, has it been authorized by the College Board through the AP Audit process?
___Yes ___No If not, please explain why._____

Is this course a resubmission?
___Yes X No
If yes, date(s) of previous submission? _____
Title of previous submission? _____

Is this an Internet-based course?
___Yes X No
If "Yes", who is the provider?
___PASS/Cyber High ___Other_____

Is this course modeled after an UC-approved course from another school outside your district?
___Yes X No
If yes, which school(s)? _____

Course title at other school _____

Is this course classified as a Career Technical Education? Yes ____ No X
If Yes:
Name of Industry Sector _____
Name of Career Pathway_____

3. COURSE DESCRIPTION

Course Title: Digital Arts 2AB

Transcript Title(s) / Abbreviation(s): **Digital Arts 2A** & **Digital Arts 2B**

Transcript Course Code(s) / Number(s): **VP6011** & **VP6012**

Grade Level(s) for which this course is designed
__9 X 10 X 11 X 12

Unit Value
__0.5 (half year or semester equivalent)
X 1.0 (one year equivalent)
__Other: _____

4. CATALOG DESCRIPTION

Brief Course Description (If school has a catalog, the description that is in the catalog. If not, a brief description of the course) (NOTE: DO NOT INCLUDE INFORMATION THAT COULD IDENTIFY YOUR SCHOOL OR DISTRICT.)

Digital Art 2AB (10-12) For students who have shown continued interest in the field of fine arts and the use of digital imaging technology, learn a variety of methods of expression by means of electronic (digital) equipment, and especially for students who desire to pursue art or art-related careers.

This course is designed for all students interested in fine arts and in exploring, developing, and furthering their experience, knowledge, and skills beyond the introductory course of Digital Arts 1AB. Students will enhance their abilities and awareness in this area by means of digital equipment and media. It is especially suited for students with an interest in pursuing a college major or career in the arts, and especially digital arts. Students will use a variety of current digital technology to create individual expressive artwork. Students will employ universal elements and principals of art in their creation of original work utilizing a wide variety of digital hardware and software. Students will create portfolios of their individual, original artwork and prepare them for submission to post-secondary learning institutions.

Pre-Requisites

Digital Art 1AB	X_ Required ___Recommended
Basic computer and keyboard usage	___ Required X Recommended

Co-Requisites

Reading/research	X Required ___ Recommended
Writing assignments	X Required ___ Recommended

5. OPTIONAL BACKGROUND INFORMATION

Context for Course (optional). (NOTE: DO NOT INCLUDE INFORMATION THAT COULD IDENTIFY YOUR SCHOOL OR DISTRICT.)

History of Course Development (optional) (NOTE: DO NOT INCLUDE INFORMATION THAT COULD IDENTIFY YOUR SCHOOL OR DISTRICT.)

Digital Arts 2AB was developed over a 2-year period to address a continuation of the curriculum initiated with *Digital Arts 1AB*. *Digital Arts 1AB* was developed by three active teachers in Fine Arts (drawing and painting), Photography, and Technology. It served to succeed a long-standing, traditional (film developing and printing) photography class, which fulfilled the Fine Arts requirement for high school graduation and A-G. The previous photography class, though relevant and extremely popular, became difficult to facilitate and required inordinate effort of continued purchasing and maintaining of film-based lab and equipment. The decision was made to transform the facility and curriculum to a wider spectrum, expanding from exclusively photography, and in a digital format. A grant was procured and with it a digital lab was established to enable the change, and during this process a curriculum was designed. *Digital Arts 2AB* intends to fulfill the need for students interested in furthering their interest, knowledge, and skills in art, especially through electronic media, and to facilitate student interest in post-

secondary education and careers in art and art-relate fields.

6. **Texts and Supplemental Instructional Materials**: Include list of Primary and Secondary Texts. Make sure to note the books that will be read entirely and those that will be as excerpts. For the Visual and Performing Arts subject area (f), textbooks are not required, but if textbooks are used, please complete the information below.

Textbook(s)

TEXTBOOK 1.
Title_____
Edition_____
Publication Date_____
Publisher_____
Author(s)_____

Usage:
__Primary Text __Supplementary or Secondary Text

__Read in entirety or near entirety __Excerpts (approximate number of pages_____)

TEXTBOOK 2 (etc)

Supplemental Instructional Materials (please describe)

Supplementary Materials: *Supplementary Materials: art and design-specific software, example and instructional images and videos (tutorials), digital hardware (computers, digital cameras, scanners, printers), LCD-projected material and lessons (PowerPoint, video, etc.), art & design publications (magazines/periodicals), internet sources, class discussion, student presentations, field trips, guest speakers, and oral and written instructions.*

7. Please indicate the subject and discipline proposed for this course.

Seeking "Honors" Distinction?
___Yes X No

8. If Not Seeking Honors Distinction:

__ a-History/Social Science
__ b-English
__ c-Mathematics
__ d-Laboratory Science
__ e-Language Other Than English
X f-Visual and Performing Arts

__ g-College Prep Elective – History/Social Science
__ g-College Prep Elective – English
__ g-College Prep Elective – Mathematics
__ g-College Prep Elective – Science
X g-College Prep Elective – Visual and Performing Arts
__ g-College Prep Elective – Interdisciplinary
__ g-College Prep Elective – Other

9. If Seeking Honors Distinction:
__ a-History/Social Science Honors
__ b-English Honors
__ c-Mathematics Honors
__ d-Laboratory Science Honors
__ e-Language Other Than English Honors
__ f-Visual and Performing Arts Honors

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8. COURSE CONTENT – COLLEGE PREP ELECTIVE: VISUAL AND PERFORMING ARTS

[If g-College Prep Elective: Visual and Performing Arts" is selected]

See "A-G Digital Arts 2AB" attached excel worksheet file

GENERAL COLLEGE PREP ELECTIVE GUIDANCE
The intent of the college preparatory elective requirement is to encourage prospective UC students to fill out their high school programs with courses that will meet one or more of a number of objectives:

- To strengthen general study skills, particularly analytical reading, expository writing, and oral communications
- To provide an opportunity to begin work that could lead directly into a major program of study at the University, and
- To experience, in some depth, new areas of academic disciplines that might form the basis for future major or minor studies at the University

Quality. All courses selected to meet the "g" elective requirement are expected to meet standards of quality similar to those required for the "a-f" requirements. Courses acceptable for the "g" elective area should be advanced courses designed for the 11th and 12th grade level and/or have appropriate prerequisites. Elective courses should present material at a sufficient depth to allow students to achieve mastery of fundamental knowledge that prepares them for University work or a future career path.

COLLEGE PREP ELECTIVE: VISUAL AND PERFORMING ARTS GUIDANCE
- Advanced courses in the Visual & Performing Arts can be considered to meet the "g" elective requirement but must still address the five component strands of the state VPA standards.
- Advanced courses should enable students to understand and appreciate artistic expression and, where appropriate, to talk and write with discrimination about the artistic material studied.
- Courses devoted to artistic performance and developing creative artistic ability should have prerequisites (either one year of introductory coursework or experience approved by the instructor) and should assume proficiency beyond the introductory level.

- Courses must require on the average the equivalent of a five-period class per week.
- Work outside of the class must be required (e.g., portfolio/performance preparation, reading, writing, research projects, and critical listening/viewing).
- Advanced VPA courses that are a semester in length, will only be considered for the "g" elective area, not the "f" VPA area, which must be satisfied by completing an appropriate, sequential, year-long course.

GENERAL VISUAL AND PERFORMING ARTS GUIDANCE

Courses in the following categories are acceptable: dance, drama/theater, music, or visual art.

- The intention is to provide a meaningful experience and breadth of knowledge of the arts so that students may apply their knowledge and experience to the creation of art and are better able to understand and appreciate artistic expression on the basis of that experience and knowledge.
- The intent of approved VPA courses must be directed at acquiring concepts, knowledge, and skills in the arts disciplines, rather than to utilize artistic activities to fulfill non-artistic course objectives.
- Acceptable Introductory courses need NOT have any prerequisite courses.
- Co-Curricular Work outside of class must be required, for example, portfolio/performance preparation, reading, writing, research projects, and/or critical listening/viewing.
- Courses should provide students with an experience in the arts that implements the intent of the California State Board of Education approved Visual and Performing Arts (VPA) Content Standards. Curriculum must be designed to include the VPA Content Standards at, at least, the proficiency level in each of the five component strands. Each VPA course shall sufficiently address the state content standards under all five component strands, listed below.

  California State Board of Education approved Visual and Performing Arts (VPA) Content Standards.

  1. ***Artistic Perception***: Processing, analyzing, and responding to sensory information through the language and skills unique to a given art.
  2. ***Creative Expression***: Creating, performing, and participating in a given art.
  3. ***Historical and Cultural Context***: Understanding historical contributions and cultural dimensions of a given art.
  4. ***Aesthetic Valuing***: Responding to, analyzing, and making critical assessments about works of a given art form.
  5. ***Connections, Relationships, and Applications***: Connecting and applying what is learned in a given art form to learning in other art forms, subject areas, and careers.

  For a more detailed description of the VPA Standards, go to www.cde.ca.gov/shsd/arts/standards.htm .
- Courses which are primarily recreational, athletic or body conditioning, or for social entertainment, are NOT acceptable visual or performing arts courses. Commercial courses or courses specifically designed for training for a profession in these areas are not acceptable. See specific examples below.
- **Dance.** *Examples of acceptable courses include* ballet, modern dance, jazz, and ethnic dance, choreography and improvisation, dance history, dance production/performance. *Examples of unacceptable courses include* aerobics, drill team, cheerleading, recreational dance, and ballroom dance.
- **Drama / Theater.** *Examples of acceptable courses include* acting, directing, oral interpretation, dramatic production, dramaturgy/history/theory, and stage/lighting/costume design. *Examples of unacceptable courses include* speech, debate, or courses in other disciplines that require students to perform occasional skits.
- **Music.** *Examples of acceptable courses include* band (concert, symphonic, jazz), orchestra, choir (e.g., concert, jazz, soul, madrigal), music history/appreciation, and music theory/composition. *Examples of unacceptable courses include* a musical group, which

performs primarily for sporting events, parades, competitive field events, and/or community/civic activities.

- **Visual Art.** *Examples of acceptable courses include* painting, drawing, sculpture, art photography, printmaking, video/film production as an art form, contemporary media, ceramics, and art history. *Examples of unacceptable courses include* craft courses, mechanical drafting, web page development, yearbook, and photography offered as photojournalism (i.e., as a component of yearbook or school newspaper publication).
- **Performance, Production, and Studio Courses.** Courses emphasizing performance and/or production (e.g., drama, dance, music, visual arts, and video production) must include appropriate critical/theoretical and historical/cultural content, as referenced in the state VPA Content Standards. Such courses should emphasize creative expression, not rote memorization and/or technical skills.
- **Appreciation, History, and Theory Courses.** Appreciation, history, and theory courses should focus on the ability to make aesthetic judgments about art works and performances and must include all component strands of the state VPA content standards, including creative expression.
- **Design Courses.** Visual and performing arts courses in design are expected to provide substantial time for students to understand, learn, and experience the elements of art and principles of design that underlie the medium/media addressed. Design courses must also include standards from all five component strands of the VPA content standards. (Refer to the Design Course Resources available on the a-g Guide web site.)
- **Technology Courses.** Visual and performing arts courses that utilize technology must focus primarily on arts content. If the technology (i.e., software, equipment) is used as a tool of artistic expression, as a paintbrush would be used in a painting course, and all other component strands are adequately met, then such courses are acceptable. If the technology/software is so complex that the primary concern becomes learning the technology, then the course will not be approved to meet the VPA requirement.

COURSE CONTENT

A. Course Purpose. What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.

Purpose

The purpose of *Digital Arts 2AB*, a one-year (two-semester,10 unit) course, is to allow students to further their knowledge and skills from a more expansive experience in fine arts and through the continued utilization of digital equipment and media. *Digital Arts 2AB* continues from *Digital Arts 1AB* curriculum to provide further exposure to the world of art, practice and experience creating art, and to allow enhanced preparation for careers in art, including readiness for pursuing post-secondary education through creation and assembly of a personal portfolio.

This class provides for students interested in two-dimensional fine art and offers opportunity to learn a variety of methods of creation, awareness, and expression by means of electronic (digital) equipment and media.

Digital Art 2AB encourages students to reevaluate traditional methods and consider alternative, innovative solutions to creating art. As digital formats and methods become more commonplace, and indeed in some cases, the norm or standard, students learn new and contemporary techniques and processes for accomplishing their artistic goals.

This course provides student exposure to various contemporary methods and media, all electronic, including, but not limited to, digital versions of illustration (drawing and painting), photography, two-dimensional & three-dimensional animation, three-dimensional modeling, storage, and online presentation and publishing. The curriculum also provides experience in the

exhibiting of artwork, curating of exhibits, and viewing of exhibits both in and outside of the school setting.

Goals and Expected Outcomes

Upon successful completion of this course, students will be able to demonstrate the following knowledge/skills:

1. Demonstrate knowledge and understanding and properly apply the elements and principles of art.
2. Employ elements and principles of art in the creation of individual works.
3. Utilize a variety of digital equipment and media to create expressive, individual, original works of art.
4. Demonstrate appropriate use and care of equipment/resources and respect for the work environment.
5. Demonstrate appreciation for and ability to understand and critique current and historical artwork, as well as peer (student) work.
6. Demonstrate proficiency in formal and conceptual understanding and demonstrate knowledge and application of appropriate art vocabulary in writing and by presenting individual works.
7. Create a portfolio appropriate for career or college application.

Speaking Skills

--Give oral reports to the class in the form of explanatory dissertations of student's individual work as well as of peers' work (critique)
--Participate in class discussions, critiques, and interactive lectures
--Address inquiries made to displayed artwork as facilitating art exhibits

Listening Skills

--Listen to and follow oral directions
--Take notes from lectures and demonstrations
--Listen attentively to lectures and student presentations

Reading Skills

--Read printed instructions for lessons, techniques, and procedures
--Read related publications (i.e. magazines, periodicals, newspaper, etc), both in print and online
--Read critique summaries written by peers

Writing Skills

--Write at least one process paper per class specifying the details of student's individual work

B. Course Outline. Detailed description of topics covered.

Introduction

Classroom Guidelines and Procedures

- Seating
- Class Rules
- Behavior
- Attendance
- Grading

Lecture – *Art History*; Comparative overview of artistic media from ancient to contemporary. Tribal & hula dance to modern interpretive, ancient mudras to sign language, petroglyphs & cave paintings to murals, ancient rock carving to contemporary monuments, native American sand painting to contemporary sand works, ancient tombstone carving to contemporary styles, pottery, monumental carving, etc. Review history of computers as they have evolved to contemporary "personal" tools that can now create art. Electronically-created art, including drawing, painting, photography, animation, video, and music which are affected by the differences inherent within such media.

Vocabulary – Weekly tests; one word per day, five words per test. Students must record words and definitions during lecture, then later recall and write words from instructor's oral prompt, then match scrambled definition.

- Examples include, but not limited to:

Art, Digital, Picture Plane, Composition, Relief, Intaglio, Value, Facture, Texture, Bas Relief, Depth, Atmospheric, Transparent, Balance, Opaque, Concept, Pixel, Fill, Weight, Resolution, Clipboard, Unity, Proximity, Impressionism, Expressionism, Aesthetic, Conceptual, NURBS, Virtual, Keystroke, Path, Retrieve, Critique, Crop, Contrast, P.O.V., Rhythm, Duplicate, Layer, Diminuation, Color, Constrain, Background, Symbolism, Layer, Content, Context, Milieu, Merge, Static, Candid, Composite, Manipulate, Gesture, Proportion, Dynamic, Pan, Lead Room, Mask, Invert, Stamp, Texture, Emphasis, Default, Saturation, Narrative, Recede, Advance, Symmetry, Asymmetry, Form, Format, Integrate, Animate, Tolerance, Select, ppi, BMP, JPEG, GIF, PDF, Convert, Compatible, CMYK, RGB, TIFF, Precision, Mise en scene, Establish, Pan, Zoom, Wide angle, Telephoto, Close-up, Oblique, Appropriate, Assemble, Raster, Scan

Unit 1. Digital Seal

Lecture/Discussion – *Artist identity*; signing your work; personal identity; the use of personal identity; expressive lettering/signatures and marks (of illiteracy); potters' marks, stamps and seals as a tradition; historical use; compare and contrast traditional and digital media; observe examples of traditionally used seals (e.g., China, Japan). *Elements: line, shape, texture. Principles: contrast, movement, rhythm, unity.*

Demonstration – projected example of process shown below using specific software. Example of creative process (concept, brainstorm, refine, commit); Introduce rubric.

Assignment - Students create a logo-like digital "stamp"; a "potter's mark" or Asian-style "seal", only using western text & stylized imagery mimicking carving. The finished seal serves as a consistent representation of the student's identity, and is to be placed on all of student's subsequent class artwork. *(basic drawing & painting software)*

- Brainstorm; use mouse and electronic stylus; create multiple possible designs, exploring varieties of styles; use initials and symbolic image; modify and enhance line quality to create effect of tool movement, surface quality, gouges, nicks, etc.
- Choose favorite seal design from multiple possibilities
- Edit for effect; attempt to achieve appearance of tooling and facture.
- Proper archiving for later application
- Submit for assessment

Unit 2. Hemispheres

Lecture/Discussion – *Brain function;* how does your brain function? What specific functions do parts of the brain serve? How do we know? Scientific brain research and brain scan images, including serious, pseudo, and humorous, of brain activity. Right brain vs. Left brain tendencies. Visualizing a brain as tendencies manifest in abstract or non-representational imagery. *Elements: line, shape, color, value, texture. Principles: balance, rhythm, contrast, unity, harmony.*

Demonstration – projected example of process shown below using specific software. Introduce rubric.

Assignment - Students create an original image as a representational image (map) of their brain. *(word processing & basic drawing & painting software).*

- Take online analytical self-test to determine individual right brain/left brain tendencies. Submit writing for assessment before next step

- Students identify any results from test that seem accurate.
- Create list of possible symbolic imagery to represent tendencies.
- Students create multiple electronic "sketches" with stylus of possible compositions
- Create final image; use line, color, shape, texture to attempt unique, creative solution
- Place *Digital Seal* onto finished piece
- Exercise proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 3. Right Brain Re-res
Lecture/Discussion – *Shape, proportion, and value identification;* "seeing shape and value in two-dimensional space, and assigning proportion accurately to create realistic illusion. Students attempt to duplicate their perceptions as they observe a projected, but out-of-focus, upside-down image which becomes increasingly, but incrementally sharper until recognizable and completely resolved. Students duplicate blurry areas and shapes as seen on projection, incrementally resolving as image becomes more in focus. Students are unaware of eventually identifiable image until late in the process, so rational brain function does not allow for "presumptive" drawing (students see only shape, contrast, and value). Image is black and white photograph, from socially-conscious photographer *(Lewis Hine, Dorothea Lang, Gordon Parks)*; careers involving photo repair and restoration. *Principles: contrast, emphasis, proportion. Elements: shape, value, form*
Demonstration – projected blurry image. Set up grid. Duplicate blurry grey areas as seen. As image sharpens, reevaluate and react to changes in areas and shapes. Introduce rubric.
Assignment – Students duplicate image shown with projection, attempting to accurately recreate shape, value, and proportion as seen on projection screen. *(digital stylus and painting software).*

- Students set-up appropriate picture plane (size, proportion, and resolution)
- Use grid method for accurate two-dimensional proportioning
- "Paint" shapes and areas to duplicate projected image
- Adjust painting tools as necessary to create appropriate effect
- Adjust painted area as it incrementally resolves
- When completed rotate image 180 to correct orientation
- Place *Digital Seal*
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 4. Tablet Life
Lecture/Discussion – *Representation of landscape;* evolution of landscape painting; sentimental and romanticist bucolic painters *(JMW Turner, John Constable)*, Impressionism *(Monet, Pissarro),* Fauvism *(Matisse, Derain),* and more recent/contemporary landscapes and cityscapes *(Robert Beck, Richard Diebenkorn, Wayne Theibaud)*; realistic color vs. impressionistic vs. expressive; composition; chosen subject views (rural to urban - changing norm). Introduce use of viewfinder/grid method. *Elements: line, shape, color, value, form, texture. Principles: balance, contrast, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students create landscape painting using tablet and stylus and/or fingers. Paintings are done plein air, Students choose view from available on campus (their known environment). *(tablet, stylus, painting software).*

- Students determine view for their composition on campus (their known

environment)
- Use viewfinder/grid for accuracy
- Use tablet, stylus and/or fingers to create composition with painting software
- Re-work if necessary
- Multiple versions if necessary
- Place *Digital Seal*
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 5. Personality Composite
Lecture/Discussion – *Multiple photographic images composited for single effect;* personality traits and tendencies; causes – inherited vs. influenced vs. contrived; how much can be revealed in a photograph? Examples of psychologically revealing photographs are shown and discussed *(Diane Arbus, Irving Penn)*; careers involving photo repair, restoration, and compositing. *Elements: color, value. Principles: balance, contrast, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students create a composite image assembled from parts of multiple photographs taken of classmates. *(word processing, digital camera, & photo editing software).*
- Interview classmates regarding psychological tendencies
- Pre-write personality statements which inspire imagery
- Photograph (facial close-ups) of subject classmates
- Transfer photo files to computer
- Create composite image by separating, layering, and assembling chosen facial features to represent "composite person"
- Place *Digital Seal*
- Students present "composite person" by projecting image to class while reading personality statement (description of "composite person")
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 6. Dreamtime
Lecture/Discussion – *Surrealism and Photomontage; representation and interpretation of dreams;* dreams vs. reality; psychology of dreams; representation of dreams in drawing, painting, film and TV; surrealistic photography work is examined and discussed *(Man Ray, Maurice Tabard, Erik Johansson)*; journaling practices are discussed; *Elements: shape, color, value, form. Principles: balance, contrast, unity, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students maintain dream journal for extended period of time, then create surrealistic image reflecting dream content. *(photography, photo editing software).*
- Students initiate dream journal (kept for extended time)
- Write narrative of significant dream or series of dreams
- Pre-write description of surrealistic dream image to be created
- Use digital cameras to capture images for use in composite image
- Transfer photo files to computer
- Use photo editing software to create composite image as described by separating, layering, and assembling
- Place *Digital Seal*
- Students present dream image by projecting image to class while reading

narrative description statement
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 7. Vector 1-Point
Lecture/Discussion – *Depth and environment;* history and evolution of perspective - linear and preceding; medieval through renaissance techniques; one-point perspective technique; atmospheric effects; fantasy environments; movie *(Avatar)*, cartoon, and video game environmental design; specific video game designers are examined and discussed *(Blizzard Entertainment , Mojang)*; occupations related to game design. *Elements: line, shape, form, color, value, texture. Principles: balance, contrast, unity, harmony, proportion, emphasis.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students use vector drawing program to create an original fantasy view image with effective depth using one-point perspective technique. *(word processing software, vector drawing software).*
- Students pre-write a narrative description of fantasy environment, including topography, weather, and structures
- Vector drawing software is used to create a view of their fantasy environment
- Software tools are used to create accurate shape, distortion, fill (value and texture), and atmospheric effects
- Edit, layer, and adjust for desired effect
- Place *Digital Seal*
- Students present fantasy image by projecting image to class while reading narrative description statement
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 8. Vector 2-Point
Lecture/Discussion – *Continuation of Unit 7 - Depth and environment;* history and evolution of perspective - linear and preceding; Illustrations using isometric and one-point perspective are examined and discussed (Escher); two-point perspective technique; atmospheric effects; fantasy environments; movie, cartoon, and video game environmental design; specific video game designers are examined and discussed *(Blizzard Entertainment, Mojang)*; occupations related to game design. *Elements: line, shape, form, color, value, texture. Principles: balance, contrast, unity, harmony, proportion, emphasis.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students use vector drawing program to create an original fantasy view image with effective depth using one-point perspective technique. *(word processing software, vector drawing software).*
- Students refer to previous narrative description of fantasy environment, including topography, weather, and structures
- Vector drawing software is used to create a view of their fantasy environment
- Software tools are used to create accurate shape, distortion, fill (value and texture), and atmospheric effects
- Edit, layer, and adjust for desired effect
- Place *Digital Seal*
- Students present fantasy image by projecting image to class while reading narrative description statement

- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 9. Bling
Lecture/Discussion – *Jewelry design;* past and current practices and traditions of wearing pendants and medals; message, meaning, and symbolism; historical and contemporary styles *(low & bas relief)* of pendant imagery are examined and discussed *(Egyptian, Roman, Catholic, Masonic, Olympic, military)*; occupations related to jewelry design. *Elements: line, shape, color, value, form. Principles: balance, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students create an original design for a virtual pendant or medal from their original concept *(word processing software, illustration software, 3-D modeling software).*

- Students pre-write narrative describing an original ideal
- Develop ideas for imagery using symbolism
- Brainstorm several visual solutions for ideal
- Create 2-D image with illustration software
- Import 2-D image to 3-D modeling software
- Edit and adjust for desired relief surface effect
- Create chain with 3-D modeling software (repeated array on path)
- Place *Digital Seal*
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 10. Monumental
Lecture/Discussion – *Monument design/public art;* purposes and incentives for creating monuments are discussed; monuments, past through present, are examined and discussed *(Pyramids of Giza, Buddhas of Bamiyan, Taj Mahal, Viet Nam Memorial, Washington, DC, Soviet era, Ground Zero, NYC)*; occupations related to architecture and environmental design. *Elements: value & form. Principles: balance, emphasis, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students design and create virtual monument, from their individual identification of a need, and specific to an actual site. *(word processing software, Google Maps, 3-D modeling software, Google SketchUp).*

- Students pre-write proposal for desired concept for memorialization
- Develop appropriate imagery using symbolism
- Determine specific, actual location appropriate for concept *(Google Maps)*
- Brainstorm several visual solutions for ideal
- Create 3-D model expressing concept
- Edit and adjust for desired effect
- Place *Digital Seal* onto surface of monument
- Use 3-D model to create site (monument location)
- Place 3-D model into site
- Create animated “tour”, showing visual effect on and implications of site (immediate environment)
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 11. Animated GIF
Lecture/Discussion – *Visual interpretation – limited time;* quick messaging (billboards, bumper stickers, memes, animated GIFs); how much time is necessary/how much time is available for transmission of message? Effective body language, gesture, and facial expressions; animated GIF examples are examined and discussed; successful messaging; occupations related to animation. *Elements: shape, color, value. Principles: emphasis, balance, contrast, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students create a short, animated GIF image expressing assigned concept(s). *(digital cameras, photo editing software, video editing software).*

- Students are assigned one or more specific concepts to illustrate (based on humor, frustration, sadness, etc.)
- Storyboard is created to plan for shot(s)
- Digital camera is used to capture imagery
- Imagery is transferred to computer
- Photo editing software is used for desired effects
- Video editing software is used to edit and create loop
- Text is used (if necessary or assigned)
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute posting of GIFs on class webpage/school website

Unit 12. Green Screen
Lecture/Discussion – *Storytelling;* oral tradition; engagement of audience; contemporary storyline structure; dramatic arc (Freytag's Pyramid); evolution of special effects and visual effects in film and video; examples of techniques - forced perspective, green screen, and digital compositing *(King Kong, Vertigo by Hitchcock, Star Wars)*; occupations in scriptwriting, editing, videography, special & visual effects, and cinematography. *Elements: shape, color, value, form. Principles: movement, balance, unity, harmony, emphasis.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Students create a storytelling video. *(word processing software, drawing software, digital camera, video editing software).*

- Students work in teams to write script of an original short story
- Teams create storyboard with drawing software (team will jigsaw for efficiency)
- Shot list is created
- Teams; use digital cameras and tripods to photograph scenes
- Transfer files to computer
- Students use video editing software to accomplish desired outcome
- Edit and adjust for desired effect
- Place *Digital Seal* for each team member into credits
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 13. Soundtrack
Lecture/Discussion – *Music and sound application – continuation of previous (Green Screen) assignment;* effect of sound on environment and concentration (loud vs. quiet places); effect of music and sound with video (same video with and without); emotional content of music; instrumentation; examples of sound and music (or absence of) in film *(Kubric, Bay)*; occupations in music, sound editing, and foley are discussed. *Elements: shape, color, value, form. Principles: movement, balance, unity, harmony, emphasis.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Create an appropriately expressive soundtrack for previous *(Green Screen)* assignment by sampling, recording, composing, and editing tracks for final product. *Music composing and editing software).*

- Teams from previous *Green Screen* assignment analyze emotional content of pre-produced video
- Write linear plan for soundtrack (music & effects)
- Record foley sounds and create aligned soundtrack for existing video
- Use music editing software to compose music/sounds for desired effects (from plan) and apply to soundtrack
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.
Exhibition – Students organize and execute exhibit in school gallery

Unit 14. Gallery Visitation
Outside of classroom, off-campus activity – *Observance and critique*
Lecture/Discussion – *Environmental design & exhibit design;* Galleries worldwide and their interior environments and displaying techniques are examined and discussed *(SFMOMA, NY Metropolitan, Louvre, Tate Modern)*. Discussion of effective/successful and ineffective/less successful viewing venues; occupations in gallery design and curation are discussed. *Elements: color, value, texture, form. Principles: balance, contrast, unity, harmony, proportion.*
Demonstration – projected example of process shown below using specific software. Introduce rubric.
Assignment – Visit a gallery or museum and write a critique about the effectiveness of the exhibit. *(word processing software, digital camera).*

- Students prepare an evaluation form outlining features (lighting, viewing space, ambient sound, surfaces, temperature, etc)
- Students visit a museum or gallery and complete their evaluation form on site
- Photograph exhibit *(if possible)*
- Submit evaluation form for assessment
- Orally present to class opinion of exhibit and project photographs of exhibit *(if photographs are allowed)*
- Proper archiving of evaluation and photographs
- Submit for assessment

Unit 15. Curator
Lecture/Discussion – *Gallery Exhibit Design;* continuation of previous lesson *(Gallery Visitation)*; group discussion and brainstorming; evaluation of school gallery space; past exhibits in school gallery space; applying observations from previous visitations at local galleries/museums; occupations in gallery design and curation are discussed. *Elements: color, value, texture, form. Principles: balance, contrast, unity, harmony, proportion.*
Demonstration – projected examples of previous school gallery exhibits are examined and discussed. Introduce rubric.

Assignment – Plan, design, and execute an exhibition in school gallery (several exhibits completed by teams over entire school year). *(word processing software, digital photography).*

- Students develop a written proposal (plan) for exhibit including:
  - theme based on exhibited work
  - amount of work to be exhibited
  - audience
  - gallery space
  - promotion of exhibit
  - timetable for student docents
  - register for exhibit visitors (commentary)
- Proper archiving
- Submit for assessment

Critique – Class meets in gallery to critique complete and current exhibit. Written and oral responses are required by remainder of students (those not involved with exhibit). Commentary from visitors is reviewed and considered.

Unit 16. Portfolio

Lecture/Discussion – Examine and discuss trends and changes in portfolio presentation, from actual, tactile objects, to electronic, virtual images. Comparisons are made between traditional and electronic portfolios.

Demonstration – projected examples of portfolios are examined and discussed; quality of presentation; "good" vs. "bad" presentation; consideration of portfolio audience. Introduce rubric.

Assignment – Collection of all finished work from class is electronically organized, assembled, archived, and otherwise prepared for exposure to class and for submittal to post-secondary education establishments and/or career opportunities*.*
(word processing software, digital photography, slideshow software).

- Students convert files to variety of formats to ensure compatibility
- Organize files into folders by category/assignment
- Create slideshow for class presentation and for institutional/occupational viewing
- Proper archiving
- Submit for assessment

Critique – Student works are projected for class response; written and oral responses are required.

Student Viewing – in addition to class critiques and class-wide projections, students have universal viewing accessibility to classmates' projects on classroom server. School art gallery is curated by teams of students as overseen by instructor. Artwork from Digital Arts classes and other on-campus art classes are also organized and displayed by Digital Arts 2 student for school-wide and community-wide viewing.

C. Key Assignments: Detailed descriptions of the Key Assignments including tests, and quizzes, which should incorporate writing responses. How do assignments incorporate topics? Include all assignments that students will be required to complete.

Students will engage in sequential activities and assignments designed to develop students' abilities to successfully execute individual expressionistic work. Students will present individual work to class for peer critique, will participate in schoolwide exhibitions, and will assemble collective work into an individual portfolio and present to class for further critique and for teacher assessment.

Vocabulary- Subject-specific vocabulary tests on weekly basis.

Digital Seal - Students create a logo-like, "Asian-inspired" personal seal, but using western text & stylized imagery, mimicking a carved stamp, to be placed on all of student's subsequent class artwork *(drawing & painting software).* Students create the effect of traditional art materials using line, shape, & texture. Students exercise principles of proportion and emphasis to mimic hand carving and stamping, and compose individual identifications. Proportion & emphasis are examined. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Seals from antiquity are examined and discussed. The finished seal serves as a consistent representation of the student. Students utilize creative process by developing from several designs through brainstorming and revision. Students select from a variety of options, eventually refining work into a final product. Digital seal appears on all subsequent artwork that is viewed, discussed, and critiqued by class. Seal serves as a unique artistic and graphic label representing student's self and identifying a creative object. Student works are projected for class response (critique). Written and oral responses are required. Careers in graphic design are discussed.

Hemispheres - Students create an original composition as a representational image of their brain *(word processing software, digital stylus, & painting software).* Right/Left Brain tendencies are examined; students take online analytical self-exam to determine their individual tendencies, and respond in writing to test results. Students create diptych images based on test results and their written responses, visually expressing the brain's tendencies as well as their individual strengths and tendencies. Students create a composition revealing individual right/left brain tendencies. Composition relies on emphasis and movement to reveal significance of issues by size, color, etc. Image of brain is designed using line, shape, color, texture, and attention to balance and emphasis. Freehand drawing with stylus and/or mouse. Students improve digital painting skills. Both representational and abstract imagery express concept, importance, and create emphasis. Student works are projected for class response (critique). Written and oral responses are required. Careers in painting and related fields are discussed.

Right Brain Re-res - Students attempt to duplicate their perceptions as they observe an out-of-focus, upside-down image which becomes increasingly, but incrementally sharper until recognizable and completely resolved. *(digital stylus & painting software)*. Students observe areas and shapes of varying value, which are initially shown extremely out of focus and upside-down. Image is slowly, incrementally brought into focus, eventually revealing a completely resolved photograph. Students constantly address the changing image, relying on analytical skills and tendencies to objectively duplicate what is displayed at any particular moment of the exercise. Students respond to changing value, shape, and form. Resolved photograph has cultural significance and is discussed in class. Student works are projected for class response (critique). Written and oral responses are required. Careers in photo repair are discussed.

Tablet Life - Students create an original image/series of landscape images from life (location outside of classroom) directly onto electronic tablet with a stylus and/or fingers. *(digital illustration/painting software on tablet)*. Styles of landscape painting are examined, and class has discussion of composition, color use, and painting style. Desired effects of software are emphasized to create desired outcome (smudging, bleeding, etc.). Students work plein air, on school site. Re-working of images and multiple versions of same scene is encouraged. Student works are projected for class response (critique). Written and oral responses are required. Careers in painting and related fields are discussed.

Personality Composite – Photo composite image *(photography, photo editing software).* Students begin by interviewing classmates to learn personalities. Students pre-write personality statements about their classmates, which inspire an image. Photographic ability to reveal personality (emotion, attitude, etc.) is examined and discussed. Image is a composite photograph, created from multiple original photographs, that combines facial features of several classmates. Students then write a "composite personality" statement about the composite "person" they have created. Student works are projected for class response (critique). Written

and oral responses are required. Photo compositing and related careers are discussed.

Dreamtime – (surrealism) Students keep a dream journal from (beginning of course). Original image is created to reflect actual dream content from journal, preferably unusual places, occurrences, and/or in unusual scale. Photo compositing techniques are learned. *(photography, photo editing software)*. Surrealism and German expressionism (painting and film), and Works of surrealist photographers *Man Ray, Maurice Tabard, & Erik Johansson* are examined. Ability to express emotion and unreal environment in a single image is examined and discussed. Possible societal concerns and influences for student dreams will be investigated. Students will use their aesthetic judgement to create their work, deciding composition, imagery, and symbols to be used for conceptual meaning. Student works are projected for class response (critique). Written and oral responses are required. Photo compositing, illustration, and related careers are discussed.

Vector 1-Point – Students create a one-point perspective image. View of image is created from students' imagination (a fantasy view) *(vector drawing software)*. Students create, in their work, emotional content through their image. Through pre-writing, students create a fantasy locale and create the virtual physical environment with their perspective image. Form, color, atmosphere, and lighting are used to create mood. Historical context of the evolution of perspective styles, and references of current popular game designs are identified. Students will consider the effectiveness of the illusion of linear perspective, and how the illusion can be effective for conveying increased or decreased emphasis. The use of depth as a tool for the illusion of three-dimensional space will be discussed. The creation of a virtual "place" and its effect on the viewer will be examined and discussed. Student works are projected for class response (critique). Written and oral responses are required. Illustration and related careers are discussed.

Vector 2-Point – *(continuation of previous assignment – Vector 1-Point)* Students create a two-point perspective image of fantasy environment *(vector drawing software)*. Examples of two-point vs. isometric perspective are examined and discussed *(Escher)*. Enhancement of atmospheric effects is encouraged. Students further develop fantasy space. The creation of a virtual "place", its effect on the viewer, and its utility in storytelling will be examined and discussed. Student works are projected for class response (critique). Written and oral responses are required. Illustration and related careers are discussed.

Bling - Students design symbolic jewelry, specifically, a pendant on a chain *(illustration & 3-D modeling software)*. Students research historical jewelry and pendant/medal designs. The class explores, examines, and discusses past and current practices and traditions, from varying cultures around the world, of pendants and medals, including membership, religion, etc. Class investigates and discusses messages and symbolism of jewelry (medals and pendants) and use in society. Olympic, religious, and military medals are researched and compared, specifically low-relief and bas-relief styles. Student designs use particular materials, shape, and form to express content and concepts through virtual 3-dimensional symbolism, as small-scale sculpture. Students create emotional content through their image. Through pre-writing, students create a concept representing an original ideal. Shape & form are used to create an image which represents their ideal. Student works are projected for class response (critique). Written and oral responses are required. Jewelry design and related careers are discussed.

Monumental - Students will identify a particular need for memorializing, then design a structure to memorialize the concept and, after completion, animate a virtual "tour". *(Google Earth, 3-D modeling software).* Students pre-write descriptions in the form of an artist's statement (a proposal) of a structure prior to visual/physical work. Designs of extant monuments *(Great Pyramids, Taj Mahal, Giant Buddhas, Viet Nam Memorial, etc.)* and their designers are studied. Expressive content is created assigning specific concept for memorializing. A variety of known and possible construction materials are examined. Building site is researched and chosen by students. The structure, its form, location, and materials are chosen to suit the student's stated concept purpose and location. Site-specific issues (integration into a specific site) are addressed. Student works are projected for class response (critique). Written and oral responses are

required. Architecture, environmental design, and related careers are discussed.

Animated GIF – Students create a series of short loop animations expressing assigned concepts *(digital camera, photo and video editing software)*. Expressive content is created using photographic (video) imagery. Several concepts (frustration, joy, boredom, panic, etc.) are assigned, which students illustrate through original video photography (short, animated GIF loops). Class explores, examines, and discusses current trends of memes and animated GIF productions, and their prevalence and effect on recent culture. Class discusses effectiveness of animated GIFs for entertainment, social messaging, political content, etc., and discusses the effectiveness in communicating a universal vs. specific concept with limited means (a short time). Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions. Written and oral responses are required. Film and video editing and related careers are discussed.

Green Screen – (composite video) Team project - Students create a story-telling video. A simple story line is developed using the "dramatic arc" (Freytag's pyramid), and students act-out, record, and edit parts before a green screen background *(digital photography & video software)*. Class explores, examines, and discusses past and current trends of storyline and cinemagraphic techniques *(King Kong, Vertigo by Hitchcock, Star Wars)*. Examine and discuss the dramatic arc *(Freytag's Pyramid)*. Class discusses the effectiveness of video and visual/special effects for entertainment, social messaging, political content, etc. Students create emotional and expressive content through composition and editing. Pre-written concepts are developed by teams in the form of a script. Teams develop storyboards, create a shot list (plan), record scenes, and edit for a final product. Students through original, multiple, images with video. Original student concepts are developed which students illustrate using imagery from their point of view. Early (older) examples of green screen video are compared with contemporary to show advancement and advantages of the technique. Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions. Written and oral responses are required. Film and video editing and related careers are discussed.

Soundtrack – Students compose and/or sample and mix musical and effects soundtrack. Students create a soundtrack for their green screen video which is inspired by their video project. *(music composing and editing software)*. Rhythm, tempo, and instrumentation are investigated for their effect on mood. Use of classical music *(John Williams)* in vintage films versus contemporary use of heavy metal *(i.e. Tom Holkenborg)* is examined. Use of evocative music and effectiveness of silence are discussed and examined, from classic and contemporary examples*. Kubric, Bay*, and other filmmakers are examined and discussed for their application of soundtracks, including silence, ambient, punctuating, etc. Silent film (early film) sound treatments are compared to contemporary techniques. Students create emotional content through original music and/or with assembled sampled music and/or sound effects. Prompted and inspired by their completed Green Screen assignment, students (working in same pairs or teams) develop a soundtrack for their Green Screen video. Utilizing ques from the dramatic arc *(exposition, rising action, climax, falling action, resolution)* and resulting action shown in their video, students express, with sound, the concepts visualized in their video. Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions. Written and oral responses are required. Film and video editing and related careers are discussed.

Gallery Visitation – *Outside of class activity.* Students visit a gallery or exhibit within the timeframe of this course, and report on their experience *(word processing software, digital photography)*. Galleries worldwide, their interior environments, and displaying techniques are examined and discussed *(SFMOMA, NY Metropolitan, Louvre, Tate Modern*). Class investigates and discusses the effectiveness of gallery viewing space, and how differing environments can affect the viewing experience. Students write a critique (review) of the exhibited artist and of the exhibit's effectiveness. Students proffer opinions on successes or improvements for exhibit, based on an existing evaluation form, which considers viewing space, lighting, noise, etc.

Students respond to exhibition with analytical writing which expresses their impressions and opinions of both the artwork on display and the effectiveness execution of the exhibition. Class critique (discussion) requires students to present opinions, explaining and justifying their aesthetic and conceptual judgments. Written and oral responses are required. Gallery curation, management, and environmental design as careers are discussed.

Curator – Gallery exhibition activity where students organize and execute (curate) an exhibit in the school gallery. Students will assemble, display, and facilitate, one or more exhibits during the course of the class *(word processing software, digital photography)*. Exhibits will be themed according to assignments, and will be designed specifically to best show the content of student work. Students, working in teams, will plan an exhibition for school gallery. Students will use pre-writing to express their proposals for an effective exhibition. Proposals will include promotion of the exhibition, display plans, and reception plans. Students will create and store a written proposal and record resulting exhibition records with written material (notes, sign-in log) and photos. Local galleries and museums and their environments and displaying techniques are examined and discussed. Observations are applied while considering school gallery exhibitions. Students will refer to previous discussion and examination of the effectiveness of gallery viewing space *(Gallery Visitation lesson)*, and how differing environments can affect the viewing experience. Students apply what has been observed and deduced to school site gallery space. Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions. Gallery curation, management, and environmental design as careers are discussed.

Portfolio – Students assemble a collection of all finished work from class. Work is both printed (when appropriate) and/or stored as digital files. Files are duplicated into a variety of formats for assured compatibility. Students' portfolios are presented to class using slideshow software. Students are encouraged to submit portfolios to universities and/or colleges, and/or career opportunities, and are allowed to do so during class. Students write a personal statement regarding the collection of their work contained in the portfolio. Statements will declare, using appropriate artistic language, personal agenda, style, and goals. Class examines and discusses trends and changes in portfolio presentation, from actual, tactile objects, to electronic, virtual images. Comparisons are made between traditional and electronic portfolios. Students complete peer-evaluations (critiques) focusing on strengths & weaknesses of portfolios. Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions, justifying each piece's validity for its place in their portfolio (based on post-secondary institutions' criteria for acceptance).

D. Instructional Methods and/or Strategies

Students will be challenged by assignments that demand individual, unique solutions to be accomplished by creative method. Students will learn by creating, critiquing, and refining beyond initial implementation to ensure thorough exercise and involvement. Students will organize, execute, and participate in schoolwide exhibitions.

- Direct instruction - Examples of student and professional artists, methods, processes, and demonstrations shown by instructor.
- Assignment outlines – Students are provided with written instructions containing adequate instructional information allowing for independent progress through assignments. Instructor “checks” are required to allow students’ progress through stages of each assignment.
- Guided practice – Students work with styli, cameras, tablets, and computer software with instructor’s guidance.
- Computer-Assisted – Specific tutorials for software use.
- Posted progress – Whiteboard notes and instruction, information on progress, and reminders regarding current assignments. Students are made aware of, and required

to check on, online grade status.
- Brainstorming – (sketching) Students work through several possible solutions to realize completed concept.
- Abstracting – students create artwork from original concepts and from teacher prompts.
- Effort is made for active learning assignments (culture-related, age-related or personally-related)
- Competition – Finished work is submitted for adjudicated response.
- Group critiques – Both verbal and written responses.
- Group discussions – Involving introductions to concepts, development stages, and evaluation of completed projects
- Exhibitions – Students organize, execute, and participate in schoolwide exhibits

Activities:
- Brainstorming, developing, and execution of individual interpretations of assigned conceptual tasks.
  The aforementioned goals to be accomplished by use of:
  - ✓ Personal computers
  - ✓ Digital cameras and related hardware and software
  - ✓ Scanners and related hardware and software
  - ✓ Specialized art and design software
  - ✓ Book, magazine, and internet sources
- Investigation of historical and current works as they relate to specific class assignments
- Refinement of individual student's work
- Presentation of individual student's work to instructor, class, and school (through exhibit)
- Critique (oral exercise investigating the validity of individual work and the work of peers)
- Writing projects related to in-class work and current and historical work outside of class
- Reading of related publications (blogs, magazines, periodicals, and news articles)
- Vocabulary development activities related to the subject of fine art

E. Assessment Methods and/or Tools

Teacher assessment through assignment-specific rubrics

**Class review of rubric criteria occurs at initiation of assignments in order to alert students to expected outcomes prior to any creative effort*

Assessment criteria for all assignments will include:
- Imagination & Creativity
- Individual interpretation/response
- Effort & Perseverance
- Mastery of skills
- Adherence to assignment requirements & concept(s)
- Presentation of work

School-wide writing rubric will be applied to assess writing

Students are required to create:
- *Pre-written concepts and/or desired outcomes*
- *Written narratives (pre or post),*
- *Written critique responses*

Students are required to participate in:
- Class discussions
- Verbal critique responses
- Class exhibits

Final portfolio of work produced in class by each student

F. Artistic Perception. Courses must include processing, analyzing, and responding to sensory information through the language and skills unique to a given art. Describe in detail how the class satisfies the Artistic Perception requirement.

Digital Seal: 1.1 & 1.3 - Expressive imagery is created through style and symbols chosen by students to represent individual identity. 1.4 - Asian stamp seals are compared to western style signatures and potters' marks. 1.6 - Students create the effect of traditional art materials using line, shape, & texture. Students exercise principles of proportion and emphasis to mimic hand carving (of a stamp) and compose individual seals. Proportion & emphasis are examined.

Hemispheres: 1.1 & 1.3 - Expressive imagery is created through color, style, and symbols chosen by students to represent individual identity through right or left brain tendencies. 1.5 - Students exercise principle of proportion and use distortion to create emphasis for individual, particular right or left brain tendencies. 1.6 - Students create imagery using line, shape, color, value, and texture.

Right Brain Re-res: 1.3 - Within the range of possible duplication, discuss the appearance of individual drawing style as it manifests in student work. 1.6 - Observe and discuss how shape, value, and texture combine and can be duplicated with illustration to create a photographic illusion.

Tablet Life: 1.1 - Emphasis on color use; local color; color achieved through mixing; RGB vs CMYK. Discuss use of color, shape, and texture to evoke differing effects of a landscape image. 1.4 - Styles of landscape painting are examined (realism, impressionists, fauvism).

Personality Composite: 1.1 - Expressive/interpretive content is created using manipulated photographic imagery. Psychological impressions are expressed based on input from peers. 1.5 - Assembled composite faces, from several different people, are combined to create a "new" visual identity, exercising the principle of proportion and using distortion to create emphasis and effect.

Dreamtime: 1.1 - Expressive/interpretive content is created using manipulated photographic imagery. Surrealism is employed to create accurate dream recollections (per journals). 1.4 - Surrealism and German expressionism (painting and film) are investigated. 1.5 - Students exercise principle of proportion and use distortion to create emphasis and effect. 1.6 - Use of black-and-white vs color is examined to create and control mood.

Vector 1-Point: 1.1 - Emphasis on aspects of convergence, stacked space, and diminuation involved with graphical, geometric-based perspective. Discuss and examine atmospheric effects in perspective. 1.4 - Examine changes in representation during medieval through renaissance. 1.5 - Distortion of shape necessary to achieve one-point perspective illusions are examined and practiced.

Vector 2-Point: 1.1 - Emphasis on aspects of convergence, stacked space, and diminuation involved with graphical, geometric-based perspective. Discuss and examine atmospheric effects in perspective. 1.4 - Examine changes in representation during medieval through renaissance. 1.5 - Distortion of shape necessary to achieve one-point perspective illusions are examined and practiced.

Bling: 1.1 - Advantages of virtual imagery are discussed and investigated. 1.4 - Students research historical jewelry and pendant/medal designs. Olympic, religious, and military medals are researched and compared, specifically low-relief and bas-relief styles. 1.6 - Student designs

use particular materials, shape, and form to express content and concepts through (virtual) 3-dimensional symbolism (sculpture).

Monumental: 1.1 - Advantages of virtual imagery vs real modeling are discussed and investigated. Expressive content is created assigning specific concept for memorializing (students' choice). 1.4 - Monuments use of form and material from Soviet era are compared with U.S. works. 1.8 - Works of Maya Lin are examined for formal material use and conceptual content.

Animated GIF: 1.1 - Expressive content is created using photographic (video) imagery. Several concepts (frustration, joy, boredom, panic, etc.) are assigned, which students illustrate through original video photography (short, animated GIF loops). 1.2 - Students' works are critiqued to discover successful aspects of each GIF. 1.3 - During critique, original vs cliché solutions are examined.

Green Screen: 1.1 - Expressive content is created using photographic (video) imagery. Pre-written concepts are illustrated through original video photography. 1.2 - Students' works are viewed and critiqued to discover successful aspects of each video. 1.3 - During critique, original vs cliché solutions are examined. 1.4 - Early (older) examples of green screen video are compared with contemporary to show advancement and advantages of the technique.

Soundtrack: 1.1 - Rhythm, tempo, and instrumentation are investigated for their effect on mood. 1.4 - Use of classical music in vintage films versus contemporary use of heavy metal (i.e. Tom Holkenborg) is examined. 1.8 - John Williams' compositions for Star Wars movies are examined for effect of mood.

Gallery Visitation: 1.8 - Students write a critique (review) of the exhibited artist and of the exhibit's effectiveness. Students will proffer opinions on successes or improvements for exhibit.

Curator: 1.1 - Exhibits will be themed according to assignments. Exhibits will be designed specifically to best show content of student work in exhibit.

Portfolio: 1.2 & 1.3 & 1.7 - Students shall write a personal statement regarding the collection of their work contained in the portfolio. Statements will declare, using appropriate artistic language, personal agenda, style, and goals.

G. Creative Expression. Courses must include creating, performing, and participating in a given art. Describe in detail how the class satisfies the Creative Expression requirement.

Digital Seal: 2.2 & 2.4 - Students will use their aesthetic judgement to design their image, deciding the arrangement of letters (initials) and choosing symbol(s) to use for conceptual meaning. 2.6 - Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use illustration software to create the composite image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Hemispheres: 2.2 & 2.4 - Students will use their aesthetic judgement to design their image, deciding color, shape, texture, etc. and symbols to be used for conceptual meaning. 2.6 - Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use illustration software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Right Brain Re-res: 2.6 - Students use computer software to digitally create and manipulate an image, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use painting software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Tablet Life: 2.2 - Students shall attempt, in their work, color theory as shown in examples (realism, impressionism, fauvism) for the purpose of expressing emotional content through their image. 2.6 - Students shall create a landscape from life using an electronic tablet and stylus and/or fingers. Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use painting software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Personality Composite: 2.1 & .2 - Students shall create a photographic composite that expresses their impression of the personalities of several classmates. 2.4 - Students will use their aesthetic judgement to assemble the composite image, deciding between facial features arrangement and emphasis. 2.6 - Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use digital cameras and photo editing software to create the composite image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Dreamtime: 2.1 & 2.2 - Students will interpret their dream image and use original digital photography and photo software, accompanied with illustration and/or painting software to create an image that illustrates the interpretation. 2.2 & 2.4 - Students will use their aesthetic judgement to create their work, deciding composition, imagery, and symbols to be used for conceptual meaning. 2.6 - Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use illustration software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Vector 1-Point: 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through their image. Through pre-writing, students create a fantasy locale and create the virtual physical environment with their perspective image. Form, color, atmosphere, and lighting are used to create mood. 2.6 - Students shall create an environment from fantasy using vector computer software. Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use vector software to create the

image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Vector 2-Point: 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through their image. Through pre-writing, students create a fantasy locale and create the virtual physical enviroment with their perspective image. Form, color, and lighting are used to create mood. 2.6 - Students shall create an environment from fantasy using vector computer software. Students use computer software to digitally create and manipulate images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use vector software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Bling: 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through their image. Through pre-writing, students create a concept representing an original ideal. Shape & form are used to create an image which represents their ideal. 2.6 - Students shall create a symbolic image using vector computer software. Completed vector image is imported into 3-D software and is converted into a low or bas relief form. Students use computer software to digitally create and manipulate images, working two-dimensionally (and virtually three dimensionally) with a mouse and/or stylus to draw and edited electronically with tools. Students will use vector and 3-D software to create the image, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Monumental: 2.1, 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through their image. Through pre-writing, students create a concept representing a cultural ideal of their choosing. Form is used to create a virtual three-dimensional structure (a monument) which represents their ideal. Building site is researched and chosen by students. The structure, its form, location, and materials are chosen to suit the student's stated concept purpose and location. Students use three-dimensional software and digital photography to create and manipulate virtual images. Students work two-dimensionally (and virtually three dimensionally) with mouse/stylus-drawn and edit with program tools. 2.6 - Students shall create a symbolic form using 3-D computer software. Students use computer software to digitally create and manipulate images, working two-dimensionally (and virtually three dimensionally) with a mouse and/or stylus to draw and edited electronically with tools. Students will use 3-D software to create the form, and store image onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Animated GIF: 2.1, 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through original, multiple, images with video. Several concepts (frustration, joy, boredom, panic, etc.) are assigned which students illustrate using imagery from their point of view. Students use video editing software and digital photography to create and manipulate video images. Students work two-dimensionally with mouse/stylus-drawn and edit with program tools. 2.6 - Students shall create a symbolic images (video) using video editing computer software. Students use computer software to digitally create and manipulate (video) images, working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use digital cameras and video editing software to create the imagery, and store imagery onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Green Screen: 2.1, 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through original, multiple, images with video. Original student concepts are developed which students illustrate using imagery from their point of view. Students use video editing software and digital photography to create and manipulate video images. Students work two-dimensionally with mouse/stylus-drawn and edit with program tools. 2.6 -Early (older) examples of green screen video are compared with contemporary to show advancement and advantages of the technique., working two-dimensionally with a mouse and/or stylus to draw and edited electronically with tools. Students will use digital cameras and video editing software to create the imagery, and store imagery onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell

phone.

Soundtrack: 2.1, 2.2, 2.4 & 2.5 - Students shall create, in their work, emotional content through original music and/or with assembled sampled music and/or sound effects. Prompted and inspired by their completed Green Screen assignment, students (working in same pairs or teams) develop a soundtrack for their Green Screen video. Utilizing ques from the dramatic arc (exposition, rising action, climax, falling action, resolution) and resulting action shown in their video, students express, with sound, the concepts visualized in their video. Students use music creating and editing software to create and manipulate soundtrack. Students work with mouse to edit with program tools. 2.6 - Students shall create an expressive/symbolic soundtrack using music composing and editing computer software. Students use music composing/editing software to create soundtrack, working with a mouse to edit electronically with tools. Students will store soundtrack onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Gallery Visitation: 2.3 - Students respond to exhibition with analytical writing which expresses their impressions and opinions of both the artwork on display and the effectiveness execution of the exhibition. 2.6 - Students will create and store written product onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Curator: 2.3 - Students, working in teams, will plan an exhibition for school gallery. Students will use pre-writing to express their proposals for an effective exhibition. Proposals will include promotion of the exhibition, display plans, and reception plans. 2.6 - Students will create and store written proposal and record resulting exhibition records with written material (notes, sign-in log) and photos onto personal classroom computer and classroom server. If desired, students may transmit to personal home computer or to personal tablet and/or cell phone.

Portfolio: 2.1 - Students create and present electronic portfolio of their own, original work. 2.2, 2.4 & 2.5 - Portfolios must include work from Digital Arts 2AB. 2.6 - Students use software to digitally record (scan if necessary) and assemble images. Portfolio images (files) are archived in a variety of file formats to ensure compatibility and options across a variety of viewing formats.

H. Historical and Cultural Context. Courses must include understanding historical contributions and cultural dimensions of a given art. Describe in detail how the class satisfies the Historical and Cultural Context requirement.

Digital Seal: 3.1 & 3.3 - History of identity through various methods through history are examined, including royalty heralds, roman coins, military units, and automobile manufacturers. Signatures of well-known artists and other famous persons are examined. Traditional seals from Europe and Asia are compared. Symbolism used in examples is interpreted.

Hemispheres: 3.2 - The work of several well-known, contemporary artists is examined. Using information regarding left/right brain tendencies, students shall use writing to surmise left/right brain tendencies of these artists.

Right Brain Re-res: 3.2 & 3.3 - Photography of socially-conscious artists is examined (Lewis Hine, Dorothea Lang, Gordon Parks). Methods of capturing meaningful moments are examined and discussed.

Tablet Life: 3.2 - Imagery in the work of recent and contemporary landscape artists (Robert Beck, Richard Diebenkorn, Wayne Theibaud) is examined and compared older work (Pieter Brueghel, J.M.W. Turner, John Constable). Change in actual landscape (urbanization) is examined through images and data (population, environmental encroachment). 3.3 - Purpose of landscape painting is discussed (sentimentality & bucolic portrayal vs realistic & contemporary)

Personality Composite: 3.1 & 3.2 - Works of photographers Diane Arbus and Irving Penn are examined. Ability to capture attitude and personality in a single image is examined and discussed.

Dreamtime: 3.1 & 3.2 - Works of surrealist photographers Man Ray, Maurice Tabard, & Erik Johansson are examined. Ability to express emotion and unreal environment in a single image is examined and discussed.

Vector 1-Point: 3.2 - Video game virtual environments by current designers are examined (Blizzard Entertainment, Mojang). Societal and ethical investigations of themes and imagery use in popular video games are also analyzed. 3.4 - Historical context and references of current popular game designs are identified.

Vector 2-Point: 3.2 - Illustrations using isometric and 2-point perspective are examined and discussed (Escher). Video game virtual environments by current designers are examined (Blizzard Entertainment, Mojang). Societal and ethical investigations of themes and imagery use in popular video games are also analyzed. 3.4 - Historical context and references of current popular game designs are identified.

Bling: 3.1 & 3.3 - Explore, examine, and discuss past and current practices and traditions, from varying cultures around the world, of pendants and medals; membership, religion, etc.

Monumental: 3.2 - The advantages of creating a "virtual" structure are acknowledged. 3-D modeling is used to create a virtual structure and site model to which plug-in surfaces (textures) are applied. Students create (or recreate actual) virtual "site" location to allow for exposing impact on visual environment. A virtual "tour" is created by students using 3-D animation to move around and through site exposing all angled views in context of proposed site.

Animated GIF: 3.1 - Explore, examine, and discuss current trends of memes and animated GIF productions. 3.3 - Discuss effectiveness for entertainment, social messaging, political content, etc.

Green Screen: 3.1 - Explore, examine, and discuss past and current trends of storyline and cinemagraphic techniques (King Kong, Vertigo by Hitchcock, Star Wars). Examine and discuss the dramatic arc (Freytag's Pyramid). 3.3 - Discuss effectiveness for entertainment, social messaging, political content, etc.

Soundtrack: 3.1 - Use of evocative music and effectiveness of silence are discussed and examined, from classic and contemporary examples. 3.2 - Kubric, Bay, and other filmmakers are examined and discussed for their application of soundtracks, including silence, ambient, punctuating, etc. 3.4 - Silent film (early film) sound treatments are compared to contemporary techniques.

Gallery Visitation: 3.1 & 3.2 - Galleries worldwide and their interior environments and displaying techniques are examined and discussed (SFMOMA, NY Metropolitan, Louvre, Tate Modern).

Curator: 3.1 & 3.2 - Local galleries and museums and their environments and displaying techniques are examined and discussed. Observations are applied while considering school gallery exhibitions.

Portfolio: 3.1 & 3.2 - Local galleries and museums and their environments and displaying techniques are examined and discussed. Observations are applied while considering school gallery exhibitions.

I. Aesthetic Valuing. Courses must include responding to, analyzing, and making critical assessments about works of a given art form. Describe in detail how the class satisfies the Aesthetic Valuing requirement.

Digital Seal: 4.1 - Traditional techniques of carving and stamping are compared to digital techniques. Students attempt to affect "hand-made", antique appearance by mimicking toolmarks, facture of printed surface, etc. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Hemispheres: 4.2 - Effectiveness of symbolism is examined and discussed. Students are encouraged to control exposition of their work; a level between obvious and obscure. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Right Brain Re-res: 4.3 - Discuss how the exposure of socially expository photography can change narrative over time. 4.4 - Class critique requires students to present their work, explaining their technique and justifying their aesthetic and formal decisions.

Tablet Life: 4.1 - Techniques of brushwork (synthesized with stylus/finger), and use of color are discussed as to how the finished work is received by the viewer; how mood and emotion can be communicated with both or either. 4.3 - Observe how the effect of interpretation of landscape can vary by portraying a range from bucolic to urban. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Personality Composite: 4.1 - Students make subjective decisions about which features to choose, referring to their subject's personality statement. Students subjectively decide emphasis and the effect of their judgment on the viewer. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Dreamtime: 4.1 - Students exercise judgement when deciding content specifics and composition of their work. Students must speculate on how the image will be received by the viewer. 4.3 - Possible societal concerns and influences for student dreams will be investigated. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Vector 1-Point: 4.1 - Students will consider the effectiveness of the illusion of linear perspective, and how the illusion can be effective for conveying increased or decreased emphasis. 4.2 - The use of depth as a tool for the illusion of three-dimensional space will be discussed. The creation of a virtual "place" and its effect on the viewer will be examined and discussed. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Vector 2-Point: 4.1 - Students will consider the effectiveness of the illusion of linear perspective, and how the illusion can be effective for conveying increased or decreased emphasis. 4.2 - The use of depth as a tool for the illusion of three-dimensional space will be discussed. The creation of a virtual "place" and its effect on the viewer will be examined and discussed. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Bling: 4.3 - Investigate and discuss message and symbolism of jewelry (medals and pendants) design and use in society. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Monumental: 4.1, 4.2 & 4.3 - Investigate and discuss symbolism in public art and monuments and the successes or failures thereof (examples: Pyramids of Giza, Buddhas of Bamiyan, Taj Mahal, Viet Nam War Memorial, Washington, DC, Ground Zero, NYC). 4.4 - Class critique

requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Animated GIF: 4.1 - Discuss effectiveness in communicating a universal vs. specific concept with limited means (short time). 4.3 - Investigate and discuss the advent of animated GIFs and memes, their prevalence and effect on recent culture. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Green Screen: 4.1 - Discuss effectiveness in communication; pacing, intensity, etc. 4.3 - Investigate and discuss most recent trends in film. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Soundtrack: 4.1 - Examine and discuss how sound effects the viewer by experiencing video with no sound and then with sound. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Gallery Visitation: 4.1 - Investigate and discuss the effectiveness of gallery viewing space; how differing environments can affect the viewing experience. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Curator: 4.1 - Refer to previous discussion and examination of the effectiveness of gallery viewing space (Gallery Visitation); how differing environments can affect the viewing experience. Apply what has been observed and deduced to site gallery space. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions.

Portfolio: 4.1 - Students present their work by LCD projection for class critique. Students complete peer-evaluations focusing on strengths & weaknesses of portfolios. 4.4 - Class critique requires students to present their work, explaining their narrative and justifying their aesthetic and conceptual decisions. 4.6 - Students assemble work for their portfolio, collected from work produced in this class, justifying each piece's validity for its place in their portfolio. Based on post-secondary institutions' criteria for acceptance.

J. Connections, Relationships, and Applications. Courses must include connecting and applying what is learned in a given art form to learning in other art forms, subject areas, and careers. Describe in detail how the class satisfies the Connections, Relationships, and Applications requirement.

Digital Seal: 5.1 - Examine and discuss how archaic methods (i.e. carved seal) are no longer state of the art, and how electronically-generated artwork has changed the appearance of "hand-generated" work. 5.2 - Compare and contrast ancient seal designs and their meanings with those of the class. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Examine and discuss the difference in tools, materials, and techniques between traditional methods of carving and stamping (printing), and the possible implications thereof.

Hemispheres: 5.1 - Discuss how technology used in art has caused shifts toward different modalities of artists; how right/left brain tendencies have affected artists, their work, and the promotion and exposure of their work. 5.2 - In a critique, compare and discuss symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Examine and discuss the difference in tools, materials, and techniques between traditional drawing and painting, and the possible implications thereof.

Right Brain Re-res: 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Examine and discuss the difference in tools, materials, and techniques between traditional drawing and painting, and the possible implications thereof.

Tablet Life: 5.1 - Examine and discuss how traditional methods (i.e. brush and canvas) can be substituted, and how electronically-generated artwork has changed the appearance of "hand-generated" work. 5.2 - Compare and contrast earlier landscape images, their meanings in context with contemporary work and with those of the class. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Examine and discuss the difference in tools, materials, and techniques between traditional landscape painting and tablet capabilities, and possible implications thereof.

Personality Composite: 5.1 - Examine and discuss how traditional methods*, and how electronically-generated artwork has changed the appearance of "hand-generated" work. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent personality traits and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class (see "Portfolio" assignment). 5.4 - Examine and discuss the difference in tools, materials, and techniques between traditional photo-compositing*, and digital compositing, and the possible implications thereof. *i.e. cut-and-paste, frisket film, airbrush retouching.

Dreamtime: 5.1 - Examine and discuss how traditional methods (i.e. cut-and-paste, frisket film, airbrush retouching) are no longer state of the art, and how electronically-generated artwork has changed/improved the appearance of "hand-generated" work. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (voice recorders/voice recognition) have facilitated journaling, and thereby accuracy. Examine and discuss the difference in tools, materials, and techniques between traditional photo-compositing (cut, paste,

frisket masks, airbrush retouching), and digital compositing, and the possible implications thereof.

Vector 1-Point: 5.1 - Examine and discuss how traditional methods (i.e. paper, pencil, straightedge) are no longer state of the art, and how electronically-generated artwork has changed/improved the capabilities and appearance of "hand-generated" work. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities*. 5.4 - Discuss how technological advances (computer-aided illustration and modeling) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, and techniques between traditional drawing and painting, and digital illustration and modeling, and the possible implications thereof. *see "Portfolio" assignment.

Vector 2-Point: 5.1 - Examine and discuss how traditional methods (i.e. paper, pencil, straightedge) are no longer state of the art, and how electronically-generated artwork has changed/improved the capabilities and appearance of "hand-generated" work. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (computer-aided modeling) have facilitated design and production ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional drawing and painting, and digital modeling and production (NURBS, CNC, etc.), and the possible implications thereof.

Bling: 5.1 - Examine and discuss how traditional methods of pre-production designing (i.e. paper drawing and drafting) are no longer state of the art, and how electronically-generated planning has changed/improved capabilities and accuracy. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (computer-aided illustration and modeling) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional and digital drawing, painting, and modeling, and the possible implications thereof.

Monumental: 5.1 - Examine and discuss how traditional methods of pre-production designing (i.e. paper drawing and drafting) are no longer state of the art, and how electronically-generated planning has changed/improved capabilities and accuracy. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (computer-aided illustration and modeling) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional and digital filming (video recording) and editing, and the possible implications thereof.

Animated GIF: 5.1 - Examine and discuss how traditional methods of animation (i.e. paper & cell drawing & painting, rotoscoping) are no longer state of the art, and how electronically-generated animation has changed/improved capabilities and accuracy. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in

student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (digital animation and editing) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional and digital filming (video recording) and editing, and the possible implications thereof.

Green Screen: 5.1 - Examine and discuss how earlier methods of film compositing have improved through technological advances, and how electronically-generated animation has changed/improved capabilities, accuracy, and improved illusion. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (digital video recording, editing, & compositing) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional and digital recording and editing, and the possible implications thereof.

Soundtrack: 5.1 - Examine and discuss how traditional methods of sound reproduction (i.e. analog recording, magnetic tape, manual splicing, etc.) are no longer state of the art, and how digital recording and editing has changed/improved capabilities and accuracy. 5.2 - Compare and contrast work from traditional methods with those of contemporary methods and with those done in class. 5.2 - In a critique, compare and discuss apparent and possible meanings and symbolism used in student work. 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment). 5.4 - Discuss how technological advances (digital audio recording, editing) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, equipment, and techniques between traditional and digital recording and editing, and the possible implications thereof.

Gallery Visitation: 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment).

Curator: 5.3 - Student artwork will be part of portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities (see "Portfolio" assignment).

Portfolio: 5.3 - Student artwork will be assembled into a portfolio at conclusion of class, designed to be used for application to post-secondary educational institutions and/or career possibilities. 5.4 - Discuss how technological advances (digital imaging and archiving) have facilitated illustration ease and accuracy. Examine and discuss the difference in tools, materials, and techniques between traditional portfolio design and presentation, and the possible implications thereof.

K. Corresponding Non-Honors Course. Indicate the name of the regular non-honors course corresponding to this proposed honors course.

L. Differences in Honors/Non-Honors Courses. Describe in detail how this honors course differs from the regular course offered in the same subject area. Be specific.
